

# Course descriptions

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## COURSE DESCRIPTION

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

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					



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<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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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	

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					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. András Cséfalvay, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE DESCRIPTION

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

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

Studio Laboratory of Photography

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

**Recommended literature:**

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

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

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

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

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

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

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 4

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

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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

**Recommended literature:**

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

**Languages necessary to complete the course:**

Slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

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

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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



## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 3

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

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

**Last change:** 14.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. 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: 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. Euboslav Paľo, ArtD.					
<b>Last change:</b> 14.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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: PremediaApplebaum A. 2020. Dusk of democracy: Seductive allure of authoritarianism. Bratislava: N Press  
Kunemann Horst: Design and connection of picture books in the media environment, Zborník BIB, 2003 Schustermann, Richard: Aesthetics of pragmatism, Kalligram, 2003 Štrauss, Tomáš: Toto bebehijusce sa 21. storocie, Kalligram 2009

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 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. akad. mal. Ivan Csudai

## COURSE 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 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 <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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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.

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#### 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. akad. mal. Ivan Csudai

## COURSE 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.

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#### 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

Teplý, B.: Konzervování a restaurování kamene, Hořice, 1997  
 Volavka, V.: O soše, Praha, 1959  
 Roman Kubička, Jiří Zelinger: Výkladový slovník malířství, grafiky a restaurování, Grada, 2004  
 Herout, J.: Slabikář návštěvíků památek, tvorba, Praha, 2001  
 James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
 Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave  
 B.  
 Odporúčaná literatúra:  
 1. Prints - Art and techniques : Susane Lambert 2001  
 2. Maliarsky rukopis : V. Volavka 1956  
 3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003  
 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider  
 5. Restaurování a konzervování archiválií a knih : Michal Ďurovič a kolektiv 2002  
 6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003  
 7. Encyklopedie knihy - Peter Voit 2006  
 8. Paper before print - J.M. Bloom 2001  
 9. Zelinger J., Heidingfeld., Kotlík P., Šimůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987  
 10. Brandi, C, Teorie resturování, Kutná Hora 2000  
 C.  
 Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002  
 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984  
 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984  
 Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000  
 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980  
 Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946  
 Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999  
 Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000  
 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung  
 Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall:  
 Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
 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 Restauero, Restauratorenblät  
 D.  
 Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004  
 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987  
 Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998  
 Barty Philips, Tapestry, Phaidon Press, London, 2000  
 Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005  
 Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002  
 BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3  
 TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998  
 LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6  
 GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256  
 FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020  
 LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972  
 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2  
 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564  
 GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3  
 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Pr[zkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

**Languages necessary to complete the course:**

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

**Notes:**

**Past grade distribution**

Total number of evaluated students: 9

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

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

**Last change:** 10.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

Teplý, B.: Konzervování a restaurování kamene, Hořice, 1997  
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Roman Kubička, Jiří Zelinger: Výkladový slovník malířství, grafiky a restaurování, Grada, 2004  
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James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave

B.

Odporúčaná literatúra:

1. Prints - Art and techniques : Susane Lambert 2001
2. Maliarsky rukopis : V. Volavka 1956
3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003
4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider
5. Restaurování a konzervování archiválií a knih : Michal Ďurovič a kolektiv 2002
6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003
7. Encyklopedie knihy - Peter Voit 2006
8. Paper before print - J.M. Bloom 2001
9. Zelinger J., Heidingfeld., Kotlík P., Šimůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987
10. Brandi, C, Teorie resturování, Kutná Hora 2000

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Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002  
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Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
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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.: Pozlacočské materiály II, Praha 1987  
Losos, L.: Pozlacočání a polychromie, Grada 2005  
Losos, L.; Lux, V.: Pozlacočání II., Praha 1987  
Losos, L.; Lux, V.: Pozlacočání 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  
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Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005

Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994  
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 Rusina, Ivan: Príbehy Nového zákona  
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003  
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015  
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 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006  
 Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004  
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 Zelinger, J.; Kubička, R.: Výkladový slovník  
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 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. Kitti Baráthová, Mgr. art. Jakub Huba

**Last change:** 30.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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
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- 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
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 Zelinger, J.; Kubička, R.: Výkladový slovník  
 Odborné časopisy: mesačník Restauro, Restauratorenblätter  
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 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  
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 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  
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 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. Abbeig 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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– Renesance. 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

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

**Past grade distribution**

Total number of evaluated students: 8

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

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

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

**Past grade distribution**

Total number of evaluated students: 7

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

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

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

**Past grade distribution**

Total number of evaluated students: 6

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

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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	

<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: 16</p>					
A	B	C	D	E	FX
37,5	31,25	31,25	0,0	0,0	0,0
<p><b>Lecturers:</b> 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.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Ivan Csudai</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.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	

<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: 14</p>					
A	B	C	D	E	FX
28,57	35,71	14,29	14,29	7,14	0,0
<p><b>Lecturers:</b> 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.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Ivan Csudai</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.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.	
<b>Learning outcomes:</b> Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.	
<b>Class syllabus:</b> During the semester, the student works on a more widely assigned topic with an emphasis on the independent formulation of a specific design problem (font and text). In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> Squire, Victoria: Getting it Right with Type: The Do's and Don'ts of Typography; Hochuli, Jost: Detail in Typography by Jost Hochuli; Ambrose, Gavin; Harris, Paul: Basics Design: Typography; Lupton, Elen: Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students LONGAUER, E. Modernost' tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, E. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0	

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: 10

A	B	C	D	E	FX
30,0	30,0	40,0	0,0	0,0	0,0

**Lecturers:** 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.

**Last change:** 17.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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	

<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: 5</p>					
A	B	C	D	E	FX
20,0	0,0	20,0	20,0	20,0	20,0
<p><b>Lecturers:</b> 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.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Ivan Csudai</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/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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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/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> (KM/AtCs.b6/11 - Fourth Studio or KM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level or KM/AtSe.b6/22 - Studio 3EAM or KM/AtSe.b6/21 - 3EAM – expanded studio of painting or KM/AtKo.b6/18 - Studio of Painting) and (KM/AtCs.b7/11 - Fourth Studio or KM/LAHP.b7/17 - Lab: Studio led by a visiting professor - 1st level or KM/AtSe.b7/22 - Studio 3EAM or KM/AtSe.b7/21 - 3EAM – expanded studio of painting or KM/AtKo.b7/18 - Studio of Painting)	
<b>Course requirements:</b> A-FX rating  Continuous evaluation: 80% active participation (consultations, workshops, excursions, ability to modify the studio curriculum individually) Final evaluation: 20% survey (presentation, defense)	
<b>Learning outcomes:</b> Realization of the bachelor's thesis as an individual subjective statement, which the student is able to verbally analyze and defend in the context of the current state of issues in the field.	
<b>Class syllabus:</b> Adequate knowledge of the history of art and culture within the author's subject matter and the ability to perceive between and beyond the pictorial contexts within the current state of the field. Assumption of a gradual acquisition of insight into dominant influences in the artistic environment and the ability to articulate the chosen subject matter in relation to one's own previous and anticipated thematic, stylistic, and stylistic intentions. Within the framework of personal development, which is inextricably linked to the transformations of painting, image and imagery, we appeal in education not only to the ability to take a critical stance towards frequented theories of art, but also to the ability to postulate one's own theses and hypotheses in favour of an immersion in one's own creative process.	
<b>Recommended literature:</b> The offer of recommended literature is in the competence of the supervisors of the bachelor work and supports the focus of the topic, assumptions and abilities of the graduate to independently analyze the selected issue.	

<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> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					



## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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/Záma.b1/16	<b>Course title:</b> Basics of Painting 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>Course requirements:</b> Participation of at least 84%, unless the teacher specifies otherwise in accordance with the study regulations. The condition for passing the subject and for granting credits is to demonstrate the knowledge gained during the semester and to complete the required number of assignments in the required quality.	
<b>Learning outcomes:</b> Students of the Basics of Painting I course will be familiar with basic painting methods and techniques, thereby gaining knowledge about the contexts of creation and the range of painting approaches. The result of successful completion of this subject will be the acquisition of technical knowledge associated with painting processes, and the ability to translate the given motif into the medium of painting.	
<b>Class syllabus:</b> Stretching the paper on the board and frame / stretching the canvas on the frame Transmission of the seen reality, color modification, image construction Work with real and photographic models / work in exteriors Comparison of the painting process in different techniques and procedures, on different types of mats.	
<b>Recommended literature:</b> According to individual tasks, the teacher will recommend literature if necessary, the subject is focused on practical skills implemented directly on the subject.	
<b>Languages necessary to complete the course:</b> Slovak or English language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 149					
A	B	C	D	E	FX
27,52	48,32	16,78	5,37	1,34	0,67
<b>Lecturers:</b> Mgr. art. Dominik Hlinka, ArtD.					
<b>Last change:</b> 04.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/Záma.b2/16	<b>Course title:</b> Basics of Painting 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> KM/Záma.b1/16 - Basics of Painting I.	
<b>Course requirements:</b> Participation of at least 84%, unless the teacher specifies otherwise in accordance with the study regulations. The condition for passing the subject and for granting credits is to demonstrate the knowledge gained during the semester and to complete the required number of assignments in the required quality.	
<b>Learning outcomes:</b> Students of the Basics of Painting II course. they will be familiar with basic painting methods and techniques, thereby gaining knowledge about the contexts of creation and the range of painting approaches. The result of successful completion of this subject will be the acquisition of technical knowledge associated with painting processes, and the ability to translate the given motif into the medium of painting.	
<b>Class syllabus:</b> Continuation of the experience from the previous semester: Stretching the paper on the board and frame / stretching the canvas on the frame Transmission of the seen reality, color modification, image construction Work with real and photographic models / work in exteriors Comparison of the painting process in different techniques and procedures, on different types of mats. + Support of individual painting interests.	
<b>Recommended literature:</b> According to individual tasks, the teacher will recommend literature if necessary, the subject is focused on practical skills implemented directly on the subject.	
<b>Languages necessary to complete the course:</b> Slovak or English language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 144					
A	B	C	D	E	FX
52,78	29,86	13,19	2,78	0,0	1,39
<b>Lecturers:</b> Mgr. art. Dominik Hlinka, ArtD.					
<b>Last change:</b> 04.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 132

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

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 106

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

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE DESCRIPTION

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

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

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 17

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

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## 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> KG/BcGM.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> KG/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 bachelor's thesis is the final thesis of the bachelor's studies at VŠVU and contains only the practical part. The bachelor's thesis has one supervisor (head teacher of the studio) and is assessed by the examination committee during the public defense. In the case of specific study programs, the bachelor's thesis consists of the realization of a work of art or a set of works of art, an architectural project that includes project documentation, an architectural installation or documentation of architectural research, and a design project that includes a realized prototype, model studies, a realized work or a set of works from the field of visual communication, a further restored work or a set of restored works with complete restoration documentation.	
<b>State exam syllabus:</b>	
<b>Recommended literature:</b> The literature is determined individually according to the topic of the bachelor's thesis.	
<b>Languages necessary to complete the course:</b> slovak, english	
<b>Last change:</b> 17.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai					



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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/KrMa.b1/11	<b>Course title:</b> Drawing - Painting I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student is obliged to attend all classes, contribute actively to discussions and participate in the process. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A grade of A requires 100 percent participation and exceptional quality work. The evaluation is reduced gradually downwards after two unjustified absences and an insufficient level of the processed task. In this semester, transfer is not possible without fulfilling the purpose and proving the reasons for such mobility. Scale of assessment (preliminary/final): The subject is mandatory. 5 credits are awarded for completing the subject. Teaching takes place in the form of exercises once a week for 5 hours. A total of 12 to 13 times per semester.	
<b>Learning outcomes:</b> Getting to know basic drawing tools and display methods. It is a basic mastery of realistic drawing, anatomy, especially of the head and individual parts of the human body, then also the whole figure in different scales. The student should gradually learn to look and see things that are secondary to the original.	
<b>Class syllabus:</b> Basics of head anatomy and portrait construction, figure and body details. Exact drawing, anatomical study of the model, building volume with the basic expressive means of drawing. Composing in a space defined by paper, working with variation of this given space. Getting to know different drawing materials.	
<b>Recommended literature:</b> Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY, Thames & Hudson, Vision 50 Years of British Creativity, London 1999, Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim Foundation, NY, Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978,	

Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel München,  
Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme, Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum, Praha, 1977  
ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 139

