

Course descriptions

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COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KAT/DaAt.b4/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 4.					
Educational level: I.					
Prerequisites:					
Course requirements: 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					
Learning outcomes: The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
Class syllabus: 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.					
Recommended literature: The literature list is part of the semester assignment					
Languages necessary to complete the course:					
Notes:					
Past grade distribution Total number of evaluated students: 1					
A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0
Lecturers: 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.					
Last change: 05.12.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KAT/DaAt.b5/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 5.					
Educational level: I.					
Prerequisites:					
Course requirements: 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					
Learning outcomes: The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
Class syllabus: 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.					
Recommended literature: The literature list is part of the semester assignment					
Languages necessary to complete the course:					
Notes:					
Past grade distribution Total number of evaluated students: 1					
A	B	C	D	E	FX
0,0	0,0	0,0	100,0	0,0	0,0
Lecturers: 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.					
Last change: 05.12.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KAT/DaAt.b6/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 6.					
Educational level: I.					
Prerequisites:					
Course requirements: 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					
Learning outcomes: The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
Class syllabus: 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.					
Recommended literature: The literature list is part of the semester assignment					
Languages necessary to complete the course:					
Notes:					
Past grade distribution Total number of evaluated students: 4					
A	B	C	D	E	FX
50,0	0,0	50,0	0,0	0,0	0,0
Lecturers: 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.					
Last change: 05.12.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KAT/DaAt.b7/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 7.					
Educational level: I.					
Prerequisites:					
Course requirements: 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					
Learning outcomes: The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
Class syllabus: 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.					
Recommended literature: The literature list is part of the semester assignment					
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: 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.					
Last change: 05.12.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/DaDi.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
Languages necessary to complete the course: Slovak language and English language.	
Notes:	

Past grade distribution					
Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0
Lecturers: doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
Last change: 06.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/DaDi.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
Languages necessary to complete the course: Slovak language and English language.	
Notes:	

Past grade distribution					
Total number of evaluated students: 3					
A	B	C	D	E	FX
0,0	33,33	0,0	0,0	33,33	33,33
Lecturers: doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
Last change: 06.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/DaDi.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
Languages necessary to complete the course: Slovak language and English language.	
Notes:	

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

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/DaDi.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
Languages necessary to complete the course:	

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

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: PDU/DaDu.b4/21	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: At least 66% attendance, defense of semester work.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
Lecturers: doc. Mgr. art. András Cséfalvay, ArtD.					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/DaFm.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/DaFm.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: According to the basic focus of the selected studio and its semester program.	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/DaFm.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/DaFm.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/DaGm.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: 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).	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Kubas Jozef: Techniques of art graphics, 1959	
Languages necessary to complete the course: Slovak language	
Notes:	

Past grade distribution					
Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	100,0
Lecturers: prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Ľuboslav Paľo, ArtD.					
Last change: 14.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/DaGm.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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).	
Learning outcomes: practical outputs	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/DaGm.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Studio of free graphics and illustrations - doc. Ľuboslav Paľo Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: Prior studies, knowledge level and skills are primarily taken into account during admission. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio).	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Kubas Jozef: Techniques of art graphics, 1959	
Languages necessary to complete the course: Slovak language	
Notes:	

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

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/DaGm.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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).	
Learning outcomes: practical outputs	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KIM/DaIm.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: Participation in at least 50% of classes, activity and final work accepted for evaluation	
Learning outcomes: 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.	
Class syllabus: 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/

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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KIM/DaIm.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Participation in at least 50% of classes, activity and final work accepted for evaluation	
Learning outcomes: 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.	
Class syllabus: 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://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KIM/DaIm.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Participation in at least 50% of classes, activity and final work accepted for evaluation	
Learning outcomes: 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.	
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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://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KIM/DaIm.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Participation in at least 50% of classes, activity and final work accepted for evaluation	
Learning outcomes: 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.	
Class syllabus: 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://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KM/DaMm.b4/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 4.					
Educational level: I.					
Prerequisites:					
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: The literature is tied to the specific issue of the study					
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. 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KM/DaMm.b5/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 5.					
Educational level: I.					
Prerequisites:					
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
Learning outcomes: 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.					
Class syllabus: 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					
Recommended literature: The literature is tied to the specific issue of the study.					
Languages necessary to complete the course: slovak language					
Notes:					
Past grade distribution Total number of evaluated students: 5					
A	B	C	D	E	FX
0,0	40,0	40,0	20,0	0,0	0,0
Lecturers: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KM/DaMm.b6/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 6.					
Educational level: I.					
Prerequisites:					
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: The literature is tied to the specific issue of the study.					
Languages necessary to complete the course: slovak language					
Notes:					
Past grade distribution Total number of evaluated students: 3					
A	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0
Lecturers: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KM/DaMm.b7/11		Course title: Additional Studio			
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present					
Number of credits: 5					
Recommended semester: 7.					
Educational level: I.					
Prerequisites:					
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: The literature is tied to the specific issue of the study.					
Languages necessary to complete the course: slovak language					
Notes:					
Past grade distribution Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	0,0	100,0	0,0	0,0	0,0
Lecturers: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/DaRt.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: 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	
Class syllabus: 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.	
Recommended literature: 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
 Chappuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999
 Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000
 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung
 Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall:
 Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
 Horie, C. V.: Materials of conservation
 Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006
 Kiplik, D. I.: Technika Malby
 Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag
 Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004
 Losos, L.: Pozlacovačské materiály II, Praha 1987
 Losos, L.: Pozlacování a polychromie, Grada 2005
 Losos, L.; Lux, V.: Pozlacování II., Praha 1987
 Losos, L.; Lux, V.: Pozlacování III., Praha 1988
 Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006
 Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,
 Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005

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

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 9

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

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

Last change: 10.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/DaRt.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: 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	
Class syllabus: 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.	
Recommended literature: 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.: Pozlacočské materiály I., Praha 1984
Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacočání I., Praha 1984
Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000
Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980
Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946
Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999
Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000
Eipper, Paul, Bernard: Handbuch der Oberflächereinigung
Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall:
Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
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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
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
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 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015
 Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987
 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006
 Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004
 Zelinger, J.: Chemie v práci konzervátora a restaurátora
 Zelinger, J.; Kubička, R.: Výkladový slovník
 Odborné časopisy: mesačník Restauro, Restauratorenblätter
 D.
 Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987
 Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998 Barty Philips, Tapestry, Phaidon Press, London, 2000
 Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005
 Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002
 BROOKS, Mary M. EASTOP, Dinah D. :Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3
 TIMAR- BALASZY, Agnes, EASTOP Dinah D. :Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998
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 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. Ľuba Wehlend, ArtD., Mgr. art. Kitti Baráthová, Mgr. art. Jakub Huba

Last change: 30.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/DaRt.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: 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	
Class syllabus: 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.	
Recommended literature: 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.
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1. Prints - Art and techniques : Susane Lambert 2001
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 3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003
 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider
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 6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003
 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
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- Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002
- Böhm, F.; Kotrba, H.: Pozlacočské materiály I., Praha 1984
- Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacočání 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
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- Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
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- Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag
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- Losos, L.; Lux, V.: Pozlacočání II., Praha 1987
- Losos, L.; Lux, V.: Pozlacočání III., Praha 1988
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- 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
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 Zelinger, J.; Kubička, R.: Výkladový slovník
 Odborné časopisy: mesačník Restauro, Restauratorenblätter
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 Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005
 Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002
 BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3
 TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998
 LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6
 GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256
 FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020
 LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564
 GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Průzkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 2

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

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

Last change: 30.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KS/DaSoi.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
Learning outcomes: 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.	
Class syllabus: 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"> 1. assignment of the topic and subsequent discussion 2. finding and solving inspiration 3. drawings, sketches, models 4. material tests 5. final project, object, sculpture, installation of a smaller scale 6. preparation of the defense 	
Recommended literature:	