A	B	C	D	E	FX
64,03	30,22	3,6	1,44	0,0	0,72

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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/KrMa.b2/11	<b>Course title:</b> Drawing - Painting II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student is obliged to attend all classes, contribute actively to discussions and participate in the process. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A grade of A requires 100 percent participation and exceptional quality work. The evaluation is reduced gradually downwards after two unjustified absences and an insufficient level of the processed task. In this semester, transfer is not possible without fulfilling the purpose and proving the reasons for such mobility. Scale of assessment (preliminary/final): The interim evaluation is oral. The final one is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Failure to pass a subject is assessed as FX.	
<b>Learning outcomes:</b> Getting to know basic drawing tools and display methods. It is a basic mastery of realistic drawing, anatomy, especially of the head and individual parts of the human body, then also the whole figure in different scales. The student should gradually learn to look and see things that are secondary to the original.	
<b>Class syllabus:</b> Basics of head anatomy and portrait construction, figure and body details. Exact drawing, anatomical study of the model, building volume with the basic expressive means of drawing. Composing in a space defined by paper, working with variation of this given space. Getting to know different drawing materials.	
<b>Recommended literature:</b> Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY, Thames & Hudson, Vision 50 Years of British Creativity, London 1999, Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim Foundation, NY, Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978,	

Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel München,  
 Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
 Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme, Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum, Praha, 1977  
 ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 130

A	B	C	D	E	FX
52,31	34,62	11,54	0,0	0,0	1,54

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/KrMa.b3/11	<b>Course title:</b> Drawing - Painting 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>	
<b>Course requirements:</b> During the semester, the student is obliged to attend all classes, contribute actively to discussions and participate in the process. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A grade of A requires 100 percent participation and exceptional quality work. The evaluation is reduced gradually downwards after two unjustified absences and an insufficient level of the processed task. Scale of assessment (preliminary/final): The interim assessment is oral. The final is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Failure to pass a subject is assessed as FX.	
<b>Learning outcomes:</b> Basic management of realistic drawing, whole figure and head enlarges. In fact, body anatomy and its spatial modeling in empty space: without furnishings, real space and other accessories. It is a deliberately entered selection in which it is to be empty to enrich the factory of the figure, which is paramount this year. It is constantly drawing attention to its presence and methods of handling it. It is also a way to eliminate passion to grasp everything at once. Entering concentrates focusing on one problem: an exact anatomy of the figure "levitating" on the paper area.	
<b>Class syllabus:</b> Study of the model in empty space, preparation of documents Study of the volume, knowledge of proportions, mechanical possibilities and other anatomical data, standards for imaging. Tracking the limits of movement and stability of the figure, the overall internal structure. Moving from observing and delineating the circumference to the internal structure of the human body, to the knowledge that is the basic pillar for understanding the figure.	
<b>Recommended literature:</b> Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY, Thames & Hudson, Vision 50 Years of British Kreativitiy, London 1999, Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim Foundation, NY,	

Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978, Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel München,  
 Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
 Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme, Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum, Praha, 1977  
 ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 129

A	B	C	D	E	FX
47,29	37,98	10,85	2,33	0,78	0,78

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/KrMa.b4/11	<b>Course title:</b> Drawing - Painting IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student is obliged to attend all classes, contribute actively to discussions and participate in the process. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A grade of A requires 100 percent participation and exceptional quality work. The evaluation is reduced gradually downwards after two unjustified absences and an insufficient level of the processed task. Scale of assessment (preliminary/final): The interim assessment is oral. The final is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Failure to pass a subject is assessed as FX.	
<b>Learning outcomes:</b> Basic management of realistic drawing, whole figure and head enlarges. In fact, body anatomy and its spatial modeling in empty space: without furnishings, real space and other accessories. It is a deliberately entered selection in which it is to be empty to enrich the factory of the figure, which is paramount this year. It is constantly drawing attention to its presence and methods of handling it. It is also a way to eliminate passion to grasp everything at once. Entering concentrates focusing on one problem: an exact anatomy of the figure "levitating" on the paper area.	
<b>Class syllabus:</b> Study of the model in empty space, preparation of documents Study of the volume, knowledge of proportions, mechanical possibilities and other anatomical data, standards for imaging. Tracking the limits of movement and stability of the figure, the overall internal structure. Moving from observing and delineating the circumference to the internal structure of the human body, to the knowledge that is the basic pillar for understanding the figure.	
<b>Recommended literature:</b> Literatúra: Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY, Thames & Hudson, Vision 50 Years of British Creativity, London 1999, Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim Foundation, NY,	

Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978, Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel München,  
 Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
 Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme, Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum, Praha, 1977  
 ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 116

A	B	C	D	E	FX
40,52	33,62	21,55	1,72	1,72	0,86

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/KrMa.b5/11	<b>Course title:</b> Drawing - Painting 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>	
<b>Course requirements:</b> During the semester, the student is obliged to attend all classes, contribute actively to discussions and participate in the process. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A grade of A requires 100 percent participation and exceptional quality work. The evaluation is reduced gradually downwards after two unjustified absences and an insufficient level of the processed task. Scale of assessment (preliminary/final): The interim assessment is oral. The final is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Failure to pass a subject is assessed as FX.	
<b>Learning outcomes:</b> Awareness of the basic properties and givens of the composition. Mastering the motif of the figure and the ability to manipulate it in real and fictional space. Conscious principles in building and defining space, incorporating it into a composition with and confronting a figurative motif in a variety of ways.	
<b>Class syllabus:</b> Composition, building space and volume on the surface Applying and building an individual opinion on the display of the original Independent choice of means and method of display New drawing means and their appropriate selection and combination Incorporation of color into the drawing, combined techniques	
<b>Recommended literature:</b> Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY, Thames & Hudson, Vision 50 Years of British Creativity, London 1999, Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim Foundation, NY, Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978,	

Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel München,  
Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme, Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum, Praha, 1977  
ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 104

A	B	C	D	E	FX
38,46	44,23	13,46	2,88	0,0	0,96

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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/KrMa.b6/11	<b>Course title:</b> Drawing - Painting 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>	
<b>Course requirements:</b> During the semester, the student is obliged to attend all classes, contribute actively to discussions and participate in the process. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A grade of A requires 100 percent participation and exceptional quality work. The evaluation is reduced gradually downwards after two unjustified absences and an insufficient level of the processed task. Scale of assessment (preliminary/final): The interim assessment is oral. The final is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Failure to pass a subject is assessed as FX.	
<b>Learning outcomes:</b> Awareness of the basic properties and givens of the composition. Mastering the motif of the figure and the ability to manipulate it in real and fictional space. Conscious principles in building and defining space, incorporating it into a composition with and confronting a figurative motif in a variety of ways.	
<b>Class syllabus:</b> Composition, building space and volume on the surface Applying and building an individual opinion on the display of the original Individual selection of means and method of display New drawing means and their appropriate selection and combination Incorporation of color into the drawing, combined techniques	
<b>Recommended literature:</b> Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY, Thames & Hudson, Vision 50 Years of British Creativity, London 1999, Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim Foundation, NY, Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978, Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel München,	

Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme, Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum, Praha, 1977  
ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 97

A	B	C	D	E	FX
45,36	29,9	19,59	4,12	0,0	1,03

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/KrMa.b7/11	<b>Course title:</b> Drawing - Painting 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>	
<b>Course requirements:</b> During the semester, tasks developed separately for each grade are assigned. These are mandatory and are implemented and evaluated continuously. At the same time, activity, own contribution, bias and ability to react to the given topics are evaluated. The student must be punctual, attend all classes and have the number of individual tasks completed. A minimum of 80 percent excused attendance and a full number of assignments are required for an A grade. In addition to the completion rate of the given program, the evaluation also depends on the number of unjustified absences, i.e. missing drawings. After every two additional missed classes, the grade is reduced towards FX, which is an expression of the student's complete lack of interest with minimal participation and interest. Absence excused by a medical certificate or for other serious reasons is tolerated, or after agreement with the teacher, it is possible to compensate for the missed hours. Credits will not be awarded to a student who presents with a minimum of 2 drawings and 30 percent participation. Scale of assessment (preliminary/final): The rating is from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Attendance is mandatory at every lesson. An unjustified absence is assessed by lowering the grade.	
<b>Learning outcomes:</b> The student is able to process and respond to the given problem inventively and with insight. He has sufficient knowledge of drawing techniques, human anatomy and individual artistic aspects, which are necessary in the construction and composition of a drawing.	
<b>Class syllabus:</b> <ul style="list-style-type: none"> <li>- Figure drawing in different scales and using different drawing materials.</li> <li>- Colored drawing. Engaging, combining color with dry techniques / dry pastel, colored pencils, pigments.../ and painting processing using color with different painting materials, tempera, watercolor, acrylic.</li> <li>- Figure study in real and implanted space.</li> <li>- Means of expression in the drawing of the model, individual evaluation of their use.</li> </ul>	
<b>Recommended literature:</b>	

Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY,  
 Thames & Hudson, Vision 50 Years of British Creativity, London 1999,  
 Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim  
 Foundation, NY,  
 Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír  
 Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978,  
 Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel  
 München,  
 Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
 Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New  
 Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme,  
 Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum,  
 Praha, 1977  
 ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 108

A	B	C	D	E	FX
53,7	28,7	10,19	6,48	0,0	0,93

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/KrMa.b8/17	<b>Course title:</b> Drawing - Painting 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> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, tasks developed separately for each grade are assigned. These are mandatory and are implemented and evaluated continuously. At the same time, activity, own contribution, bias and ability to react to the given topics are evaluated. The student must be punctual, attend all classes and have the number of individual tasks completed. A minimum of 80 percent excused attendance and a full number of assignments are required for an A grade. In addition to the completion rate of the given program, the evaluation also depends on the number of unjustified absences, i.e. missing drawings. After every two additional missed classes, the grade is reduced towards FX, which is an expression of the student's complete lack of interest with minimal participation and interest. Absence excused by a medical certificate or for other serious reasons is tolerated, or after agreement with the teacher, it is possible to compensate for the missed hours. Credits will not be awarded to a student who presents with a minimum of 2 drawings and 30 percent participation. Scale of assessment (preliminary/final): The rating is from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. Attendance is mandatory at every lesson. An unjustified absence is assessed by lowering the grade.	
<b>Learning outcomes:</b> The student is able to process and respond to the given problem inventively and with insight. He has sufficient knowledge of drawing techniques, human anatomy and individual artistic aspects, which are necessary in the construction and composition of a drawing.	
<b>Class syllabus:</b> <ul style="list-style-type: none"> <li>- Figure drawing in different scales and using different drawing materials.</li> <li>- Colored drawing. Engaging, combining color with dry techniques / dry pastel, colored pencils, pigments.../ and painting processing using color with different painting materials, tempera, watercolor, acrylic.</li> <li>- Figure study in real and implanted space.</li> <li>- Means of expression in the drawing of the model, individual evaluation of their use.</li> </ul>	
<b>Recommended literature:</b>	

Barry Schwabsky, Vitamin P: New Perspectives in Painting, Phaidon, 2002, NY,  
 Thames & Hudson, Vision 50 Years of British Creativity, London 1999,  
 Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1997 The Solomon R. Guggenheim  
 Foundation, NY,  
 Bohumír Mráz: Ingres Kresby, Odeon - Mistři světové kresby, svazek 16, Praha 1983, Vladimír  
 Denkstein: Václav Hollar - Kresby, Odeon - Mistři světové kresby, svazek 14, Praha 1978,  
 Schirmer/Mosel, Auguste Rodin, Bilder des Begehrens, 1995/2001/2005 by Schirmer/ Mosel  
 München,  
 Gian Carlo Calza, Hokusai, Phaidon, NY, 2003  
 Ejhle světlo, Moravská galerie v Brně, 2003, Kant 2003, Emma Dexter, Vitamin D: New  
 Perspectives in Drawing, Phaidon, NY, 2005, J. Barcsay, Anatomie Artistique de L'Homme,  
 Corvina kiadó, Budapest, 1979, Prof. MUDr. Josef Zrzavý, Anatomie pro výtvarníky, Avicenum,  
 Praha, 1977  
 ON LINE, Moma, Drawing Throught the Twentieth Century, 2010

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 14

A	B	C	D	E	FX
85,71	7,14	7,14	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Emőke Vargová

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai					



## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai
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## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Vukk.b1/22	<b>Course title:</b> Fine Art in the Cultural Context I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</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. akad. mal. Ivan Csudai					

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

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

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

### **Class syllabus:**

#### **LECTURE SERIES:**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**SEMINAR SERIES:**

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

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

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

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

**SEMINAR SERIES:**

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

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak

**Notes:**

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

**Past grade distribution**

Total number of evaluated students: 5

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

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

**Last change:** 09.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

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

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

### **Class syllabus:**

#### LECTURE SERIES:

##### 1. Classicism and Enlightenment.

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

##### 2. Romanticism.

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

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

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

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

##### 4. 19th century photography

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

##### 5. The 1900 phenomenon

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

##### 6. Fauvism and expressionism

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

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

#### 7. Cubism and Futurism

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

#### 8. The birth of abstract art

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

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

#### 9. Russian Revolutionary Avant-Gardes

Social and cultural transformations of Russia. Ideological and artistic aspects of Russian primitivism, cubofuturism, lucism: Mikhail Larionov, Natalia Goncharova, Kazimir Malevich. Suprematism of Kazimir Malevich. Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lissitzky, 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 Kahnweiler
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. akad. mal. Ivan Csudai					

## COURSE 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

Page: 2

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

### **Learning outcomes:**

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

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

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

### **Class syllabus:**

LECTURE SERIES:

1. Art of Postwar Europe and American Modernism after 1945

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

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

Antoni Tàpies

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

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

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

The aesthetic category of the sublime and abstract expressionism.

## 2. Pop Art and New Realism

Pop art as a mirror of mass culture. Claes Oldenburg, Tom Wesselmann, Roy Lichtenstein, James Rosenquist, Ed Rusek, 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

Page: 4

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. akad. mal. Ivan Csudai					

## COURSE 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/AtCs.b5/11		<b>Course title:</b> Fourth Studio			
<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> KM/AtCs.b4/11 - Fourth Studio or KM/PrAt.b4/22 - Preparatory Studio of Painting II. or KM/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> Studying in the 4th studio is based on individual student programs and takes place at three levels. The studio program also includes extracurricular activities - participation in exhibitions, symposia and workshops at home and abroad. Students of the studio are actively involved in activities on the art scene.					
<b>Class syllabus:</b> The subject is based on the individual choice of one's own topic, applicable to painting, without using an outline.					
<b>Recommended literature:</b> painting technology, other professional literature related to painting practice					
<b>Languages necessary to complete the course:</b> Slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 47					
A	B	C	D	E	FX
46,81	34,04	8,51	8,51	2,13	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, Mgr. art. Michal Černušák, ArtD.					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/AtCs.b6/11		<b>Course title:</b> Fourth Studio			
<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> KM/AtCs.b5/11 - Fourth Studio or KM/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> Studying in the 4th studio is based on individual student programs and takes place at three levels. The studio program also includes extracurricular activities - participation in exhibitions, symposia and workshops at home and abroad. Students of the studio are actively involved in activities on the art scene.					
<b>Class syllabus:</b> The subject is based on the individual choice of one's own topic, applicable to painting, without using an outline.					
<b>Recommended literature:</b> painting technology, other professional literature related to painting practice					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 44					
A	B	C	D	E	FX
56,82	13,64	20,45	4,55	2,27	2,27
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, Mgr. art. Michal Černušák, ArtD.					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					



## COURSE 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/AtCs.b7/11		<b>Course title:</b> Fourth Studio			
<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> KM/AtCs.b6/11 - Fourth Studio or KM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> Studying in the 4th studio is based on individual student programs and takes place at three levels. The studio program also includes extracurricular activities - participation in exhibitions, symposia and workshops at home and abroad. Students of the studio are actively involved in activities on the art scene.					
<b>Class syllabus:</b> the subject is based on the individual choice of one's own topic, applicable to painting, without using an outline					
<b>Recommended literature:</b> painting technology, other professional literature related to painting practice					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 44					
A	B	C	D	E	FX
61,36	15,91	20,45	0,0	2,27	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, Mgr. art. Michal Černušák, ArtD.					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/Zgrt.b7/11	<b>Course title:</b> Fundamentals of Graphic Techniques
<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> At the end of the semester, student will present completed graphic prints. Based on the technical level of graphic prints, the level of mastery in individual techniques will be evaluated. To obtain an A rating, student must present all the assigned techniques without technical deficiencies.	
<b>Learning outcomes:</b> Mastering the basic principles of printing from height, depth and surface. The ability to realize one's own artistic designs in the techniques of relief print, linocut, dry point, monotype and serigraphy. Creative use of printmaking techniques as part of the main studio studies at the department of painting and an individual view on the possibility of connection with one's own art program.	
<b>Class syllabus:</b> 4th year students from the painting department bring with them a different point of view on printmaking techniques and that is a good starting point for the creative use of these techniques for their field. Each student gets space for theoretical and practical mastery of basic graphic techniques and their use in their own artistic expression. The teaching of the subject consists of a theoretical and a practical part. In the theoretical part, students get familiar with principles and essence of printmaking techniques through the analysis of examples. In the practical part, based on the demonstration of the given printing procedure, they are directly confronted with the whole issue of the practical implementation of their creative designs into the given technique. The next step is the actual realization of the artistic designs in the material /lino, wood, metal/ and subsequent printing, during which all specific problems with mastering the technique and the possibility of printing on canvas are consulted.	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 83					
A	B	C	D	E	FX
75,9	10,84	9,64	3,61	0,0	0,0
<b>Lecturers:</b> akad. mal. Peter Augustovič					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/Aomg.b7/20	<b>Course title:</b> Image Analysis ( Painting- Printmaking) 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 paper/defence of the seminar paper	
<b>Learning outcomes:</b> The student acquires deeper and more systematic knowledge in his/her chosen field of study (painting and graphics). He/she improves his/her critical thinking, analysis and interpretation skills both of the image itself - in dialogue with the medium of painting and printmaking, and in the broader context of the history of the 20th and 21st centuries. Deepening skills, their own opinions and attitudes in presentation and discussion formats.	
<b>Class syllabus:</b> 1. Introduction to the analysis and interpretation of the work. On the methods, forms and approaches of aesthetic-formal and art-historical analysis of the image 2. Analysis and interpretation of Art Nouveau poster/ Analysis and interpretation of Japanese woodcut 3. Analysis and interpretation of abstract painting 4. Analysis and interpretation of figurative painting 5. Analysis and interpretation of propaganda painting. 6. Analysis and interpretation of children's illustration 7. Analysis and interpretation of conceptual painting 8. Analysis and interpretation of graphic cycle 9. Analysis and interpretation of site-specific works 10. Presentation of analysis and interpretation of a work of own choice from the history of 20th and 21st century art 11. Presentation of analysis and interpretation of own work 12. Analysis and interpretation of an image from a contemporary art exhibition	
<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: 32					
A	B	C	D	E	FX
96,88	0,0	3,13	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Beata Jablonská, PhD., Mgr. Norbert Lacko, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/Aomg.b8/20		<b>Course title:</b> Image Analysis (Painting- Printmaking) 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> 0% active participation in seminars, 40% report / seminar paper 20% discussion of the paper/defence of the seminar paper					
<b>Learning outcomes:</b> The student acquires deeper and more systematic knowledge in his/her chosen field of study (painting and graphics). He/she improves his/her critical thinking, analysis and interpretation both of the image itself - in dialogue with the medium of painting and printmaking, and in the broader context of the history of the 20th and 21st centuries. Deepening skills of own opinion and attitudes in presentation and discussion formats.					
<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: 32					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Beata Jablonská, PhD., Mgr. Norbert Lacko, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai</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. akad. mal. Ivan Csudai</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> <ol style="list-style-type: none"> <li>1. Presentation of the concept of the studio - Architectural Design - Urban Strategies (Mitášová, Zervan + studio teachers and PhD students)</li> <li>2. Presentation of the studio concept - Architectural Design - Architecture Studio II + Architecture Studio III A3 (Mitášová, Zervan + studio teachers and PhD students)</li> <li>3. Presentation of the concept of the studio - Architectural Design - Virtual Studio (Mitášová, Zervan + teachers of the studio and PhD students)</li> <li>4. Presentation of the studio concept - Design - Industrial Design Studio + Experimental Design Studio (Kolesár + studio teachers and PhD students)</li> <li>5. Presentation of the studio concept - Design - Transport Design Studio + Interior Design Studio (Kolesár + studio teachers and PhD students)</li> <li>6. Presentation of the studio concept - Applied Arts - Ceramics Studio + Glass Studio (Kancheva + studio teachers and PhD students)</li> <li>7. Presentation of the studio concept - Applied Arts - Metal and Jewellery Studio (Kancheva + studio teachers and PhD students)</li> <li>8. Presentation of the studio concept - Photography and New Media - Studio Photography, Reality, Construction (Pašteková + studio teachers and PhD students)</li> <li>9. Presentation of the studio concept - Photography and New Media - Studio about Photography + Studio Laboratory of Photography (Pašteková + studio teachers and PhD students)</li> <li>10. Presentation of the studio concept - Intermedia - Studio of Spatial Communications + (Grůň / Kralovič + studio lecturers and PhD students)</li> <li>11. Presentation of the concept of the studio - Intermedia - Atelier vvv + Atelier of Intermedia (Grůň / Kralovič + teachers of the studio and PhD students)</li> <li>12. Presentation of the studio concept - Digital Media (Tkáčik + studio teachers and PhD students)</li> </ol>	

<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. akad. mal. Ivan Csudai	

## COURSE DESCRIPTION

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

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

## COURSE 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/Prmg.b5/20	<b>Course title:</b> Issues faced by Art Media (Painting- Printmaking) 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> 40% active attendance in lectures, 40% report/seminar paper, 20% discussion of the report/defence of the seminar paper	
<b>Learning outcomes:</b> The student will gain a deeper knowledge in the chosen field of study (painting and graphics). He/she will improve his/her ability to understand art history in cultural and social contexts , deepen his/her will to think critically and thus evaluate his/her own artistic and personal direction.	
<b>Class syllabus:</b> Winter semester:is devoted to the medium of painting 1.Painting in historical context. In the construction and reconstruction of art historical contexts. Several seminal texts dealing with the problem of painting as a medium. Ontological background of painting and its specificity. 2. Clement Greenberg's modernist theory: painting and the modernist avant-garde. 3.The grid and the monochrome. The basic paradigms of abstract painting 4.The turn to conceptuality. Emancipation from the material art object and manual creation. The American School of Art Criticism 5.Painting as a model. in the contexts of minimalism, post-minimalism and conceptualism. 6.Photography and painting. Painting and the digital image 7.The Realist Stream of Painting From metaphysical painting to critical reflection. British figurative painting as an unbroken tradition .From new figuration, to pop art and the present. 8. Painting as revision of history Post-war German painting. Germany and its problem with history from the 1960s to the present. 9. Painting in the postmodern situation. Postmodernism, Transavantgarde, Neoexpressionism. The phenomenon of Bad Painting. 10.Painting and the new millennium and the phenomenon of Eastern European painting 11. Painting in the post-media environment. Painting in the network of references. Painting as a conceptual practice. As a strategic model. Painting self-referential and self-critical and Painting in the traditional understanding of media.	

12.Painting and space. From the representation of space in painting to stepping out of its "frame". Painting as site specific Representation of space under the influence of digital technologies					
<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: 180					
A	B	C	D	E	FX
87,22	7,78	3,89	0,56	0,56	0,0
<b>Lecturers:</b> Mgr. Beata Jablonská, PhD., Mgr. Norbert Lacko, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					



## COURSE 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/Prmg.b6/20	<b>Course title:</b> Issues faced by Art Media (Painting- Printmaking) 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> Participation in seminars of a minimum 75% unless the teacher determines otherwise in accordance with the study regulations. 40% active participation in lectures, 40% report/seminar paper, 20% discussion of the report/ defence seminar paper	
<b>Learning outcomes:</b> The student will gain a deeper knowledge in the chosen field of study (painting and graphics). He/ she will improve his/her ability to understand art history in cultural and social contexts , deepen his/her will to think critically and thus evaluate his/her own artistic and personal direction.	
<b>Class syllabus:</b> The summer semester is dedicated to the medium of printmaking 1 What is and what is not printmaking? Semiotic, media and procedural aspects of printmaking. Theoretical reflections on contemporary printmaking. 2 An introduction to the history of printmaking since the 19th century. The art of printmaking. Reproductive printmaking. Applied graphics. Book graphics and illustration. Poster. Maps. Ex Libris and other small graphics. 3. Transformations of graphic art at the turn of the 18th and 19th centuries. The author's printmaking, as a work of art. 4.Modern European graphic art against the background of 20th century art history. Art Nouveau applied and book graphics. The origins of the poster. The influence of Asian art on European modern art. Japanese woodcut, Ukijo-e. Expressionist woodcut. Symbolist printmaking. 5. Printmaking in the service of the avant-garde. Informal and structural graphics. Author's techniques and pop art. 6. From woodcuts to the Internet. Graphics and illustration in the context of tradition and in the context of new media (e-book, digital graphics). 7. The author's book and the book as object. 8. Modern book illustration. Illustration of books for adults. Illustration for children and young people.	