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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KS/DaSoi.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
Learning outcomes: 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.	
Class syllabus: 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"> 1. assignment of the topic and subsequent discussion 2. finding and solving inspiration 3. drawings, sketches, models 4. material tests 5. final project, object, sculpture, installation of a smaller scale 6. preparation of the defense 	
Recommended literature:	

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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KS/DaSoi.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
Learning outcomes: 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.	
Class syllabus: 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"> 1. assignment of the topic and subsequent discussion 2. finding and solving inspiration 3. drawings, sketches, models 4. material tests 5. final project, object, sculpture, installation of a smaller scale 6. preparation of the defense 	
Recommended literature:	

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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KS/DaSoi.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
Learning outcomes: 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.	
Class syllabus:	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/DaTt.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/DaTt.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

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

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

Recommended literature:

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

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 8

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

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

Last change: 03.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/DaTt.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/DaUu.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
Recommended literature:	

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

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

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

Past grade distribution

Total number of evaluated students: 8

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

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

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/DaUu.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: The result of education in the given subject is to provide input information about the issues and specifics of the studio, in the form of a specific assignment, which also includes theoretical lectures on the given topic. The result is: Skills: being able to grasp the given issue both theoretically and practically. Knowledge: basic knowledge of the medium of the studio. Competences: to work independently programmatically and conceptually when completing an assignment on a given topic.	
Class syllabus: 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
Recommended literature:	

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

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/DaUu.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
Recommended literature:	

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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/DaUu.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KVK/DaVk.b4/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: Porozumenie systému a metód práce grafického dizajnéra. Tréning komunikácie v interdisciplinárnom dialógu a schopnosť integrovať grafický dizajn a vizuálnu komunikáciu v rámci vlastného odboru.	
Class syllabus: 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.	
Recommended literature: McCloud, Scott: Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels, McCloud, Scott: Understanding Comics LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978	

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

Languages necessary to complete the course:

slovak and/or english

Notes:

Past grade distribution

Total number of evaluated students: 16

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

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

Last change: 17.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KVK/DaVk.b5/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Hyland, A.; King, E.: c/id: Visual Identity and Branding for the Arts; Floch, M., Osselger, P.V.: Visual Identities; Apeloig, P.: The Spiral, the Hand and the Menorah: Museum of Jewish Art and History in Paris - The Visual Identity (Directions) LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978	

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

Languages necessary to complete the course:

slovak and/or english

Notes:

Past grade distribution

Total number of evaluated students: 14

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

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

Last change: 17.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KVK/DaVk.b6/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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
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 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KVK/DaVk.b7/11	Course title: Additional Studio
Educational activities: Type of activities: Studio Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Haslam, Andrew: Book Design; Lupton, Elen: Indie Publishing: How to Design and Produce Your Own Book; Hendel, Richard: On Book Design; Birdsall, Derek: Notes on Book Design LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978	

BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999
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 ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9
 kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9

Languages necessary to complete the course:

slovak and/or english

Notes:

Past grade distribution

Total number of evaluated students: 5

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

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

Last change: 17.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Rtmv.b6/11	Course title: Analysis of Textile Materials and Textures I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: To know the basic weaving weaves, derivative weaves, textile materials, their properties.	
Course requirements: For the semester, active participation, completed practical exercises and a presentation on a pre-agreed topic related to the implemented textile techniques are evaluated. To obtain grade A, at least 75 points are required, to obtain grade B at least 70 points, to obtain grade C at least 65 points, to obtain grade D at least 60 points, and to obtain grade E at least 55 points.	
Learning outcomes: The student will focus on the basic division of bobbin weave and jacquard weave fabrics, their characteristics and plotting. The student will perform analyses of materials and fabrics. The student will be able to evaluate fabric analysis and record the associated protocol. Analysis of weaves and materials of restored textiles and textile objects.	
Class syllabus: 1. jacquard weave single, weft. 2. analyses of fabrics with weft weave, simple jacquard weave. 3. continuous analyses of material and weaves of restored textile objects.	
Recommended literature: BEDNÁŘ V., SVATOŠ S., Vázby a rozborů tkanín II, vydavatel'stvo Alfa, Bratislava, DUFEK J., Vázby žakárskych tkanin, SPN Praha 1967, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017, GEIER A.: A history of textile art, Rizzoli Intl Pubns 1982, An encyclopedia of textiles: https://archive.org/details/cu31924052382714/mode/2up	
Languages necessary to complete the course: Slovak language	
Notes:	

Past grade distribution					
Total number of evaluated students: 20					
A	B	C	D	E	FX
80,0	10,0	5,0	5,0	0,0	0,0
Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
Last change: 21.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Rtmv.b7/11	Course title: Analysis of Textile Materials and Textures II.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KTT/Rtmv.b6/11 - Analysis of Textile Materials and Textures I.	
Recommended prerequisites: Knowledge of jacquard weaves simple, weft.	
Course requirements: For the semester, active participation, completed practical exercises and a presentation on a pre-agreed topic related to the implemented textile techniques are evaluated. To obtain grade A, at least 75 points are required, to obtain grade B at least 70 points, to obtain grade C at least 65 points, to obtain grade D at least 60 points, and to obtain grade E at least 55 points.	
Learning outcomes: The student will focus on the basic division of bobbin weave and jacquard weave fabrics, their characteristics and plotting. The student will perform analyses of materials and fabrics. The student will be able to evaluate fabric analysis and record the associated protocol. Analysis of weaves and materials of restored textiles and textile objects.	
Class syllabus: 1. jacquard weave warp. 2. analyses of fabrics with jacquard weave. 3. continuous analyses of the material and weaves of restored textile objects.	
Recommended literature: BEDNÁŘ V., SVATOŠ S., Vázby a rozborý tkanín II, vydavateľstvo Alfa, Bratislava, DUFEK J., Vázby žakárskych tkanín, SPN Praha 1967, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017, GEIER A.: A history of textile art, Rizzoli Intl Pubns 1982, An encyclopedia of textiles: https://archive.org/details/cu31924052382714/mode/2up	
Languages necessary to complete the course: Slovaque language	
Notes:	

Past grade distribution					
Total number of evaluated students: 10					
A	B	C	D	E	FX
90,0	0,0	10,0	0,0	0,0	0,0
Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
Last change: 21.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/BaPr.b8/21	Course title: Bachelor's Thesis (consultation, formulation)
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 10	
Recommended semester: 8.	
Educational level: I.	
Prerequisites: (KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/AtWe.b6/21 - Studio of Painting Preparation or KR/Larf.b6/21 - Photography Restoration Lab or KR/LAHP.b6/21 - Lab: Studio led by a visiting professor - 1st level or KR/Lams.b6/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/AtBa.b6/21 - Studio of Wooden Sculpture Restoration or KR/AtBi.b6/21 - Studio of Textile Restoration) and (KR/AtStr.b7/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b7/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b7/22 - Studio of Artwork on Paper and Photography Restoration or KR/Larf.b7/21 - Photography Restoration Lab or KR/LAHP.b7/21 - Lab: Studio led by a visiting professor - 1st level or KR/Lams.b7/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/LaSi.b7/21 - Laboratory of Mural Painting Restoration or KR/AtBa.b7/21 - Studio of Wooden Sculpture Restoration or KR/AtBi.b7/21 - Studio of Textile Restoration or KR/AtWe.b7/21 - Studio of Painting Preparation)	
Course requirements: Compulsory completion of the studio in the previous semester. Completion of a two-semester bachelor thesis assignment.	
Learning outcomes: In depth research of theoretical thesis, practical craft skills and their application in restoration and conservation procedures. Mastering non-destructive and destructive methods of restoration research and their evaluation, understanding the purpose of analyses in connection with the restoration of an artwork. Proposal of restoration procedures according to the analyses. On the basis of the skills already acquired, to master the individual technological procedures in restoration.	
Class syllabus: Implementation of restoration operations according to the restoration proposal developed in the previous semester, i.e. stabilization of the work, cementing, artistic evaluation, retouch. Issues of artistic intervention Issues of prevention Surface treatment	

Completion of the act of restoration and of the final Documentation of the restoration works carried out (processing of the text part, photo documentation and graphic outputs)
Handing over the artwork and the Documentation of the restoration work carried out to the administrator of the owner institution, to a religious entity or to a private owner.

Recommended literature:

- 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
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. Brandí, C, Teorie resturování, Kutná Hora 2000
- 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
- Brandí, 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.: Pozlacení II., Praha 1987
 Losos, L.; Lux, V.: Pozlacení 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: Příběhy Starého zákona
 Rusina, Ivan: Příběhy Nového zákona
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015
 Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987
 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006
 Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004
 Zelinger, J.: Chemie v práci konzervátora a restaurátora
 Zelinger, J.; Kubička, R.: Výkladový slovník
 Odborné časopisy: mesačník Restauro, Restauratorenblätter

Languages necessary to complete the course:

Slovak language, knowledge of English or German is recommended for the study of literature.

Notes:

Past grade distribution

Total number of evaluated students: 12

A	B	C	D	E	FX
83,33	16,67	0,0	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Gabriel Strassner, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Jana Karpjaková Balážiková, akad. mal. Ľuba Wehlend, ArtD.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: CV/Zmpc.b1-b7/11		Course title: Basics of Computer Modelling I.			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 1., 3., 5., 7.					
Educational level: I.					
Prerequisites:					
Antirequisites: CV/Zmpc.b1/08 or CV/Zmpu.b3/07					
Course requirements: Completing all assignments and submitting final project					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: 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 www.rhino3d.com					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 281					
A	B	C	D	E	FX
93,59	6,41	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Žofia Babčanová, ArtD.					
Last change: 06.12.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: CV/Zpmc.b2-b8/11		Course title: Basics of Computer Modelling II.			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 2., 4., 6., 8.					
Educational level: I.					
Prerequisites: CV/Zmpc.b1-b7/11 - Basics of Computer Modelling I.					
Antirequisites: CV/Zmpc.b2/08 or CV/Zmpu.b4/07					
Course requirements: Completing all assignments and submitting final project					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: 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 www.rhino3d.com					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 210					
A	B	C	D	E	FX
92,38	7,62	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Žofia Babčanová, ArtD.					

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/Zdit.b1/11	Course title: Basics of Design Creation I.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 3	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: According to individual tasks.	
Languages necessary to complete the course: Slovak, Czech, English language	
Notes:	

Past grade distribution					
Total number of evaluated students: 247					
A	B	C	D	E	FX
48,18	39,68	6,07	2,83	0,81	2,43
Lecturers: akad. soch. Václav Kautman					
Last change: 08.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/Zdit.b2/11	Course title: Basics of Design Creation II.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 3	
Recommended semester: 2.	
Educational level: I.	
Prerequisites: KD/Zdit.b1/11 - Basics of Design Creation I.	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: According to individual tasks.	
Languages necessary to complete the course: Slovak, Czech, English language.	
Notes:	

Past grade distribution					
Total number of evaluated students: 219					
A	B	C	D	E	FX
61,19	29,22	7,76	0,46	0,91	0,46
Lecturers: akad. soch. Václav Kautman					
Last change: 08.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Zmmv.b57/22	Course title: Basics of Management and Marketing for Artists I.
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: active participation of a min. 75% unless the teacher determines otherwise in accordance with the study regulations.	
Learning outcomes: Knowledge and understanding of the given topic, ability to react independently to situations related to the artist's or curator's practice.	
Class syllabus: 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	
Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes: Maximum 15 students	

Past grade distribution					
Total number of evaluated students: 147					
A	B	C	D	E	FX
73,47	19,73	5,44	1,36	0,0	0,0
Lecturers: Mgr. Mgr. Lýdia Pribišová, PhD.					
Last change: 10.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Zmmv.b68/22	Course title: Basics of Management and Marketing for Artists II.
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites: KTDU/Zmmv.b57/22 - Basics of Management and Marketing for Artists I.	
Course requirements: active participation of a min. 75% unless the teacher determines otherwise in accordance with the study regulations.	
Learning outcomes: Knowledge and understanding of the given topic, ability to react independently to situations related to the artist's or curator's practice.	
Class syllabus: 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	
Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes: Maximum 15 students	

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. Mgr. Lýdia Pribišová, PhD.					
Last change: 10.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/Zmtf.b3/11	Course title: Basics of Painting /Colour Theory I.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 3.	
Educational level: I., II.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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	
Class syllabus: 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	
Recommended literature: Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Techniky malby I/II, Praha 1953-1956.	
Languages necessary to complete the course: English	
Notes: Anders Leonard Zorn (18 February 1860 – 22 August 1920) is a well-known Swedish portraitist. His "palette" consisting of four colors is known.	

Past grade distribution					
Total number of evaluated students: 206					
A	B	C	D	E	FX
54,85	31,07	9,22	0,97	0,0	3,88
Lecturers: doc. akad. mal. Stanislav Bubán					
Last change: 19.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KK/Zmtf.b4/11		Course title: Basics of Painting /Colour Theory II.			
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present					
Number of credits: 3					
Recommended semester: 4.					
Educational level: I., II.					
Prerequisites:					
Course requirements: 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.					
Learning outcomes: 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.					
Class syllabus:					
Recommended literature: Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Painting Techniques I/II, Prague 1953-1956.					
Languages necessary to complete the course: English					
Notes:					
Past grade distribution Total number of evaluated students: 178					
A	B	C	D	E	FX
73,6	20,22	3,37	1,12	0,56	1,12
Lecturers: doc. akad. mal. Stanislav Bubán					

Last change: 19.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Záfo.b35/12	Course title: Basics of Photography I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 3., 5.	
Educational level: I., II.	
Prerequisites:	
Recommended prerequisites: none	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Záfo.b46/12	Course title: Basics of Photography II.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4., 6.	
Educational level: I., II.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Zfvt.b1/21	Course title: Basics of Photography for Restorers I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: To pass the course, the student must complete 85% of the exercises and theoretical lectures, as well as hand in the results of the assignment in a digital form, pass a practical skills test and a theoretical test on the basics of photography techniques.	
Learning outcomes: The course is designed to familiarize and prepare the student to work with the photographic medium, which is an integral part of their discipline. It will provide the student with the basic and advanced technical and technological approaches applied in the reproduction of 2D and 3D objects.	
Class syllabus: Students are gradually introduced to the basic principles of photography /aperture, exposure time, ISO sensitivity, depth of field, focal length of lenses/. They practice in the photo studio/restoration department/ where they receive initial training in the use of studio equipment/flash lights, exposure meter, angle of view/. Exercises are focused on correct lighting and exposure of the 2D objects / painting, graphics/ and 3D object /sculpture, sculpture/.	
Recommended literature: 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/ Ján Šmok-Skladba fotografického obrazu, SPN, Praha 1983/ Ján Šmok-Za tajomstvami fotografie, Osveta, Martin 1982	
Languages necessary to complete the course: slovak or english	
Notes:	

Past grade distribution					
Total number of evaluated students: 12					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Peter Ančič					
Last change: 07.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Zfvt.b2/21	Course title: Basics of Photography for Restorers II.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: The course is intended primarily for students of restoration /painting, sculpture, paper, textile/. The goal is to teach the student to master the photographic technique that he will use in his professional work for documentation purposes. Emphasis is placed on correct exposure and presentation of the color scale of photographed objects in outdoor conditions. Theoretical preparation with optional lectures: - basic information about the properties of black and white negative and positive materials - information on processing solutions - the principles of multigradation positive materials and the principle of classical materials. Practical part of preparation: 1/ Familiarize yourself with the principles of work in the photo lab, the loan system of the photo lab, how to handle light-sensitive materials, the choice of the correct safety lighting of the photo lab for individual light-sensitive materials, the organization of the work process when several students work in the photo lab. 2/ To acquire skills in the processing of black and white negatives so that they achieve standard results when processing other negative materials with the possibility of purposeful control of contrast and possible corrections in cases of underexposure, overexposure and when photographing in extreme lighting conditions. 3/ To learn the principles of handling developed negative material, its archiving and production of contact copies for transparency and systematization of archived negatives. 5/ Enlarging the resulting photographic image using an interpretive approach: partial lightening, darkening, contrast corrections and overall tonal rendering of the image.	
Course requirements: To pass the course, the student must complete 85% of the exercises and theoretical lectures, as well as hand in the results of the assignment in a digital form, pass a practical skills test and a theoretical test on the basics of photography techniques. Scale of assessment (preliminary/final): Final evaluation	
Learning outcomes:	

The course is designed to familiarize and prepare the student to work with the photographic medium, which is an integral part of their discipline. It will provide the student with the basic and advanced technical and technological approaches applied in the reproduction of 2D and 3D objects.