<p>9. Beginnings of modern Slovak illustration (Neography, Matica Slovenská). ŠUR and its influence on book design and illustration, Illustration after 1945. The phenomenon of publishing editions (Traces, Circle of lovers of poetry, Coat of Arms, Ancient stories, Ancient editions of theatre plays, Phenomenon of the Sun). The golden age of Slovak illustration.</p> <p>10. Contemporary book illustration Situation in contemporary world and domestic illustration. Diversity of illustration forms: Book illustration: fiction "story, narrative" and nonfiction illustration "scientific, educational" Non-book illustration: editorial illustration, advertising illustration, use of illustration in gaming and online environments.</p> <p>11. Graphics and comics, depiction of plot elements in graphics</p> <p>12. Graphics and illustration in the world of institutions, independent platforms, the art world . Exhibitions, competitions, Publishing houses, book fairs.</p>					
<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: 128					
A	B	C	D	E	FX
83,59	9,38	6,25	0,78	0,0	0,0
<b>Lecturers:</b> Mgr. Beata Jablonská, PhD., Mgr. Norbert Lacko, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/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> KM/AtCs.b4/11 - Fourth Studio or KM/PrAt.b4/22 - Preparatory Studio of Painting II. or KM/AtSe.b4/21 - 3EAM – expanded studio of painting or KM/AtKo.b4/18 - Studio of Painting	
<b>Course requirements:</b> Completion of lectures and consultations with a minimum of 75% attendance unless specified by the guest lecturer otherwise. Adequate mastery and presentation of all parts of the assignment. Guest lecturer informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching implemented through staffing by internationally respected experts from an art practice or an art-educational institution. The professional focus of the individual the expertise of the personalities respects the scope of the study programme. Subject - Visiting Laboratory Professor's Lab - brings new topics and the most up-to-date ways of thinking to the teaching process in the arts. Students' learning and human experience with the personality of the visiting professor will broaden students with new artistic and research impulses important for the growth of artistic expression student's artistic development and confrontation with direct contact with cutting-edge artistic performances at international stage.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will be introduced in the form of a public lecture and the final selection of students is concluded. The lecturer assigns the students the main semester topic, consultations - critiques, discussions - presentations of the work in progress. At end of the semester public presentation of the results. Detailed syllabus will be presented by the guest lecturer. teacher at a public lecture.	
<b>Recommended literature:</b> The reading list is part of the guest lecturer's assignment, given the objectives and focus.	
<b>Languages necessary to complete the course:</b> English language for teachers from abroad, Slovak language only for teachers from the domestic scene.	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 59					
A	B	C	D	E	FX
33,9	42,37	18,64	1,69	3,39	0,0
<b>Lecturers:</b>					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/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> KM/AtCs.b5/11 - Fourth Studio or KM/AtSe.b5/22 - Studio 3EAM or KM/AtKo.b5/18 - Studio of Painting	
<b>Course requirements:</b> Completion of lectures and consultations with a minimum of 75% attendance unless specified by the guest lecturer otherwise. Adequate mastery and presentation of all parts of the assignment. Guest lecturer informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching implemented through staffing by internationally respected experts from an art practice or an art-educational institution. . Professional focus of individual personalities respects the scope of the study programme. Subject - Visiting Laboratory Professor's Lab - brings new topics and the most up-to-date ways of thinking to the teaching process in the arts. Students' learning and human experience with the personality of the visiting professor will broaden students with new artistic and research impulses important for the growth of artistic expression student's artistic development and confrontation with direct contact with cutting-edge artistic performances at international stage.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will be introduced in the form of a public lecture and the final selection of students is concluded. The lecturer assigns the students the main semester topic, consultations - critiques, discussions - presentations of the work in progress. At end of the semester public presentation of the results. Detailed syllabus will be presented by the guest lecturer. teacher at a public lecture.	
<b>Recommended literature:</b> The reading list is part of the guest lecturer's assignment, given the objectives and focus.	
<b>Languages necessary to complete the course:</b> English language for teachers from abroad, Slovak language only for teachers from the domestic scene.	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 77					
A	B	C	D	E	FX
53,25	24,68	14,29	3,9	2,6	1,3
<b>Lecturers:</b>					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/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> KM/AtCs.b6/11 - Fourth Studio or KM/AtSe.b6/21 - 3EAM – expanded studio of painting or KM/AtSe.b6/22 - Studio 3EAM or KM/AtKo.b6/18 - Studio of Painting	
<b>Course requirements:</b> Completion of lectures and consultations with a minimum of 75% attendance unless specified by the guest lecturer otherwise. Adequate mastery and presentation of all parts of the assignment. Guest lecturer informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching implemented through staffing by internationally respected experts from an art practice or an art-educational institution. The professional focus of the individual The expertise of the personalities respects the scope of the study programme. Subject - Visiting Laboratory Professor's Lab - brings new topics and the most up-to-date ways of thinking to the teaching process in the arts. Students' learning and human experience with the personality of the visiting professor will broaden students with new artistic and research impulses important for the growth of artistic expression student's artistic development and confrontation with direct contact with cutting-edge artistic performances at international stage.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will be introduced in the form of a public lecture and the final selection of students is concluded. The lecturer assigns the students the main semester topic, consultations - critiques, discussions - presentations of the work in progress. At end of the semester public presentation of the results. Detailed syllabus will be presented by the guest lecturer. teacher at a public lecture.	
<b>Recommended literature:</b> The reading list is part of the guest lecturer's assignment, given the objectives and focus.	
<b>Languages necessary to complete the course:</b> English language for teachers from abroad, Slovak language only for teachers from the domestic scene.	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 51					
A	B	C	D	E	FX
43,14	17,65	33,33	5,88	0,0	0,0
<b>Lecturers:</b>					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					



## COURSE 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/Tvpk.b2/12		<b>Course title:</b> Landscape Workshop			
<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> 100% attendance Scale of assessment (preliminary/final): Final rating					
<b>Learning outcomes:</b> Students gain experience with the perception of the environment in direct contact and respond to stimuli aimed primarily at getting to know nature and the landscape and their place in it. As a rule, the stay takes place as support for the semester assignments of the Preparatory Course at the Communication and Visualization Teaching Center in Kremnica.					
<b>Class syllabus:</b> The creative stay is focused on the perception of the nature of the landscape and its transformations, the phenomenon of genia loci, the subjective relationship to the landscape, the construction of spatial plans in the image and the transformation of the landscape motif based on lived experience into one's own studio research and program.					
<b>Recommended literature:</b> Literature is not necessary or the teacher informs up-to-date.					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 74					
A	B	C	D	E	FX
97,3	0,0	1,35	0,0	0,0	1,35
<b>Lecturers:</b> Mgr. art. Erik Šille					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. 1. creating basic volumes (polygon) 2. editing and getting familiar with modification options 3. preparing the model for mapping and animation 4. application of surfaces and subsequent editing in the environment 5. getting the basics of animation, then making a simple animation of the model.	
<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. akad. mal. Ivan Csudai					

## COURSE 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/Nedi.b3/17	<b>Course title:</b> Neateliér (Nonstudio) Workshops I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<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. Evaluation for participation, for the timeliness of the solution, for the result of the work	
<b>Learning outcomes:</b> On the basis of the assignments, students go through practical experience with basic technological procedures in painting (mapping the basic art material, its properties) by applying them in more demanding procedures and shifting to a contemporary view of the artwork.	
<b>Class syllabus:</b> The aim is not to create a restoration copy, but to try to go through and experience the construction of an image that is co-created by concentration, loss of self, slowness, rational calculation... In order to ensure that the exercise does not remain only on a sentimental touch with history, we prepare together with the listeners for each year a different kind of SESSION. Its essence consists of an authorial reading and the setting of the reconstruction in the present. This is done either by adding contemporary attributes or by various forms of authorial manipulations. Therefore, in teaching, the possibility of deviation from the task at hand is left open, but only if it introduces new qualities. Losses and mistakes are also part of the process, but these are analysed and named. What we consider most important is not the outcome but the sum of the changes that take place not only in front of our eyes but also in the participants. The second strand - complementary work: the characteristic feature is that this work forms an opposition to the first strand. It points to a different kind of concentration, a different kind of slowness, a different kind of self-consciousness. Most often we offer work with liminal technological processes, with an emphasis on authorial techniques. We find a different kind of research for each semester. Emphasis is placed on the metaphorical language of the material and the visuals that articulate the material. Through two kinds of concentration - the first, based on medieval habits, and the second, gleaned from the present - we elicit from the material the IDEA OF THE MATERIAL. Winter semester: main work- reconstruction of the construction of a medieval painting -preparation of the support, underpainting, gilding, the aim is not to create a restoration copy, but the experience of the construction of the painting. Listeners situate the reconstruction in a contemporary context, through authorial manipulations and the addition of contemporary attributes. Complementary work:	

most often this involves working with liminal technological processes with an emphasis on authorial techniques.

**Recommended literature:**

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 - Painting and painterly handwriting, D.S.Kocman - Medium paper, E.Šimunková-T.Bayerová - Pigments, V.Volavka - Painting and painterly handwriting, D. Tóth - Nemá kniha , J.Baleka - Modř , barva mezi barvami , C.Cennini - Kniha umeni sredoveku (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 language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 101

A	B	C	D	E	FX
45,54	37,62	7,92	4,95	3,96	0,0

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/Nedi.b4/17	<b>Course title:</b> Neateliér (Nonstudio) Workshops II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<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. Evaluation for participation, for the timeliness of the solution, for the result of the work	
<b>Learning outcomes:</b> On the basis of the assignments, students go through practical experience with basic technological procedures in painting (mapping the basic art material, its properties) by applying them in more demanding procedures and shifting to a contemporary view of the artwork.	
<b>Class syllabus:</b> The aim is not to create a restoration copy, but to walk through and experience the construction of an image that was co-created by concentration, loss of self, slowness, rational calculation... In order to ensure that the exercise does not remain only on a sentimental touch with history, we prepare together with the listeners for each year a different kind of SESSION. Its essence consists of authorial reading and the insertion of reconstruction into the present. This is done either by adding contemporary attributes or by various forms of authorial manipulations. Therefore, in teaching, the possibility of deviation from the task at hand is left open, but only if it introduces new qualities. Losses and mistakes are also part of the process, but these are analysed and named. What we consider most important is not the outcome but the sum of the changes that take place not only in front of our eyes but also in the participants. The second strand - complementary work: the characteristic feature is that this work forms an opposition to the first strand. It points to a different kind of concentration, a different kind of slowness, a different kind of self-consciousness. Most often we offer work with liminal technological processes, with an emphasis on authorial techniques. We find a different kind of research for each semester. Emphasis is placed on the metaphorical language of the material and the visuals that articulate the material. Through two kinds of concentration - the first, based on medieval habits, and the second, gleaned from the present - we elicit from the material the IDEA OF THE MATERIAL. Summer semester: major work - reconstruction of the construction of a historical oil painting, with emphasis on the preparation of color masters. Underpainting with white on dark ground, glaze production. Additional works: work with contemporary painting materials, creation of objects, non-traditional painting supports.	



**Recommended literature:**

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 prostor (The Poetics of Space) and other books and publications

**Languages necessary to complete the course:**

Slovak language

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

Total number of evaluated students: 89

A	B	C	D	E	FX
46,07	34,83	15,73	2,25	1,12	0,0

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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> 3., 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. akad. mal. Ivan Csudai					

## COURSE 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> 4., 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					



## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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> 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. akad. mal. Ivan Csudai					

## COURSE 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/KuMa.b1/22	<b>Course title:</b> Preparatory Course in Painting
<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> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Independent work (activity, creativity and ability to respond to the given topic). Scale of assessment (preliminary/final): Independent work (activity, creativity and ability to respond to the given topic). Final thesis (a quarter of the final grade is for attendance).	
<b>Learning outcomes:</b> Painting and workshop work in connection between artistic rendering-processing and presentations and discussion. Developing painting skills and reasoning in 2D techniques in static expressive form. Oil, acrylic, gouache and other techniques. Workshop preparation - from mats, paper stretching, canvas stretching, sheps, gelatin, to final varnishes, glazes, production of fixatives to final adjustment, getting to know colors and their properties. The process and results of the study guide students to be able to independently develop and implement a research and artistic strategy in their creative work. They are led to think critically about their own work, the work of their colleagues and are capable of critical reflection. They are encouraged to be open to experimentation and freedom in artistic research and systematic study through research and experimentation with the painting medium. In the preparatory studio, students will become familiar with the medium of painting from the point of view of exploring its various aspects and stimulating independent thinking in this medium. In the first part of the course, students focus on the study of painting according to reality (most often still life, the essence of which is an artificially created microcosm). The real model forms an important part of the creative process and those artistic opinions that arise from sensory experience. Emphasis is placed on the problem of light and color - one of the most important means of expression in fine art. The student should take an individual attitude to the thematic problem.	
<b>Class syllabus:</b> In my understanding, the concept of preparatory studio studies is a concentrated work process that takes into account the needs of the student and his individual needs and is connected to his further	

progress to a higher grade. The process is mainly focused on the reaction to the themes and the painting process, taking into account the concentrated workshop form. The studio is primarily a preparatory space for further studies in the bachelor's degree and should anticipate the needs of the student for his further progress.

It is focused and emphasizes the process of creation as a method of constant discovery and search for solutions in painting. Its pillar should be research and discovery of work methods within the scope of the assigned task. The main thematic area is painting itself as a medium and author's skills in techniques and thinking in assignments.

The student should understand and reason with the format, composition, texture and laws of the material concreteness of the painting. The pillar of the studio is to keep the student in focus so that he playfully covers several techniques and topics.

The process itself would take place in group and individual consultations. The student should understand that grasping the issues of contemporary painting is a concentrated work that begins with the study of theoretical as well as technological issues. During the semester, there would be discussions with studio guests. I set myself the task of guiding students from the concept to the final realization and presenting the resulting work appropriately.

After finishing the preparatory studio, the student should independently prepare, paint and adjust his work.

The openness of assignments should show the individual approaches of students more clearly. Individual topics are assigned separately only after completion of the previous one, so that students can concentrate on individual assignments. Each new assignment is preceded by a presentation in the form of a projection about contemporary painters whose work in some way touches on the assigned topic. Acquaintance of students with author's approaches and procedures in contemporary painting is supplemented by current literature. Each student is approached individually according to his own definition of problems and goals for the assignment. Therefore, consultations are adapted to the individual needs of students at different times.

#### **Recommended literature:**

- BESKID, V.: 6 contemporary Slovak painters. Csudai. Innkeeper. Sadovská. Balázová. Szentpetery. Urbásek. (Exhibition catalogue) Zakopane 1998.
- BĚLOHRADSKÝ, V.: The natural world as half the problem. IN: Essays on late man. Prague 1991.
- BEDNÁR, Š.: What are the tasks of Slovak painters. IN: Elán, IX, 1938, no. 1 - 2.
- BEDNÁR, Š.: A painter's letter to a poet. IN: Elán, IX, 1938, no. 1 - 2.
- CALVINO, I.: Six notes for the next millennium. IN: American lectures. Prague 1999.
- DOSTÁL, V.: Reader from the history of Czech and Slovak aesthetics of the 19th century. Prague 1972.
- ECO, U.: Skeptics and cheerleaders. Prague 1995.
- FISCHER, E.: On the necessity of art. Prague 1962.
- GERŽOVÁ, J. and col.: Dictionary of world and Slovak visual arts of the second half of the 20th century. Bratislava 1999.
- GILBERTOVÁ, K. E.; KUHN, H.: History of aesthetics. Prague 1965.
- GINGERAS, A. M.; SCHWABSKY, Barry: The triumph of painting. London 2005.
- GROSENICK, U.; RIEMSCHEIDER, B.: Art now. Köln 2002.
- EBERT-SCHIFFERER, S.: Deceptions and Illusions Five Centuries of Trompe l'Oeil Painting. National Gallery of Art - exhibition catalog, Washington 2002.
- GOMBRICH, E. H.: The story of art. Prague 1992.
- HLAVÁČEK, L.: Speech of shapes. Prague 1984.
- HOSTINSKÝ, O.: About art. Prague 1956.
- HOSTINSKÝ, O.: Studies and critics. Prague 1974.

CHVATÍK, K.: Structural aesthetics. Prague 1994.  
 JÚZL, M.; PROKOP, D.: Introduction to aesthetics. Prague 1989.  
 KULKA, T.: Art and kitsch. Prague 1994.  
 KUSÝ, M.: From craft to design. Bratislava. 1974.  
 LAMAČ, M.: Painters about themselves and their work. Bratislava 1963.  
 LIPOVETSKÝ, G.: Era of emptiness. Prague 1993.  
 LOSOS, L.: Painting techniques. Bratislava 1992.  
 LUCIE-SMITH, E.: Arttoday. Praha 1995.  
 LYON, D.: Jesus in Disneyland. Prague 2000.  
 LYOTARD, J.-F.: What to paint? Adami, Arakawa, Buren. Bratislava 2000.  
 LYOTARD, J.-F.: Return and other essays. Prague 2002.  
 LYOTARD, J.-F.: On postmodernism. Prague 1993.  
 MALÁ, O.; SRP, K.: Perfect Tense, Perfect Sense. Prague 2004.  
 MARKALOUS, B.: Aesthetics of practical life. Prague 1989.  
 MICHELI de, M.: Artistic avant-gardes of the 20th century. Prague 1964.  
 MIRZOEFF, N.: Introduction to visual culture. IN: Umělec, 2001, no. 2.  
 MUKAŘOVSKÝ, J.: Studies in aesthetics. Prague 1966. Page: 3  
 NOVÁK, M.: From reality to art. Prague 1966.  
 NÁDAS, P.: Hamlet is free. Bratislava 1999.  
 POSPÍŠIL, Z.: Aesthetic mini-lexicon. Olomouc 1994.  
 POSPÍŠIL, Z.: About taste. Olomouc 1992.  
 PROKOP, D.: General art science. Prague 1994.  
 READ, H.: Education by art. Prague 1967.  
 RUSINOVÁ, Z. a kol.: History of Slovak visual arts of the 20th century. Bratislava 2000  
 SCHWABSKY, B. a kol.: Painting how? Vitamin P. London 2002.  
 ŠEVČÍK, J.; MORGANOVÁ, P.; DUŠKOVÁ, D.: Czech art 1938 - 1989. Programs, critical texts, documents. Prague 2001.  
 ŠINDELÁŘ, D.: Aesthetics of applied creation. Prague 1978.  
 ŠINDELÁŘ, D.: Beauty in us and around us. Prague 1980.  
 TOROŇ, J.: Materials and practical technology in painting 1. Academy of Fine Arts Prague 1984.  
 UTITZ, E.: History of aesthetics. Prague 1968.  
 VÁROSS, M.: Creative situation in the sixties. IN: Artistic life. XXXIV, 1989, no. 7 and no. 8.  
 VOLEK, J.: Chapters from the history of aesthetics. Prague 1969, 1985.  
 WAGNER, V.: Slovak painting. IN: Slovak literary and artistic presence. Bratislava 1940.  
 WELSH, W.: Aesthetic thinking. Bratislava 1993.  
 WELTONOVÁ, J.: How to perceive images. A basic guide to the world of works of art and their compositions. Bratislava 1995. Abstract America. London: Jonathan Cape, 2008., The Triumph of Painting. London: Jonathan Cape, 2005., ART & TODAY. London: Phaidon Press, 2008., Vitamin P. London: Phaidon Press, 2002., Vitamin P2. London: Phaidon Press, 2011. Painting Today. New York: Phaidon Press Limited, 2009., Painting Abstraction: New Elements in Abstract Painting. London: Phaidon Press Limited, 2009.

**Languages necessary to complete the course:**

Slovak

**Notes:**

<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. art. Erik Šille					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					



## COURSE 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/KuMa.b2/22	<b>Course title:</b> Preparatory Course in Painting I.
<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> KM/KuMa.b1/22 - Preparatory Course in Painting	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Independent work (activity, creativity and ability to respond to the given topic). Scale of assessment (preliminary/final): Independent work (activity, creativity and ability to respond to the given topic). Final thesis (a quarter of the final grade is for attendance).	
<b>Learning outcomes:</b> Painting and workshop work in connection between artistic rendering-processing and presentations and discussion. Developing painting skills and reasoning in 2D techniques in static expressive form. Workshop preparation - from mats, paper stretching, canvas stretching, sheps, gelatin, to final varnishes, glazes, production of fixatives to final adjustment, getting to know colors and their properties. The process and results of the study guide students to be able to independently develop and implement a research and artistic strategy in their creative work. They are led to think critically about their own work, the work of their colleagues and are capable of critical reflection. They are led to be open to experiment and freedom in artistic research and in systematic study work through research and experimentation with the painting medium. In the course, students will become familiar with the medium of painting from the point of view of exploring its various aspects and stimulating independent thinking in this medium. In the first part of the course, students focus on the study of painting according to reality (most often still life, the essence of which is an artificially created microcosm). The real model forms an important part of the creative process and those artistic opinions that arise from sensory experience. Emphasis is placed on the problem of light and color - one of the most important means of expression in fine art. The student should take an individual attitude to the thematic problem.	
<b>Class syllabus:</b> In my understanding, the concept of preparatory studio studies is a concentrated work process that takes into account the needs of the student and his individual needs and is connected to his further progress to a higher grade. The process is mainly focused on the reaction to the themes and the	

painting process, taking into account the concentrated workshop form. The studio is primarily a preparatory space for further studies in the bachelor's degree and should anticipate the needs of the student for his further progress.

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After finishing the preparatory studio, the student should independently prepare, paint and adjust his work.

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 WELSH, W.: Aesthetic thinking. Bratislava 1993.  
 WELTONOVÁ, J.: How to perceive images. A basic guide to the world of works of art and their compositions. Bratislava 1995. Abstract America. London: Jonathan Cape, 2008., The Triumph of Painting. London: Jonathan Cape, 2005., ART & TODAY. London: Phaidon Press, 2008., Vitamin P. London: Phaidon Press, 2002., Vitamin P2. London: Phaidon Press, 2011. Painting Today. New York: Phaidon Press Limited, 2009., Painting Abstraction: New Elements in Abstract Painting. London: Phaidon Press Limited, 2009.

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 98

A	B	C	D	E	FX
65,31	19,39	12,24	1,02	0,0	2,04

**Lecturers:** Mgr. art. Erik Šille

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/PrAt.b3/22	<b>Course title:</b> Preparatory Studio of Painting I.
<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> KM/KuMa.b2/12 - Preparatory Course in Painting I. or KM/KuMa.b2/22 - Preparatory Course in Painting I.	
<b>Course requirements:</b> Each student realizes 2 sets of art works during two semesters. Outputs in the form of painting works, or painting works in combination with new media, are the results of reactions to assigned topics during the course of teaching the subject. During their implementation, students fulfill specific and technological thematic assignments.	
<b>Learning outcomes:</b> Students are guided and supported to apply their own specific painting programs. Guidance and work with students is closely specified and profiled for the development of their particular painting program. The teacher adapts specific topics to the students directly to their individual painting program and painting program with an overlap to other media (object, installation, stepping out of the frame of the picture...) Individual topics contain challenges and bring solutions in the search for exits and outputs in the articulation of one's own original painting language. The given topics offer a lot of stimuli and positive confrontations in the search for the work's communication not only with current global events, but also with the possible search and discovery of one's own personal mythologies, imaginations and inner images. The Preparatory Studio course provides an open and experimental creative environment. The studio's primary research is focused on technological innovations in painting procedures and techniques. Students of the Preparatory Studio acquire a Technological "upgrade" and focus on Innovative painting techniques. It is mainly characterized by a focus on current progressive procedures in the field of painting technologies. New knowledge in the field of research into painting industrial and original materials, varnishing, casting and crackling techniques becomes a benefit for students. Working with non-contact industrial spray guns, Airbrush technique, plotting and milling of templates is a significant contribution. In-depth analysis of the reactions of acrylic substances with polyurethane resins, which according to the current achieved results will contribute to deepening the optical perception of the displayed space. An important part of the subject is the technological superstructure itself for the personal growth of every student studying at the Department of Painting. Thus, the 2nd year student acquires	

knowledge about the newest and most up-to-date special painting procedures, products and their combinatorics. The theoretical and illustrative presentation is immediately connected with the practical output. The goal of the technological aspect of the studio is to bring new experimental technological painting discoveries. It thus becomes an asset for the research of new procedures and directions in the medium of contemporary painting. It is this "laboratory" environment of the studio that helps students progress and define their own painting program.

The innovation of students' independent painting programs consists both in the field of technological research and in the application of acquired knowledge through communication, confrontation and possible cooperation. Students apply their own specific painting programs and are directly confronted with critical input from teachers and students. The studio invites and addresses experts from the ranks of theoreticians to participate in the pedagogical process and cooperation with students.

### **Class syllabus:**

Teaching is focused on an individual approach to students, taking into account their specific focus. As a teaching pedagogue, I will support their independent thinking and their set visual and content goals. My own commitment is to help students find their position in the field of contemporary painting and also to reflect on its current positions and directions.

The studio will be intensively devoted to the research of painting and its connection to new media. Pedagogical emphasis is placed on the unmistakable personal articulation of visuals in students' works. The goal is to lead the student to the definition of one's own handwriting and its meaning in terms of leaving an authorial trace of one's own signature in the post-media era.

Primarily, the Preparatory Studio deals with topics that resonate and influence social phenomena in contemporary society. In the era of the expansion of the Internet and social networks, it is necessary to lead students to critical and analytical thinking, the ability to articulate their own opinion and the selection of available information. It is impossible to do without knowledge of the history and history of art and the current art-historical discourse. The intention of the studio will be to provoke discussions in which current social issues will be raised. The studio student will set himself the goal of filling the content and formal side of the works and processing them with an author's significant painting language. Ultimately, this is the main purpose of the studio – to co-educate a creative, free-thinking individual who can reflect the complexity and beauty of the contemporary world through visual means.