Class syllabus:

Students are gradually introduced to the basic principles of photography /aperture, exposure time, ISO sensitivity, depth of field, focal length of lenses/. They practice in the photo studio/restoration department/ where they receive initial training in the use of studio equipment/flash lights, exposure meter, angle of view/. Exercises are focused on correct lighting and exposure of the 2D objects / painting, graphics/ and 3D object /sculpture, sculpture/.

Recommended literature:

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/
Ján Šmok-Skladba fotografického obrazu, SPN, Praha 1983/
Ján Šmok-Za tajomstvami fotografie, Osveta, Martin 1982 /

Languages necessary to complete the course:

Slovak/English

Notes:

Past grade distribution

Total number of evaluated students: 7

A	B	C	D	E	FX
71,43	28,57	0,0	0,0	0,0	0,0

Lecturers: Mgr. art. Peter Ančič

Last change: 07.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/Bina.b57/21	Course title: Bioart and Nature art I.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/Bina.b68/21	Course title: Bioart and Nature art II.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KD/Vldr.b35/22		Course title: Characteristics of wood			
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 3					
Recommended semester: 3., 5.					
Educational level: I.					
Prerequisites:					
Course requirements: Completion of a written examination or semester work. Scale of assessment (preliminary/final): final					
Learning outcomes: Acquiring basic knowledge about deciduous and coniferous trees growing in Europe. An overview of the positive and negative properties of wood as an input material in the production of furniture.					
Class syllabus: The subject of wood properties will provide students with a basic overview of the macroscopic and microscopic features of coniferous and deciduous trees growing in Europe. It foregrounds the basic physical properties of wood such as wood density and moisture, swelling or drying of wood and their subsequent effect on wood quality. It also focuses on wood defects, such as lumps, cracks, defects in the shape of the trunk, which have an undesirable effect on the furniture production process, but at the same time, under certain conditions, can be used as added value.					
Recommended literature: ČUNDERLÍK, I. 2009. Štruktúra dreva. Zvolen : TU vo Zvolene, 2009. 135 s. ISBN 978-80-228-2061-5. POŽGAJ, A. - CHOVANEC, D. – KURJATKO, S. – BABIAK, M. 1993. Štruktúra a vlastnosti dreva. Bratislava : Príroda, 1993. 488 s. ISBN 80-07-00960-4					
Languages necessary to complete the course: Slovak language					
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: Ing. Eduard Herber
Last change: 08.12.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Psob.b1-7/16	Course title: Computer picture processing (Photoshop)
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 1., 3., 5.	
Educational level: I.	
Prerequisites:	
Course requirements: - active participation (the subject is taught in the form of an intensive workshop) - mastering assigned tasks	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: — Adobe Photoshop CS6 user manual (http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf) — http://tv.adobe.com/show/learn-photoshop-cs6/ — various tutorials on the web for working with Photoshop	
Languages necessary to complete the course: SK, ENG	
Notes:	

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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Tprm.b3/11	Course title: Creative Stay in the Landscape
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: 100% participation and completion of assignments. Grade: Pass/Fail Creative performance, participation in continuous assessment during the placement (once daily group consultation, individual consultation if necessary): 80% Final award of credit (submission of all work, assessment by the supervising teacher): 20 % Scale of assessment (preliminary/final): Ongoing evaluation during the stay (once daily group consultation, individual consultation if necessary): 80 % Final award of credits (submission of all work, assessment by the supervising teacher): 20 %	
Learning outcomes: The student can apply the skills learned in the studio during the previous semesters when creating in the landscape. Thus, they gain confidence in creating the illusion of space and mass from a three-dimensional model in a two-dimensional artwork directly in the landscape or in an urban setting. Emphasis on composition, perspective, and individual creative displacement of the depicted reality. The historical setting allows to trace the different stylistic stages on the surrounding architecture and to record them graphically, an important experience for the creation of restoration documentation.	
Class syllabus: Study of landscape and urban views, drawing and painting techniques	
Recommended literature:	
Languages necessary to complete the course:	
Notes:	
Past grade distribution Total number of evaluated students: 142	
ABS	NEABS
96,48	3,52
Lecturers: Mgr. art. Jakub Huba	

Last change: 28.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Upok.b5/15	Course title: Cultural Heritage Protection Legislation - Introduction I.
Educational activities: Type of activities: Lecture Number of hours: per week: 1 per level/semester: 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Participation of at least 75% of the course, unless the teacher determines otherwise in accordance with the study regulations. Completion of individual exercises, assessment of the work in progress of the assigned projects.	
Learning outcomes: The student will acquire the ability to understand the legislation in the field of cultural heritage. The newly acquired knowledge will include a closer focus on the issues related to protection of cultural heritage, the legal traditions of its preservation and the current setting of both national and international legislation. The acquired knowledge will contribute to improving the quality of the discussions on professional issues in the public sphere.	
Class syllabus: 1) Law and society. Legal system of the Slovak Republic. Cultural heritage - concept and legal regulations. History of legislation in the field of cultural heritage - Europe + Slovakia. 2) Act on the protection of the heritage fund. 3) Act on Museums and Galleries and on the Protection of Objects of Cultural Value. 4) Act on the Chamber of Restorers and on the performance of restoration and conservation by its members. 5) Act on the conditions of export and import of objects of cultural value. Act on Libraries. Act on archives. 6) Crimes in the field of cultural heritage. Criminal aspects of the protection of cultural heritage. 7) International legislation I + II. 8) Current issues in cultural heritage protection (discussion, space for student presentations) + preparation for the final test.	
Recommended literature: Texts of laws and international conventions. Pavel Gregor: Dobrodružstvo pamiatok. Vyd. Perfekt, Bratislava, 2008 Jukka Jokilehto: History of Architectural Conservation. 2002 Ugo Mifsud Bonnici: An Introduction to Cultural Heritage Law. Vyd. Midsea Books, 2008, 276 s.	

Donald Forsyth Craib: Topics in Cultural Resources Law. Vyd. Society for American Archaeology, 2000, 92 s.
 Laurajane Smith: Cultural Heritage: Critical Concepts in Media and Cultural Studies. Vyd. Routledge, 2007, 410 s.
 Laurajane Smith: Archaeological Theory and the Politics of Cultural Heritage. Vyd. Routledge, 2004, 260 s.
 Tomáš Michalík: Právne aspekty ochrany archeologického kultúrneho dedičstva v Európe. In: Archeologické rozhledy LXI, 2009. s. 524 – 546

Languages necessary to complete the course:

slovak

Notes:

Past grade distribution

Total number of evaluated students: 69

A	B	C	D	E	FX
37,68	17,39	24,64	14,49	5,8	0,0

Lecturers: JUDr. Tomáš Michalík, PhD.