It is necessary to deepen the knowledge of Renaissance and Baroque painting, which are a necessary springboard to grasp compositional and technological painting procedures. At the same time, it is important to show students current forms of painting with a philosophical-aesthetic background. To present programs of leading personalities of contemporary painting and visuality (Gerhard Richter, Neo Rauch, Julia Mehretu, Sarah Morris, Peter Halley, Wilhelm Sasnal, etc.). That is why it is extremely important for students to meet directly with the original painting language and their regular visits to leading galleries and museums in the wider Central European framework (e.g. MUMOK, Kunsthalle, Kunsthistorisches museum, or the Albertina in Vienna, or Veletržní palác NG, DOX and Rudolfinum in Prague, or Ludwig museum in Budapest).

A characteristic feature of the post-media age is its diversity and mix of layered information and visual smog. A mix of painting techniques and various innovative approaches - stepping beyond the picture frame, beyond the frame of the hanging picture into the space (e.g. Daniel Buren, Wendy White, Imi Knoebel, Henrique Oliveira, Katharina Grosse). Combinations of traditional hanging pictures with installations or objects will be welcome.

Physical optical layering

This innovative method of layering shifts the traditional glaze layering of Renaissance and Baroque painting. The application builds on historical painting foundations, but brings the hitherto unused possibility of applying several centimeters thick glaze layers. In the past, there was neither

technology nor the possibility of such a massive application of glaze. A fine layering of glazes of a maximum of a few millimeters was used. Experiments with the layering of several centimeter thick cast layers of polyurethane and epoxy resins aim to become a striking contribution in the field of contemporary painting. Experiments will include mixing resins with color pigments and polyester holographic glitters to produce unexpected refractions of light and deep optical layers. With this so far only very poorly researched technology, I count on the use of solid painting substrates, which will ensure and prevent damage or breakage of the hardened polyurethane or epoxy material.

Non-contact approaches in painting through innovative technological devices and approaches:

#### Airbrush technique

In short, the word Airbrush names a method of applying paint, in which the paint in the form of tiny droplets is sprayed onto the surface of the object in a very fine and even layer with a stream of air. With its help, we can achieve highlights, subtle gradients and defocusing of colored surfaces and their shades. For the first time, this method of applying paint appeared a hundred years ago in the USA in advertising and promotional art, and the name American retouching is also used. It was later used by visual artists in the 60s of the 20th century, representatives of Pop Art and Pin Up.

#### Industrial spraying equipment

Paint spray guns, whose air is pressurized, inflated and subsequently released by high-expansion compressors, bring about a dimensional increase in the trail of blown paint. Basically, this result cannot be replaced by another painting technique or another form of application.

#### Casting massive masses of varnish on classically stretched painting canvases on blind frames

This technology is based on pouring a large amount of polyurethane and epoxy varnishes, creating imaginary pools of thick varnish several centiliters deep. These pools are always bordered by a painter's blind frame, and its bottom is precisely the painter's canvas, which has the deepest point in the middle. In my own technological experiments, the thick types of blind frames Museo 45 and Museo 65 have proven themselves.

#### Creating multiple color vector templates

Production of vector templates in Adobe Illustrator, Corel Draw and Adobe Photoshop software. The bitmap data is first edited and cleaned from the background in the Adobe Photoshop program, then processed in the Adobe Illustrator program, where it is converted and modified into a vector format with simplified stylization. The possibility to create a Logotype - black and white, or a multi-color template. The vector data are then cut into sandblasted foils with a thickness of 0.23 mm using the Roland Camm-1 cutting plotter, after individual color layers.

The preparatory studio will be prospectively expanded with new technological procedures and innovations.

#### **Recommended literature:**

Paul Virilio: Vanishing Aesthetics, Phaidon: Vitamin P, Martindale Andrew: Renaissance, D.I. Kiplik: Technique of painting, Paul Virilio: Information bomb, SCHWABSKY, Barry: The triumph of painting. , RUBIO, Augustin: Julie Mehretu : Black city. , HARTNEY, Eleanor,: Art and Today., Painting Technology Publications

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

Slovak or English language

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 40

A	B	C	D	E	FX
15,0	37,5	22,5	10,0	15,0	0,0

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. Matej Fábian, ArtD., Mgr. art. Dominik Hlinka, ArtD.

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/PrAt.b4/22	<b>Course title:</b> Preparatory Studio of Painting II.
<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> KM/PrAt.b3/22 - Preparatory Studio of Painting I.	
<b>Course requirements:</b> Each student realizes 2 sets of art works during two semesters. Outputs in the form of painting works, or painting works in combination with new media, are the results of reactions to assigned topics during the course of teaching the subject. During their implementation, students fulfill specific and technological thematic assignments.	
<b>Learning outcomes:</b> Students are guided and supported to apply their own specific painting programs. Guidance and work with students is closely specified and profiled for the development of their particular painting program. The teacher adapts specific topics to the students directly to their individual painting program and painting program with an overlap to other media (object, installation, stepping out of the frame of the picture...) Individual topics contain challenges and bring solutions in the search for exits and outputs in the articulation of one's own original painting language. The given topics offer a lot of stimuli and positive confrontations in the search for the work's communication not only with current global events, but also with the possible search and discovery of one's own personal mythologies, imaginations and inner images. The Preparatory Studio course provides an open and experimental creative environment. The studio's primary research is focused on technological innovations in painting procedures and techniques. Students of the Preparatory Studio acquire a Technological "upgrade" and focus on Innovative painting techniques. It is mainly characterized by a focus on current progressive procedures in the field of painting technologies. New knowledge in the field of research into painting industrial and original materials, varnishing, casting and crackling techniques becomes a benefit for students. Working with non-contact industrial spray guns, Airbrush technique, plotting and milling of templates is a significant contribution. In-depth analysis of the reactions of acrylic substances with polyurethane resins, which according to the current achieved results will contribute to deepening the optical perception of the displayed space. An important part of the subject is the technological superstructure itself for the personal growth of every student studying at the Department of Painting. Thus, the 2nd year student acquires knowledge about the newest and most up-to-date special painting procedures, products and their combinatorics. The theoretical and illustrative presentation is immediately connected with the practical output. The goal of the technological aspect of the studio is to bring new experimental	



technological painting discoveries. It thus becomes an asset for the research of new procedures and directions in the medium of contemporary painting. It is this "laboratory" environment of the studio that helps students progress and define their own painting program. The innovation of students' independent painting programs consists both in the field of technological research and in the application of acquired knowledge through communication, confrontation and possible cooperation. Students apply their own specific painting programs and are directly confronted with critical input from teachers and students. The studio invites and addresses experts from the ranks of theoreticians to participate in the pedagogical process and cooperation with students.

**Class syllabus:**

Teaching is focused on an individual approach to students, taking into account their specific focus. As a teaching pedagogue, I will support their independent thinking and their set visual and content goals. My own commitment is to help students find their position in the field of contemporary painting and also to reflect on its current positions and directions. The studio will be intensively devoted to the research of painting and its connection to new media. Pedagogical emphasis is placed on the unmistakable personal articulation of visuals in students' works. The goal is to lead the student to the definition of one's own handwriting and its meaning in terms of leaving an authorial trace of one's own signature in the post-media era. Primarily, the Preparatory Studio deals with topics that resonate and influence social phenomena in contemporary society. In the era of the expansion of the Internet and social networks, it is necessary to lead students to critical and analytical thinking, the ability to articulate their own opinion and the selection of available information. It is impossible to do without knowledge of the history and history of art and the current art-historical discourse. The intention of the studio will be to provoke discussions in which current social issues will be raised. The studio student will set himself the goal of filling the content and formal side of the works and processing them with an author's significant painting language. Ultimately, this is the main purpose of the studio – to co-educate a creative, free-thinking individual who can reflect the complexity and beauty of the contemporary world through visual means. It is necessary to deepen the knowledge of Renaissance and Baroque painting, which are a necessary springboard to grasp compositional and technological painting procedures. At the same time, it is important to show students current forms of painting with a philosophical-aesthetic background. To present programs of leading personalities of contemporary painting and visuality (Gerhard Richter, Neo Rauch, Julia Mehretu, Sarah Morris, Peter Halley, Wilhelm Sasnal, etc.). That is why it is extremely important for students to meet directly with the original painting language and their regular visits to leading galleries and museums in the wider Central European framework (e.g. MUMOK, Kunsthalle, Kunsthistorisches museum, or the Albertina in Vienna, or Veletržní palác NG, DOX and Rudolfinum in Prague, or Ludwig museum in Budapest). A characteristic feature of the post-media age is its diversity and mix of layered information and visual smog. A mix of painting techniques and various innovative approaches - stepping beyond the picture frame, beyond the frame of the hanging picture into the space (e.g. Daniel Buren, Wendy White, Imi Knoebel, Henrique Oliveira, Katharina Grosse). Combinations of traditional hanging pictures with installations or objects will be welcome. Physical optical layering This innovative method of layering shifts the traditional glaze layering of Renaissance and Baroque painting. The application builds on historical painting foundations, but brings the hitherto unused possibility of applying several centimeters thick glaze layers. In the past, there was neither technology nor the possibility of such a massive application of glaze. A fine layering of glazes of a maximum of a few millimeters was used. Experiments with the layering of several centimeter thick cast layers of polyurethane and epoxy resins aim to become a striking contribution in the field of contemporary painting. Experiments will include mixing resins with color pigments and polyester holographic glitters to produce unexpected refractions of light and deep optical layers. With this so far only very poorly researched technology, I count on the use of solid painting substrates, which will ensure and prevent

damage or breakage of the hardened polyurethane or epoxy material. Non-contact approaches in painting through innovative technological devices and approaches: Airbrush technique In short, the word Airbrush names a method of applying paint, in which the paint in the form of tiny droplets is sprayed onto the surface of the object in a very fine and even layer with a stream of air. With its help, we can achieve highlights, subtle gradients and defocusing of colored surfaces and their shades. For the first time, this method of applying paint appeared a hundred years ago in the USA in advertising and promotional art, and the name American retouching is also used. It was later used by visual artists in the 60s of the 20th century, representatives of Pop Art and Pin Up. Industrial spraying equipment Paint spray guns, whose air is pressurized, inflated and subsequently released by high-expansion compressors, bring about a dimensional increase in the trail of blown paint. Basically, this result cannot be replaced by another painting technique or another form of application. Casting massive masses of varnish on classically stretched painting canvases on blind frames This technology is based on pouring a large amount of polyurethane and epoxy varnishes, creating imaginary pools of thick varnish several centiliters deep. These pools are always bordered by a painter's blind frame, and its bottom is precisely the painter's canvas, which has the deepest point in the middle. In my own technological experiments, the thick types of blind frames Museo 45 and Museo 65 have proven themselves. Creating multiple color vector templates Production of vector templates in Adobe Illustrator, Corel Draw and Adobe Photoshop software. The bitmap data is first edited and cleaned from the background in the Adobe Photoshop program, then processed in the Adobe Illustrator program, where it is converted and modified into a vector format with simplified stylization. The possibility to create a Logotype - black and white, or a multi-color template. The vector data are then cut into sandblasted foils with a thickness of 0.23 mm using the Roland Camm-1 cutting plotter, after individual color layers. The preparatory studio will be prospectively expanded with new technological procedures and innovations.