Last change: 05.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

STATE EXAM DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/BcREMS.b8/22	Course title: Defence of Bachelor's Thesis
Number of credits: 12	
Educational level: I.	
Prerequisites: KR/BaPr.b8/21 - Bachelor's Thesis (consultation, formulation)	
Course requirements: Participation in the defense of the final thesis and state debate (state examination).	
Learning outcomes: 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.	
Class syllabus: The defence of the bachelor thesis takes place in front of an examination committee, whose chairman and members are appointed by the Rector from among the representatives of the relevant department, the Department of Theory and History of Art, the Section of Visual and Cultural Studies of the Research Centre of the Academy of Performing Arts and experts from practice approved by the Academy of Performing Arts. During the defence, a member of the committee may propose a change in the evaluation. The final evaluation is decided by the committee by voting. In the event of a tied votes, the chairman's vote is decisive. Student who has failed to pass the defence of their bachelor thesis may re-apply again within two years. If the student fails to defend the thesis at the next deadline, or fails to appear for the defence, he/she will be expelled from the course for failure to pass.	
State exam syllabus:	
Recommended literature: Literature is determined individually according to the topic of the thesis.	
Languages necessary to complete the course: Slovak or English.	
Last change: 17.12.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KVK/Dita.b57/17		Course title: Design talk I.			
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present					
Number of credits: 2					
Recommended semester: 5., 7.					
Educational level: I.					
Prerequisites:					
Course requirements: 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					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: Current information - all media					
Languages necessary to complete the course:					
Notes:					
Past grade distribution Total number of evaluated students: 236					
A	B	C	D	E	FX
62,71	20,34	12,71	2,54	0,0	1,69
Lecturers: Mgr. art. Peter Nosál'					
Last change: 17.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KVK/Dita.b68/17		Course title: Design talk II.			
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present					
Number of credits: 2					
Recommended semester: 6., 8.					
Educational level: I.					
Prerequisites:					
Course requirements: 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					
Learning outcomes: 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.					
Class syllabus: 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.					
Recommended literature: Current information - all media					
Languages necessary to complete the course: slovak, english					
Notes:					
Past grade distribution Total number of evaluated students: 227					
A	B	C	D	E	FX
63,44	28,19	6,61	0,88	0,44	0,44
Lecturers: Mgr. art. Peter Nosál					
Last change: 17.11.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/ReDo.b3/21	Course title: Documenting For Restoration I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: At least 75% attendance at lectures. Provisional fulfillment of partial assignments. Elaboration of the final written work, which will contain a basic description of the selected monument expanded by selected issues and connections from the field of iconography, history or technological construction of the given monument. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: The student will acquire basic knowledge in the issue of developing a basic description of the monument, as well as working with text and selected professional literature (correct use of note-taking equipment, introduction and citation of literature and used sources).	
Class syllabus: 1. creation of a basic description and knowledge of the basic iconography and history of the monument being described 2. explanation of the basic rules of working with the text (citations, note-taking apparatus, reference to the literature used...), archival research, search for analogies	
Recommended literature: basic professional, review literature and explanatory dictionaries: - from the history of art and architecture: - from iconography: WAGNER, V.: Dejiny výtvarného umenia na Slovensku. Trnava 1930. ŠOUREK, R. a kolektív: Umění na Slovensku – odkaz země a lidu. Melantrich 1938. Kolektív autorov: Súpis pamiatok na Slovensku, zv. I – III. Bratislava 1967 – 1969. JANKOVIČ, V. a kolektív: Pamiatky na Slovensku. Bratislava 1978. Kolektív autorov: Umenie na Slovensku – stručné dejiny obrazov. Bratislava 2007. BURAN, D. a kolektív: Gotika. Bratislava 2003. RUSINA, I. a kolektív: Renesancia. Bratislava 2009. RUSINA, I. a kolektív: Barok. Bratislava 1998.	

GERÁT, I.: Stredoveké obrazové témy na Slovensku. Bratislava 2001.
 Kolektív autorov: Problémy dejín výtvarného umenia Slovenska. Bratislava 2002.
 BLAŽÍČEK, O. – KROPÁČEK, J.: Slovník pojmů z dejin umění. Praha 1991.
 MORAVČÍKOVÁ, H. a kolektív: Architektúra na Slovensku – stručné dejiny. Bratislava 2005.
 CHMELINOVÁ, K.: Miesto zázrakov. Bratislava 2005.
 SYROVÝ, B. a kolektív: Architektura – svědectví dob. Praha 1974.
 KOCH, W.: Malý lexikon architektúry. Bratislava 1975.
 GOMBRICH, E.H.: Příběh umění. Praha 1992.
 PANOFSKY, E.: Význam ve výtvarném umění. Praha 1981.
 RUSINA, I. (ed): Svätci v strednej Európe/Heilige in Zentraleuropa. Bratislava 1993.
 RUSINA, I. – ZERVAN, M.: Životy svätých. Bratislava 1994.
 RUSINA, I. – ZERVAN, M.: Príbehy Nového zákona. Ikonografia. Bratislava 2000.
 RUSINA, I. – ZERVAN, M.: Príbehy Starého zákona. Ikonografia. Bratislava 2006.
 RULÍŠEK, H.: Postavy/atributy/symboly – slovník křesťanské ikonografie. KARMÁŠEK, 2006.
 ROYT, J.: Slovník Biblické ikonografie. Praha 2006.
 HALL, J.: Slovník námětů a symbolů ve výtvarném umění. Praha 1991.
 Kolektív autorov: Slovník Biblické kultury. Praha 1992.
 ZAMAROVSKÝ, V.: Bohové a hrdinové antických bájí. Praha 1982.
 GRAVES, R.: Řecké mýty. Praha 2004.

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

Teaching in the Slovak language

Past grade distribution

Total number of evaluated students: 67

A	B	C	D	E	FX
41,79	19,4	26,87	10,45	1,49	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/ReDo.b4/21	Course title: Documenting For Restoration II.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4.	
Educational level: I.	
Prerequisites: KR/ReDo.b3/21 - Documenting For Restoration I.	
Course requirements: At least 75% attendance at lectures. Completion of partial assignments. Development and presentation of a PowerPoint presentation on a selected topic - evaluation of a specific, previously restored, monument from the point of view of its history, iconography and restoration. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: After completing the subject, the student will acquire basic knowledge for creating a presentation on a selected topic, with an emphasis on clarity and logical construction of the presentation structure, and during the exercises he will practice verbal expression and presenting his work in front of the public. The student is familiar with the basic structure of restoration documentation and with the legislation associated with it.	
Class syllabus: 1. Development of a powerpoint presentation on the selected topic 2. introduction to the issue of two-stage restoration documentation (Restoration proposal and Documentation of completed restoration works); familiarization with the individual basic points of the restaurateur's documentation outline	
Recommended literature: basic professional, review literature and explanatory dictionaries: - from the history of art and architecture: - from iconography: WAGNER, V.: Dejiny výtvarného umenia na Slovensku. Trnava 1930. ŠOUREK, R. a kolektív: Umění na Slovensku – odkaz země a lidu. Melantrich 1938. Kolektív autorov: Súpis pamiatok na Slovensku, zv. I – III. Bratislava 1967 – 1969. JANKOVIČ, V. a kolektív: Pamiatky na Slovensku. Bratislava 1978. Kolektív autorov: Umenie na Slovensku – stručné dejiny obrazov. Bratislava 2007. BURAN, D. a kolektív: Gotika. Bratislava 2003. RUSINA, I. a kolektív: Renesancia. Bratislava 2009.	