**Recommended literature:**

Paul Virilio: Vanishing Aesthetics, Phaidon: Vitamin P, Martindale Andrew: Renaissance, D.I. Kiplik: Technique of painting, Paul Virilio: Information bomb, SCHWABSKY, Barry: The triumph of painting. , RUBIO, Augustin: Julie Mehretu : Black city. , HARTNEY, Eleanor,: Art and Today., Painting Technology Publications

**Languages necessary to complete the course:**

Slovak or English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 43

A	B	C	D	E	FX
53,49	20,93	20,93	0,0	2,33	2,33

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. Matej Fábian, ArtD., Mgr. art. Dominik Hlinka, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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>					
<p><b>Languages necessary to complete the course:</b> English</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 15</p>					
A	B	C	D	E	FX
80,0	20,0	0,0	0,0	0,0	0,0
<p><b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD.</p>					
<p><b>Last change:</b> 03.12.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Ivan Csudai</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> 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. akad. mal. Ivan Csudai						

## COURSE DESCRIPTION

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



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

## COURSE 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 Hojstřichová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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 Hojstřichová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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 Hojstřichová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE 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 ofleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 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. akad. mal. Ivan Csudai	

## COURSE 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 ofleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 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. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE 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. storočia. 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. akad. mal. Ivan Csudai</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. akad. mal. Ivan Csudai



## COURSE 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/Šmat.b57/11	<b>Course title:</b> Special Painting Techniques 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> The evaluation takes into account the level of mastery of the technological procedure, mastering the basics of working with vector graphic software and operating a cutting plotter, the basics of operating a 3D-3rd axis milling machine, experimentation with acrylic, enamel and polyurethane materials and the process and quality of the output itself.	
<b>Learning outcomes:</b> 1. Creation of multi-colored templates and operation of the cutting plotter. Mastering the basics of working with vector graphic software Adobe Illustrator and Corel. Output: application of a multi-colored template on a painting canvas. 2. basics of 3D operation - 3. milling axis. Output: Milled woodcut 3. experimentation with acrylic, enamel and polyurethane materials. Output: Optics of space in a painting. 4. work with oil stain on an acrylic base. 5. Paste and relief painting	
<b>Class syllabus:</b> 1. Analysis of color pigments. Explanation of the differences between specific brands of paints, differing mainly in density and variation in the quantity and quality of the accumulated pigment. 2. Special ways of combining oil and acrylic painting and articulating with them. Diversification of acrylic and oil painting. Explanation of the principles and advantages of both techniques. Presentation of the correct procedure for their combinations. 3. American retouching technique - airbrush. Presentation of the correct technological and technical procedure when working with American retouching. 4. Blow and air technique. The use of high-pressure compressors in directing liquid pigment	
<b>Recommended literature:</b> SCHWABSKY, Barry: The triumph of painting. , RUBIO, Augustin: Julie Mehretu : Black city. , HARTNEY, Eleanor,: Art and Today., Painting Technology Publications	
<b>Languages necessary to complete the course:</b> Slovak	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 74					
A	B	C	D	E	FX
89,19	4,05	1,35	0,0	2,7	2,7
<b>Lecturers:</b> Mgr. art. Michal Černušák, ArtD.					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/Šmat.b68/11	<b>Course title:</b> Special Painting Techniques 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 the end of each semester, the student's final work will be evaluated. The evaluation takes into account the level of mastery of the technological procedure, mastering the basics of working with vector graphic software and operating a cutting plotter, the basics of operating a 3D-3rd axis milling machine, experimentation with acrylic, enamel and polyurethane materials and the process and quality of the output itself.	
<b>Learning outcomes:</b> 1. Creation of multi-colored templates and operation of the cutting plotter. Mastering the basics of working with vector graphic software Adobe Illustrator and Corel. Output: application of a multi-colored template on a painting canvas. 2. basics of 3D operation - 3. milling axis. Output: Milled woodcut 3. experimentation with acrylic, enamel and polyurethane materials. Output: Optics of space in a painting. 4. work with oil stain on an acrylic base. 5. Paste and relief painting	
<b>Class syllabus:</b> 5. Use of pasty pigments and glazes. 6. Removers and archeology of the lower layers of the image. 7. Digital transmission in relation to painting technologies. 8. Principles of construction of a painting by acquired special painting techniques. The image is built on the basis of optical physical phenomena, which are functional and thanks to which we are able to create the dramaturgy and atmosphere of the image. Space and optical illusion can be achieved through a variety of approaches that adhere to newly acquired knowledge and skills. The eighth-final assignment can be worked on continuously throughout the summer semester and is considered a final project (except for the fact that the student works on separate projects during both semesters).	
<b>Recommended literature:</b>	

SCHWABSKY, Barry: The triumph of painting. , RUBIO, Augustin: Julie Mehretu : Black city. ,  
HARTNEY, Eleanor,: Art and Today., Painting Technology Publications

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 52

A	B	C	D	E	FX
84,62	11,54	1,92	1,92	0,0	0,0

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

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b2/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice Rector for	

Academic Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 8

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstřičová, ArtD., doc. Mgr. Daniel Grůň, PhD.

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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 Hojstřichová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b5/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 24

ABS	NEABS
100,0	0,0

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

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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 Hojstřichová, ArtD.

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b8/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	

<b>Past grade distribution</b>	
Total number of evaluated students: 11	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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 Hojstřichová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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.	
<b>Past grade distribution</b> Total number of evaluated students: 30	
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. akad. mal. Ivan Csudai	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBE.b5/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 31	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstřichová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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. akad. mal. Ivan Csudai	

## COURSE 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/OdWo.b2/19	<b>Course title:</b> Specialised Workshop 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KM/OdWo.b4/19 or KM/OdWo.b6/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is linked to the specification of the studio programs and the focus of the study field, but at the same time, it is an alternative offer to the standard teaching in the studio in the intensity of gaining practical and theoretical experience in a more specialized issue.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its term, duration and conditions are determined on an ongoing basis). A student who signs up for a professional workshop should also expect a certain kind of confrontation or the initiation of different approaches or attitudes to their own artistic program or research. The purpose of the workshop is to develop the ability to think about one's own artistic approaches and their realization 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> update as needed	
<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

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. František Demeter, Mgr. art. Dominik Hlinka, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 12.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/OdWo.b3/19	<b>Course title:</b> Specialised Workshop 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KM/OdWo.b5/19 or KM/OdWo.b7/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is linked to the specification of the studio programs and the focus of the study field, but at the same time, it is an alternative offer to the standard teaching in the studio in the intensity of gaining practical and theoretical experience in a more specialized issue.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its term, duration and conditions are determined on an ongoing basis). A student who signs up for a professional workshop should also expect a certain kind of confrontation or the initiation of different approaches or attitudes to their own artistic program or research. The purpose of the workshop is to develop the ability to think about one's own artistic approaches and their realization 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> update as needed	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 2	
ABS	NEABS
100,0	0,0

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. František Demeter, Mgr. art. Dominik Hlinka, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 12.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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/OdWo.b4/19	<b>Course title:</b> Specialised Workshop 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KM/OdWo.b2/19 or KM/OdWo.b6/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is tied to the specification of the studio programs and the focus of the study field, but at the same time, in terms of the intensity of gaining practical and theoretical experience in a more specialized issue, it is 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 term, duration and conditions are determined on an ongoing basis). A student who signs up for a professional workshop should also expect a certain kind of confrontation or the initiation of different approaches or attitudes to their own artistic program or research. The purpose of the workshop is to develop the ability to think about one's own artistic approaches and their realization 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> update as needed	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 2	
ABS	NEABS
100,0	0,0

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. František Demeter, Mgr. art. Dominik Hlinka, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 12.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/OdWo.b5/19	<b>Course title:</b> Specialised Workshop 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KM/OdWo.b3/19 or KM/AtCs.b7/11	
<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 linked to the specification of the studio programs and the focus of the study field, but at the same time, it is an alternative offer to the standard teaching in the studio in the intensity of gaining practical and theoretical experience in a more specialized issue.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its term, duration and conditions are determined on an ongoing basis). A student who signs up for a professional workshop should also expect a certain kind of confrontation or the initiation of different approaches or attitudes to their own artistic program or research. The purpose of the workshop is to develop the ability to think about one's own artistic approaches and their realization 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> update as needed	
<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

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. František Demeter, Mgr. art. Dominik Hlinka, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 12.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/OdWo.b6/19	<b>Course title:</b> Specialised Workshop 1st level
<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 linked to the specification of the studio programs and the focus of the study field, but at the same time, it is an alternative offer to the standard teaching in the studio in the intensity of gaining practical and theoretical experience in a more specialized issue.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its term, duration and conditions are determined on an ongoing basis). A student who signs up for a professional workshop should also expect a certain kind of confrontation or the initiation of different approaches or attitudes to their own artistic program or research. The purpose of the workshop is to develop the ability to think about one's own artistic approaches and their realization 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> update as needed	
<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. art. Michal Černušák, ArtD., Mgr. art. František Demeter, Mgr. art. Dominik Hlinka, ArtD., Mgr. art. Matej Fábian, ArtD.	

**Last change:** 12.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/OdWo.b7/19	<b>Course title:</b> Specialised Workshop 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KM/OdWo.b3/19 or KM/OdWo.b5/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is tied to the specification of studio programs and the focus of the study field, but at the same time, it is an alternative offer to standard teaching in the studio in the intensity of gaining practical and theoretical experience in a more specialized issue.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its term, duration and conditions are determined on an ongoing basis). A student who signs up for a professional workshop should also expect a certain kind of confrontation or the initiation of different approaches or attitudes to their own artistic program or research. The purpose of the workshop is to develop the ability to think about one's own artistic approaches and their realization 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> update as needed	
<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

**Lecturers:** Mgr. art. Michal Černušák, ArtD., Mgr. art. František Demeter, Mgr. art. Dominik Hlinka, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 12.10.2022

**Approved by:** prof. akad. mal. Ivan Csudai



## COURSE 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/AtSe.b5/22	<b>Course title:</b> Studio 3EAM
<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> KM/PrAt.b4/22 - Preparatory Studio of Painting II. or KM/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Assessment A-FX Interim assessment (e.g. test, independent work...): 80% active participation (consultations, workshops, excursions, ability to make individual modifications to the study program of the studio) Final assessment (e.g. exam, final thesis...): 20% research (presentation, defense)	
<b>Learning outcomes:</b> The painting studio is a space for realization and feedback on the presented themes on the directions of contemporary painting. It aspires to create painting strategies, and is an entry into the wide realm of possibilities of painting and its related painting techniques. The mere acquaintance with these possibilities, assets and positions of the medium of painting, presents a number of eventual directions in which we intend to lead the main line of teaching. A fundamental element of the conception will be the treatment of painting as a medium accepting a wide range of formal and substantive approaches, based on the position of the painting medium in the broader context of visual culture. The aim of the concept is to familiarize students with technologies that record, depict reality, or otherwise manipulate the image, and thereby contribute significantly to the transformation of painting itself. The possibilities offered by digital technologies are only means to achieve new visual qualities of painting. The mainstay of the teaching of the Bachelor's degree is the assignment of a range of themes to which the student responds with his or her own choice and individual development after consultation with the teacher. This circle of topics is a "guide" for the way of dealing with thematic, referential aspects of the creation of a painting.	
<b>Class syllabus:</b> Searching for theme / „content“ Authenticity and individual specificity of the students represents the challenge for setting a topic, which should support the students in " the search for one's own painting expression". Introspective way of researching and finding „pre-painting visual material“ Theme „Fly over the native nest“	

Conception of building a painting using layering individual plans using various own source material.  
Portrait  
Paint your hero (guru) (Gender equivalent)  
Multimedia process still life  
Creation and recording of hybrid still life, time-lapse, process candidness  
Creation as a part of personal integrity and authenticity, support in building own painting syntax and trajectory.

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak and English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 3

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

**Lecturers:** Mgr. art. Rastislav Sedlačík, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/AtSe.b6/22	<b>Course title:</b> Studio 3EAM
<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> KM/AtSe.b5/22 - Studio 3EAM or KM/AtSe.b5/21 - 3EAM – expanded studio of painting or KM/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Assessment A-FX Interim assessment (e.g. test, independent work...): 80% active participation (consultations, workshops, excursions, ability to make individual modifications to the study program of the studio) Final assessment (e.g. exam, final thesis...): 20% research (presentation, defense)	
<b>Learning outcomes:</b> The aim of a BA study is also to refer to the current positions of painting, which cooperate with a wide range of images and incorporate them into their repertoire of starting points. Understanding these connections, differences, and tendencies in the relationship between painting and other images (visual culture) is an essential phenomenon that determines the forms of the current painting. The demands placed on the creation of a painted pictures are high, regardless of the active use of digital technologies, because the current painted picture is always a distinctive visual form of the author's statement. The ambition of my studio management is to introduce students to the context of the current painting possibilities of building and preparing a painting. A crucial moment in the introductory years is drawing students' attention to an authentic "topic search" aimed at finding an individual painting expression. An important aspect of creating your own studio platform is creation of a stimulating environment for individual student development.	
<b>Class syllabus:</b> Main topics of approaches and thematic assignments: Painting spotlight – thinking through images Painting & Transparency Still life composition with the help of transparent materials, a combination of various light-transmitting surfaces and objects in combination with daylight and artificial light. Painting processing of "filtered paint", created during the transmission of light through the object. Technological use of glaze techniques in acrylic painting. Objective: Painting exercises requiring the ability to capture the light and colour intensity of the spatial installation. Emphasis is placed on the creation of a composition using layering with the help of glaze painting techniques. Painting & Space Painting processing of the given spatial installation containing various structural, surface and volume forms with an emphasis on their	

transfer to the 2D surface of the painting, respecting the perspective. Re-interpretation of "near" space. Building a painting in a copy-paste manner, in contrast to natural space. A combination of a rational approach to the spatial and expressive qualities of different entities. Presentation of work samples of contemporary painters dealing with the given painting strategy. Objective: Acquisition and acquaintance with the spatial depth of the image based on the use of perspective and subsequent free thematic assignments. Painting site-specific Creation of a site-specific painting model on a reduced scale. Response to a freely chosen environment (gallery, public). Objective: Involvement of digital technologies in the painting process in the form of collection of visual material and its subsequent modification. Introducing new possibilities of presenting contemporary painting and current painting tendencies beyond the canvas space in a global context.

**Recommended literature:**

Specific literature will be recommended to the student based on his inclinations and intended purpose.