RUSINA, I. a kolektív: Barok. Bratislava 1998.
 GERÁT, I.: Stredoveké obrazové témy na Slovensku. Bratislava 2001.
 Kolektív autorov: Problémy dejín výtvarného umenia Slovenska. Bratislava 2002.
 BLAŽÍČEK, O. – KROPÁČEK, J.: Slovník pojmů z dejin umění. Praha 1991.
 MORAVČÍKOVÁ, H. a kolektív: Architektúra na Slovensku – stručné dejiny. Bratislava 2005.
 CHMELINOVÁ, K.: Miesto zázrakov. Bratislava 2005.
 SYROVÝ, B. a kolektív: Architektura – svědectví dob. Praha 1974.
 KOCH, W.: Malý lexikon architektúry. Bratislava 1975.
 GOMBRICH, E.H.: Příběh umění. Praha 1992.
 PANOFSKY, E.: Význam ve výtvarném umění. Praha 1981.
 RUSINA, I. (ed): Svätci v strednej Európe/Heilige in Zentraleuropa. Bratislava 1993.
 RUSINA, I. – ZERVAN, M.: Životy svätých. Bratislava 1994.
 RUSINA, I. – ZERVAN, M.: Príbehy Nového zákona. Ikonografia. Bratislava 2000.
 RUSINA, I. – ZERVAN, M.: Príbehy Starého zákona. Ikonografia. Bratislava 2006.
 RULÍŠEK, H.: Postavy/atributy/symboly – slovník křesťanské ikonografie. KARMÁŠEK, 2006.
 ROYT, J.: Slovník Biblické ikonografie. Praha 2006.
 HALL, J.: Slovník námětů a symbolů ve výtvarném umění. Praha 1991.
 Kolektív autorov: Slovník Biblické kultury. Praha 1992.
 ZAMAROVSKÝ, V.: Bohové a hrdinové antických bájí. Praha 1982.
 GRAVES, R.: Řecké mýty. Praha 2004.

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

Teaching in the Slovak language

Past grade distribution

Total number of evaluated students: 66

A	B	C	D	E	FX
71,21	18,18	10,61	0,0	0,0	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/ReDo.b5/21	Course title: Documenting For Restoration III.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: KR/ReDo.b4/21 - Documenting For Restoration II.	
Course requirements: Development of the first stage of restoration documentation - Proposal for restoration. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: Based on a specific assignment in the respective studio, the student will gain knowledge and experience for the creation of the first level of restoration documentation - Proposal for restoration.	
Class syllabus: 1. Work on individual points of the first part of the restoration documentation - Proposal for restoration. 2. Preparation of a powerpoint presentation of the research of the assigned restored work. 3. Ongoing consultations while working on the restoration documentation	
Recommended literature: basic professional, review literature and explanatory dictionaries: - from restoration, art techniques and technologies: - from the history of art and architecture: - from iconography: SLÁNSKY, B.: Technika malby. Praha 1953 (Praha 2003). SLÁNSKY, B.: Technika v maliárske tvorbe (malířský a restaurátorský materiál). Praha 1976. HÉGR, M.: Technika maliřského umění. Praha 1941. VOLAVKA, V.: O soše – úvod do historické technologie a teorie sochařství. Praha 1959 TOROŇ, J.: Materiály a praktická technologie v malbě. Praha 1984. ZELINGER, J. – HEIDINGSFELD, V. – KOTLÍK, P. – ŠIMUNKOVÁ, E.: Chemie v práci konzervátora a restaurátora. Praha 1987. SUCHOMEL, M.: Záchrana kamenných soch. Praha 1988. LOSOS, L.: Technika malby. Bratislava 1992 LOSOS, L.: Pozlacování a polychromie. Praha 2005. HOŠEK, J. – LOSOS, L.: Historické omítky – průzkumy, sanace, typologie. Praha 2007.	

KUBIČKA, R. – ZELINGER, J.: Výkladový slovník (malířství, grafika, restaurátorství). Praha 2004.

KLOUZA, R.: Pohled do obrazu. 2014.

WAGNER, V.: Dejiny výtvarného umenia na Slovensku. Trnava 1930.

ŠOUREK, R. a kolektív: Umění na Slovensku – odkaz země a lidu. Melantrich 1938.

Kolektív autorov: Súpis pamiatok na Slovensku, zv. I – III. Bratislava 1967 – 1969.

JANKOVIČ, V. a kolektív: Pamiatky na Slovensku. Bratislava 1978.

Kolektív autorov: Umenie na Slovensku – stručné dejiny obrazov. Bratislava 2007.

BURAN, D. a kolektív: Gotika. Bratislava 2003.

RUSINA, I. a kolektív: Renesancia. Bratislava 2009.

RUSINA, I. a kolektív: Barok. Bratislava 1998.

GERÁT, I.: Stredoveké obrazové témy na Slovensku. Bratislava 2001.

Kolektív autorov: Problémy dejín výtvarného umenia Slovenska. Bratislava 2002.

BLAŽÍČEK, O. – KROPÁČEK, J.: Slovník pojmů z dejin umění. Praha 1991.

MORAVČÍKOVÁ, H. a kolektív: Architektúra na Slovensku – stručné dejiny. Bratislava 2005.

CHMELINOVÁ, K.: Miesto zázrakov. Bratislava 2005.

SYROVÝ, B. a kolektív: Architektura – svědectví dob. Praha 1974.

KOCH, W.: Malý lexikon architektúry. Bratislava 1975.

GOMBRICH, E.H.: Příběh umění. Praha 1992.

PANOFSKÝ, E.: Význam ve výtvarném umění. Praha 1981.

RUSINA, I. (ed): Svätci v strednej Európe/Heilige in Zentraleuropa. Bratislava 1993.

RUSINA, I. – ZERVAN, M.: Životy svätých. Bratislava 1994.

RUSINA, I. – ZERVAN, M.: Príbehy Nového zákona. Ikonografia. Bratislava 2000.

RUSINA, I. – ZERVAN, M.: Príbehy Starého zákona. Ikonografia. Bratislava 2006.

RULÍŠEK, H.: Postavy/atributy/symboly – slovník křesťanské ikonografie. KARMÁŠEK, 2006.

ROYT, J.: Slovník Biblické ikonografie. Praha 2006.

HALL, J.: Slovník námětů a symbolů ve výtvarném umění. Praha 1991.

Kolektív autorov: Slovník Biblické kultury. Praha 1992.

ZAMAROVSKÝ, V.: Bohové a hrdinové antických bájí. Praha 1982.

GRAVES, R.: Řecké mýty. Praha 2004.

- others:

zborníky z medzinárodných reštaurátorských seminárov Komory reštaurátorov, z medzinárodných reštaurátorských seminárov ALMA (Technologia Artis; Acta Artis Academica), z odborných seminárov STOP, Zpravodaj STOP,

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

Teaching in the Slovak language

Past grade distribution

Total number of evaluated students: 69

A	B	C	D	E	FX
63,77	33,33	1,45	0,0	1,45	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/ReDo.b6/21	Course title: Documenting For Restoration IV.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/ReDo.b5/21 - Documenting For Restoration III.	
Course requirements: Submission of complete restoration documentation, completed or in progress, adequate to the state of the work and research performed on the assigned restoration task in the basic studio. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: Based on a specific assignment in the respective studio, the student will gain knowledge and experience during the consultations for the creation of the second level of restoration documentation - Documentation of completed restoration works.	
Class syllabus: 1. Continuous work and consultations on the second part of the restoration documentation of the commissioned restored work - Documentation of the completed restoration work 2. Work on a seminar assignment focused on a selected technological issue of a specific restored work - output in the form of a written work and a PowerPoint presentation	
Recommended literature: basic professional, review literature and explanatory dictionaries: - from restoration, art techniques and technologies: - from the history of art and architecture: - from iconography: SLÁNSKY, B.: Technika malby. Praha 1953 (Praha 2003). SLÁNSKY, B.: Technika v malířské tvorbě (malířský a restaurátorský materiál). Praha 1976. HÉGR, M.: Technika malířského umění. Praha 1941. VOLAVKA, V.: O soše – úvod do historické technologie a teorie sochařství. Praha 1959 TOROŇ, J.: Materiály a praktická technologie v malbě. Praha 1984. ZELINGER, J. – HEIDINGSFELD, V. – KOTLÍK, P. – ŠIMUNKOVÁ, E.: Chemie v práci konzervátora a restaurátora. Praha 1987. SUCHOMEL, M.: Záchrana kamenných soch. Praha 1988. LOSOS, L.: Technika malby. Bratislava 1992	

LOSOS, L.: Pozlakování a polychromie. Praha 2005.
 HOŠEK, J. – LOSOS, L.: Historické omítky – průzkumy, sanace, typologie. Praha 2007.
 KUBIČKA, R. – ZELINGER, J.: Výkladový slovník (malířství, grafika, restaurátorství). Praha 2004.
 KLOUZA, R.: Pohled do obrazu. 2014.
 WAGNER, V.: Dejiny výtvarného umenia na Slovensku. Trnava 1930.
 ŠOUREK, R. a kolektív: Umění na Slovensku – odkaz země a lidu. Melantrich 1938.
 Kolektív autorov: Súpis pamiatok na Slovensku, zv. I – III. Bratislava 1967 – 1969.
 JANKOVIČ, V. a kolektív: Pamiatky na Slovensku. Bratislava 1978.
 Kolektív autorov: Umenie na Slovensku – stručné dejiny obrazov. Bratislava 2007.
 BURAN, D. a kolektív: Gotika. Bratislava 2003.
 RUSINA, I. a kolektív: Renesancia. Bratislava 2009.
 RUSINA, I. a kolektív: Barok. Bratislava 1998.
 GERÁT, I.: Stredoveké obrazové témy na Slovensku. Bratislava 2001.
 Kolektív autorov: Problémy dejín výtvarného umenia Slovenska. Bratislava 2002.
 BLAŽÍČEK, O. – KROPÁČEK, J.: Slovník pojmů z dejin umění. Praha 1991.
 MORAVČÍKOVÁ, H. a kolektív: Architektúra na Slovensku – stručné dejiny. Bratislava 2005.
 CHMELINOVÁ, K.: Miesto zázrakov. Bratislava 2005.
 SYROVÝ, B. a kolektív: Architektura – svědectví dob. Praha 1974.
 KOCH, W.: Malý lexikon architektúry. Bratislava 1975.
 GOMBRICH, E.H.: Příběh umění. Praha 1992.
 PANOFSKY, E.: Význam ve výtvarném umění. Praha 1981.
 RUSINA, I. (ed): Svätci v strednej Európe/Heilige in Zentraleuropa. Bratislava 1993.
 RUSINA, I. – ZERVAN, M.: Životy svätých. Bratislava 1994.
 RUSINA, I. – ZERVAN, M.: Príbehy Nového zákona. Ikonografia. Bratislava 2000.
 RUSINA, I. – ZERVAN, M.: Príbehy Starého zákona. Ikonografia. Bratislava 2006.
 RULÍŠEK, H.: Postavy/atributy/symboly – slovník křesťanské ikonografie. KARMÁŠEK, 2006.
 ROYT, J.: Slovník Biblické ikonografie. Praha 2006.
 HALL, J.: Slovník námětů a symbolů ve výtvarném umění. Praha 1991.
 Kolektív autorov: Slovník Biblické kultury. Praha 1992.
 ZAMAROVSKÝ, V.: Bohové a hrdinové antických bájí. Praha 1982.
 GRAVES, R.: Řecké mýty. Praha 2004.
 - others:
 zborníky z medzinárodných reštaurátorských seminárov Komory reštaurátorov, z medzinárodných reštaurátorských seminárov ALMA (Technologia Artis; Acta Artis Academica), z odborných seminárov STOP, Zpravodaj STOP,

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

Teaching in the Slovak language

Past grade distribution

Total number of evaluated students: 68

A	B	C	D	E	FX
70,59	19,12	7,35	1,47	1,47	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/ReDo.b7/21	Course title: Documenting For Restoration V.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/ReDo.b6/21 - Documenting For Restoration IV.	
Course requirements: Submission of completed or in-progress restoration documentation adequate to the state of work and research on the assigned restoration task in the basic studio. Preparation of a seminar exercise on the given topic. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: The student should demonstrate greater independence in the preparation of restoration documentation and the ability to objectively argue and think critically when processing the ideological part of the Restoration Proposal	
Class syllabus: 1. work on a seminar assignment 2. presentation of seminar papers connected with a discussion 3. ongoing consultations on restoration documentation	
Recommended literature: basic professional, review literature and explanatory dictionaries from restoration, art techniques and technologies: SLÁNSKY, B.: Technika malby. Praha 1953 (Praha 2003). SLÁNSKY, B.: Technika v maliárskej tvorbe (malířský a restaurátorský materiál). Praha 1976. HÉGR, M.: Technika maliřského umění. Praha 1941. VOLAVKA, V.: O soše – úvod do historické technologie a teorie sochařství. Praha 1959 TOROŇ, J.: Materiály a praktická technologie v malbě. Praha 1984. ZELINGER, J. – HEIDINGSFELD, V. – KOTLÍK, P. – ŠIMUNKOVÁ, E.: Chemie v práci konzervátora a restaurátora. Praha 1987. SUCHOMEL, M.: Záchrana kamenných soch. Praha 1988. LOSOS, L.: Technika malby. Bratislava 1992 LOSOS, L.: Pozlacování a polychromie. Praha 2005. HOŠEK, J. – LOSOS, L.: Historické omítky – průzkumy, sanace, typologie. Praha 2007.	

KUBIČKA, R. – ZELINGER, J.: Výkladový slovník (malířství, grafika, restaurátorství). Praha 2004.
 KLOUZA, R.: Pohled do obrazu. 2014.
 others:
 DVOŘÁK, M.: Katechizmus památkové péče. Praha 2004.
 RIEGEL, A.: Moderní památková péče. Praha 2003.
 RICHTER, V.: Památka a péče. Praha 1993.
 BRANDI, C.: Teorie restaurování. Kutná Hora 2000.
 BAKOŠ, J.: Intelektuál & Pamiatka. Bratislava 2004.
 CIULISOVÁ, I.: Historizmus a moderna v pamiatkovej ochrane. Obnova stredovekej cirkevnej architektúry Slovenska. Bratislava 2000.
 CIULISOVÁ, I.: Dejepis umenia na Slovensku. Vybrané kapitoly. Bratislava 2011.
 Benátska charta.

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

Teaching in the Slovak language

Past grade distribution

Total number of evaluated students: 78

A	B	C	D	E	FX
57,69	23,08	14,1	5,13	0,0	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/ReDo.b8/21	Course title: Documenting For Restoration VI.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 8.	
Educational level: I.	
Prerequisites: KR/ReDo.b7/21 - Documenting For Restoration V.	
Course requirements: Submission of completed or in-progress restoration documentation adequate to the state of work and research on the assigned restoration task in the basic studio. Preparation of a seminar exercise on the given topic. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: The student should demonstrate greater independence in the preparation of restoration documentation and the ability to objectively argue and think critically about different methodological approaches in the given issue.	
Class syllabus: 1. work on a seminar assignment with consultations 2. presentation of seminar papers connected with a discussion 3. ongoing consultations on restoration documentation	
Recommended literature: basic professional, review literature and explanatory dictionaries from restoration, art techniques and technologies: SLÁNSKY, B.: Technika malby. Praha 1953 (Praha 2003). SLÁNSKY, B.: Technika v maliárskej tvorbe (malířský a restaurátorský materiál). Praha 1976. HÉGR, M.: Technika maliřského umění. Praha 1941. VOLAVKA, V.: O soše – úvod do historické technologie a teorie sochařství. Praha 1959 TOROŇ, J.: Materiály a praktická technologie v malbě. Praha 1984. ZELINGER, J. – HEIDINGSFELD, V. – KOTLÍK, P. – ŠIMUNKOVÁ, E.: Chemie v práci konzervátora a restaurátora. Praha 1987. SUCHOMEL, M.: Záchrana kamenných soch. Praha 1988. LOSOS, L.: Technika malby. Bratislava 1992 LOSOS, L.: Pozlacování a polychromie. Praha 2005. HOŠEK, J. – LOSOS, L.: Historické omítky – průzkumy, sanace, typologie. Praha 2007.	