CLAIR, Jean: Úvahy o stavu výtvarného umení. Brno : Barrister a Principal, 2006. DIDI-HUBERMAN, Georges: Pred Časom. Dejiny umenia a anachronizmus obrazov. Bratislava : Kaligram, 2006. FLUSSER, Vilém: Komunikológia. Bratislava : Mediálny inštitút, 2002. FLUSSER, Vilém: Za filozofii fotografie. Praha : Hynek, 1994. FRANCASTEL, Pierre: Malířství a společnost. Výtvarný prostor od renesance ke kubismu. Brno : Barrister & Principal, 2003. Vizuální teorie. ed. Ladislav Kesner Obraz. Jacques Aumont. Maurice Merleau-Ponty. Myslet podle vnímání. Jakub Čapek Obraz a slovo/Slovo a obraz. Petříček, M., Fila, R. Oskár Čepan a výtvarné umenie, ed. Marian Zervan, Norbert Lacko Rozmluvy s Pierrem Cabannem, Pierre Cabane, Marcel Duchamp Umění po roce 1900, Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin Buchloh

**Languages necessary to complete the course:**

Slovak and English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 4

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

**Lecturers:** Mgr. art. Rastislav Sedlačík, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/AtSe.b7/22	<b>Course title:</b> Studio 3EAM
<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> KM/AtSe.b6/22 - Studio 3EAM or KM/AtSe.b6/21 - 3EAM – expanded studio of painting or KM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Assessment A-FX Interim assessment (e.g. test, independent work...): 80% active participation (consultations, workshops, excursions, ability to make individual modifications to the study program of the studio) Final assessment (e.g. exam, final thesis...): 20% research (presentation, defense)	
<b>Learning outcomes:</b> The overlaps of painting and its possibilities in synergy Prompts and challenges for the Bachelor's year Pop-up project (small Gesamtkunstwerk) Creating a collaboration with other actors in the realization of the exhibition, traditionally representing the t.e.a.m, co-creators of the presentation phase - the exhibition. Sketch/model (theorists, aestheticians - writers of texts, commentators) Challenges and new frameworks for contextualizing painting in public space format; lecture and discussion. Implementation in the form of own solution - model situation (realization of scale model) Plural mural vs. head V. Delete ilegal graffiti Cultivate non-painting Painter as a "Hero" Multimedia mutation of still life Creation of spatial still life by multimedia juxtaposition and subsequent repainting Painting in the sub-visual era Painting as site-specific key concepts: juxtaposition, collage digital preparation The character of the thematic area presents the form of contemporary painting, referred to as "hybrid", due to the reasons of combining, mixing several types of representation and technological approaches. The creation of collaborations between individual studios creates the preconditions for intermedia collaborations and overlaps. It aims at the possibility of dealing with painting as a medium that goes beyond the 2D surface of the image and presents a way of interactivity with other artistic disciplines. Painting, with its cast and collaboration with other students from different departments, represents an ideal space for this intermedia concept of collaboration, confrontation and enrichment of the audience. The ambition of the overlapping concept of painting is the contribution in the degree of interactivity of the pedagogical process in collaboration with the student and his/her vision of the approach to the subject.	
<b>Class syllabus:</b>	

**Recommended literature:**

Specific literature will be recommended to the student based on his inclinations and intended purpose.

TITMARSCH, Mark: Expanded Painting Ontological Aesthetics and the Essence of Colour. London : Bloomsbury Publishing, 2017. CLAIR, Jean: Úvahy o stavu výtvarného umení. Brno : Barrister a Principal, 2006. DIDI-HUBERMAN, Georges: Pred Časom. Dejiny umenia a anachronizmus obrazov. Bratislava : Kaligram, 2006. FLUSSER, Vilém: Komunikológia. Bratislava : Mediálny inštitút, 2002. FLUSSER, Vilém: Za filozofii fotografie. Praha : Hynek, 1994. FRANCASTEL, Pierre: Malířství a společnost. Výtvarný prostor od renesance ke kubismu. Brno : Barrister & Principal, 2003.

**Languages necessary to complete the course:**

Slovak, English language

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

Total number of evaluated students: 1

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

**Lecturers:** Mgr. art. Rastislav Sedlačík, ArtD., Mgr. art. Matej Fábian, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/AtKo.b5/18		<b>Course title:</b> Studio of Painting			
<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> KM/AtKo.b4/18 - Studio of Painting or KM/PrAt.b4/22 - Preparatory Studio of Painting II. or KM/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level					
<b>Course requirements:</b> A-FX rating Continuous assessment: 80% active participation (consultations, workshops, excursions, ability individual modifications of the study program of the studio) Final assessment: 20% survey (presentation, defense)					
<b>Learning outcomes:</b> Application of an individual painting program with the perspective of transcending the relationship painter=painting, with the aim of discovering solutions that go beyond the scope of the studio (adaptability versus non-adaptability of the medium)					
<b>Class syllabus:</b> Research of painting in interactive relationships – painting and object, painting and space, painting and architecture, installation, action painting, procedural art (relationship between content, form and adequacy of the chosen medium)					
<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: 25					
A	B	C	D	E	FX
16,0	40,0	36,0	0,0	8,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Dominik Hlinka, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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/AtKo.b6/18		<b>Course title:</b> Studio of Painting			
<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> KM/AtKo.b5/18 - Studio of Painting or KM/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level					
<b>Course requirements:</b> A-FX rating Intermediate assessment: 80% active participation (consultations, workshops, excursions, ability to make individual modifications to the study program of the studio) Final assessment: 20% research (presentation, defense)					
<b>Learning outcomes:</b> Examining the issue of the image (with an emphasis on the painting) from the point of view of other media.					
<b>Class syllabus:</b> Application of painting in other media and vice versa, visuality of other media in painting (from the investigation of subjective deviations arising during the illusory transcription from one medium to another to the critical setting of a certain point of view, which allows one to deviate from one's own strategy of representation) Orientation in space (between reality and fiction). Replacing time with space. Subject and space. Subject space. A visual metaphor.					
<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: 25					
A	B	C	D	E	FX
52,0	28,0	16,0	0,0	4,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Dominik Hlinka, ArtD.					



**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/AtKo.b7/18		<b>Course title:</b> Studio of Painting			
<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> KM/AtKo.b6/18 - Studio of Painting or KM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level					
<b>Course requirements:</b> A-FX rating Continuous assessment: 80% active participation (consultations, workshops, excursions, ability individual modifications of the study program of the studio) Final assessment: 20% survey (presentation, defense)					
<b>Learning outcomes:</b> The ability to take an independent approach to solving problems related to a specific issue and ability for a dialogic form of education, work with professional literature.					
<b>Class syllabus:</b> The ability to define and analyze one's own topic. Selection of individually chosen circuits for the topic based on consultations. Support of interdisciplinary and intermediate overlaps in the creation of a semester project.					
<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: 29					
A	B	C	D	E	FX
31,03	17,24	41,38	10,34	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Dominik Hlinka, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Tlsm.b6/11	<b>Course title:</b> Technologies of Model Construction VI.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III. and KD/Tlsm.b4/11 - Technologies of Model Construction IV. and KD/Tlsm.b5/11 - Technologies of Model Construction V.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Use of CNC output for forming and production of products, Independent evaluation of the suitability of individual procedures with which the student became familiar from the previous study and successful use of this knowledge in the process of model production.	
<b>Class syllabus:</b> <ul style="list-style-type: none"> <li>- Sample of CNC outputs for forming and manufacturing products,</li> <li>- preparation of molds for casting products,</li> <li>- casting of products,</li> <li>- subsequent surface treatment options.</li> <li>- strategies for using procedures</li> <li>- time schedule of work</li> </ul> The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 188					
A	B	C	D	E	FX
94,68	2,13	0,53	0,0	2,13	0,53
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai



## COURSE 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. akad. mal. Ivan Csudai					

## COURSE 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. akad. mal. Ivan Csudai

## COURSE 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/Dost.b3/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be credited only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented towards the coordination and organisation of various cultural and artistic projects, festivals, workshops. Furthermore, it can be lecturing or working with communities on joint creative projects. However, this practice must not be based on an employment relationship. It is an active and voluntary activity for which the student will receive credit in addition to the experience.	
<b>Class syllabus:</b> The curriculum of the complementary work placement is established by the institution in which the student completes the work placement. It is specified in the application for a supplementary work placement and in the evaluation report form.	
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.	
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., in which the complementary work placement is to be undertaken.	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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/Dost.b4/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be credited only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented towards the coordination and organisation of various cultural and artistic projects, festivals, workshops. Furthermore, it can be lecturing or working with communities on joint creative projects. However, this practice must not be based on an employment relationship. It is an active and voluntary activity for which the student will receive credits in addition to the experience.	
<b>Class syllabus:</b> The curriculum of the complementary work placement is established by the institution in which the student completes the work placement. It is specified in the application for a supplementary work placement and in the evaluation report form.	
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.	
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., in which the complementary work placement is to be undertaken.	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	



## COURSE 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/Dost.b5/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be credited only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented towards the coordination and organisation of various cultural and artistic projects, festivals, workshops. Furthermore, it can be lecturing or working with communities on joint creative projects. However, this practice must not be based on an employment relationship. It is an active and voluntary activity for which the student will receive credit in addition to the experience.	
<b>Class syllabus:</b> The curriculum of the complementary work placement is established by the institution in which the student completes the work placement. It is specified in the application for a supplementary work placement and in the evaluation report form.	
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.	
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., in which the complementary work placement is to be undertaken.	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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/Dost.b6/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be credited only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented towards the coordination and organisation of various cultural and artistic projects, festivals, workshops. Furthermore, it can be lecturing or working with communities on joint creative projects. However, this practice must not be based on an employment relationship. It is an active and voluntary activity for which the student will receive credit in addition to the experience.	
<b>Class syllabus:</b> The curriculum of the complementary work placement is established by the institution in which the student completes the work placement. It is specified in the application for a supplementary work placement and in the evaluation report form.	
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.	
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., in which the complementary work placement is to be undertaken.	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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/Dost.b7/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be credited only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented towards the coordination and organisation of various cultural and artistic projects, festivals, workshops. Furthermore, it can be lecturing or working with communities on joint creative projects. However, this practice must not be based on an employment relationship. It is an active and voluntary activity for which the student will receive credit in addition to the experience.	
<b>Class syllabus:</b> The curriculum of the complementary work placement is established by the institution in which the student completes the work placement. It is specified in the application for a supplementary work placement and in the evaluation report form.	
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.	
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., in which the complementary work placement is to be undertaken.	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	

## COURSE 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/Dost.b8/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be credited only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented towards the coordination and organisation of various cultural and artistic projects, festivals, workshops. Furthermore, it can be lecturing or working with communities on joint creative projects. However, this practice must not be based on an employment relationship. It is an active and voluntary activity for which the student will receive credit in addition to the experience.	
<b>Class syllabus:</b> The curriculum of the complementary work placement is established by the institution in which the student completes the work placement. It is specified in the application for a supplementary work placement and in the evaluation report form.	
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.	
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., in which the complementary work placement is to be undertaken.	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. akad. mal. Ivan Csudai	



## COURSE 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/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> Credits and grades will only be awarded by the studio manager if the company where the student has practiced writes an evaluation report on the student's practice. Confirm the time commitment for recognition of the work placement /unless otherwise specified in the terms and conditions/ minimum of 13 weeks and 20 hours per week. The Work Placement type is a full substitute for the studio. The student must not have an employment relationship with the institution with which he/she is applying for the work placement.					
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the nature of the study programme.					
<b>Class syllabus:</b> The curriculum of the work placement is created by the institution where the student is doing the work placement. It is stated in the work placement application and the evaluation report form.					
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.					
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., where the work placement will take place.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/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> Credits and grades will only be awarded by the studio manager if the company where the student has practiced writes an evaluation report on the student's practice. Confirm the time commitment for recognition of the work placement /unless otherwise specified in the terms and conditions/ minimum of 13 weeks and 20 hours per week. The Work Placement type is a full substitute for the studio. The student must not have an employment relationship with the institution with which he/she is applying for the work placement.					
<b>Learning outcomes:</b> Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the nature of the study programme studied.					
<b>Class syllabus:</b> The curriculum of the work placement is created by the institution where the student is doing the work placement. It is stated in the work placement application and the evaluation report form.					
<b>Recommended literature:</b> The reading list is part of the assignment for the specific internship, given its objectives and focus.					
<b>Languages necessary to complete the course:</b> To be determined by the relevant institution, organisation, etc., where the work placement will take place.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
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**Lecturers:** prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Ivan Csudai

## COURSE 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/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> Credits and grades will only be awarded by the studio manager if the company where the student has practiced writes an evaluation report on the student's practice. Confirm the time commitment for recognition of the work placement /unless otherwise specified in the terms and conditions/ minimum of 13 weeks and 20 hours per week. The Work Placement type is a full substitute for the studio. The student must not have an employment relationship with the institution with which he/she is applying for the work placement.					
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<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.

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