KUBIČKA, R. – ZELINGER, J.: Výkladový slovník (malířství, grafika, restaurátorství). Praha 2004.
 KLOUZA, R.: Pohled do obrazu. 2014.
 Others:
 DVOŘÁK, M.: Katechizmus památkové péče. Praha 2004.
 RIEGEL, A.: Moderní památková péče. Praha 2003.
 RICHTER, V.: Památka a péče. Praha 1993.
 BRANDI, C.: Teorie restaurování. Kutná Hora 2000.
 BAKOŠ, J.: Intelektuál & Pamiatka. Bratislava 2004.
 CIULISOVÁ, I.: Historizmus a moderna v pamiatkovej ochrane. Obnova stredovekej cirkevnej architektúry Slovenska. Bratislava 2000.
 CIULISOVÁ, I.: Dejepis umenia na Slovensku. Vybrané kapitoly. Bratislava 2011.
 Benátska charta.

Languages necessary to complete the course:

Slovak language, English language, German language

Notes:

Teaching in the Slovak language

Past grade distribution

Total number of evaluated students: 65

A	B	C	D	E	FX
75,38	20,0	4,62	0,0	0,0	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KM/Drvm.b1/16	Course title: Dramaturgy of Creative Material I.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 2 / 1 per level/semester: 24 / 12 Form of the course: present	
Number of credits: 4	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course syllabus	
Learning outcomes: 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.	
Class syllabus: 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.	
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 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KM/Drvm.b2/16	Course title: Dramaturgy of Creative Material II.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 2 / 1 per level/semester: 24 / 12 Form of the course: present	
Number of credits: 4	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course syllabus	
Learning outcomes: 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.	
Class syllabus: 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.	
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 prostoru (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: 178

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

Lecturers: Mgr. art. František Demeter**Last change:** 06.12.2022**Approved by:** prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b1/11	Course title: Drawing - Restoration I.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes: The role/mission of an art conservator requires a complex personality, well equipped with knowledge and skills of both scientific and artistic character. The historically approved system of gradual intensifying of the difficulty level of single assignments, with the emphasis on composition, perspective, volume, shape, basic knowledge of human anatomy, and, above all, the proportions, is aimed in the direction of mastering the studio projects with confidence. Of priority is the use of traditional approaches, techniques, and media. Acquiring knowledge, skills, and experience by frequent practicing is a basic prerequisite for the possibility to search the individual expression, to use stylization properly, or to experiment with various media. This is generally the case in the advanced years of study. Taking advantage of the possibility to draw live nude from several models of different shapes and forms, the range of the self-realization in drawing may run from detailed realistic studies to spontaneous abbreviations, gesture, or abstraction.	
Class syllabus: Study of still life, drapery, and perspective, using classical techniques (charcoal, sanguine, sepia led, crayon, pencil, ink/brush)	
Recommended literature: K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383 K#NIG, Frigyes: Drapéria, ISBN 978-963-278-533-2	
Languages necessary to complete the course:	
Notes:	

Past grade distribution					
Total number of evaluated students: 170					
A	B	C	D	E	FX
28,24	35,88	27,65	8,24	0,0	0,0
Lecturers: doc. Mgr. Dávid Čársky, doc. akad. mal. Miloslav Boďa					
Last change: 01.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b2/11	Course title: Drawing - Restoration II.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 2.	
Educational level: I.	
Prerequisites: KK/KrRt.b1/11 - Drawing - Restoration I.	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes: The role/mission of an art conservator requires a complex personality, well equipped with knowledge and skills of both scientific and artistic character. The historically approved system of gradual intensifying of the difficulty level of single assignments, with the emphasis on composition, perspective, volume, shape, basic knowledge of human anatomy, and, above all, the proportions, is aimed in the direction of mastering the studio projects with confidence. Of priority is the use of traditional approaches, techniques, and media. Acquiring knowledge, skills, and experience by frequent practicing is a basic prerequisite for the possibility to search the individual expression, to use stylization properly, or to experiment with various media. This is generally the case in the advanced years of study. Taking advantage of the possibility to draw live nude from several models of different shapes and forms, the range of the self-realization in drawing may run from detailed realistic studies to spontaneous abbreviations, gesture, or abstraction.	
Class syllabus: Studies of anatomy, anatomic details. Plaster, plastic, or fibreglass models, use of classical drawing techniques recommended but not limited to.	
Recommended literature: K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010	

BAMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0
 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956
 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9
 Katalóg FIGURAMA 10, ISBN 978-80-254-6712-1
 Katalóg FIGURAMA 11, ISBN 978-80-904889-0-8
 Katalóg FIGURAMA 12, ISBN 987-80-904889-1-5
 Katalóg FIGURAMA 13, ISBN 978-80-904889-2-2
 Katalóg FIGURAMA 14, ISBN 978-80-904889-3-9
 Katalóg FIGURAMA 15, ISBN 978-80-904889-4-6
 Katalóg FIGURAMA 16, ISBN 978-80-904889-5-3
 Katalóg FIGURAMA 17, ISBN 978-80-904889-6-0
 Katalóg FIGURAMA 18, ISBN 978-80-904888-0-9
 Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4
 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1

Languages necessary to complete the course:

EN - English

Notes:

Past grade distribution

Total number of evaluated students: 153

A	B	C	D	E	FX
30,72	45,75	18,95	4,58	0,0	0,0

Lecturers: doc. Mgr. Dávid Čársky, doc. akad. mal. Miloslav Boďa

Last change: 01.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b3/11	Course title: Drawing - Restoration III.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 3.	
Educational level: I.	
Prerequisites: KK/KrRt.b1/11 - Drawing - Restoration I. and KK/KrRt.b2/11 - Drawing - Restoration II.	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes: The role/mission of an art conservator requires a complex personality, well equipped with knowledge and skills of both scientific and artistic character. The historically approved system of gradual intensifying of the difficulty level of single assignments, with the emphasis on composition, perspective, volume, shape, basic knowledge of human anatomy, and, above all, the proportions, is aimed in the direction of mastering the studio projects with confidence. Of priority is the use of traditional approaches, techniques, and media. Acquiring knowledge, skills, and experience by frequent practicing is a basic prerequisite for the possibility to search the individual expression, to use stylization properly, or to experiment with various media. This is generally the case in the advanced years of study. Taking advantage of the possibility to draw live nude from several models of different shapes and forms, the range of the self-realization in drawing may run from detailed realistic studies to spontaneous abbreviations, gesture, or abstraction.	
Class syllabus: Life nude, use of classical techniques preferred	
Recommended literature: K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010	

<p>BAMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9 Katalóg FIGURAMA 10, ISBN 978-80-254-6712-1</p>					
<p>Languages necessary to complete the course: EN - English</p>					
<p>Notes:</p>					
<p>Past grade distribution Total number of evaluated students: 154</p>					
A	B	C	D	E	FX
24,03	39,61	25,32	9,09	1,3	0,65
<p>Lecturers: doc. Mgr. Dávid Čársky, doc. akad. mal. Miloslav Boďa</p>					
<p>Last change: 01.10.2022</p>					
<p>Approved by: prof. akad. mal. Boris Kvasnica</p>					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b4/11	Course title: Drawing - Restoration IV.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes: The role/mission of an art conservator requires a complex personality, well equipped with knowledge and skills of both scientific and artistic character. The historically approved system of gradual intensifying of the difficulty level of single assignments, with the emphasis on composition, perspective, volume, shape, basic knowledge of human anatomy, and, above all, the proportions, is aimed in the direction of mastering the studio projects with confidence. Of priority is the use of traditional approaches, techniques, and media. Acquiring knowledge, skills, and experience by frequent practicing is a basic prerequisite for the possibility to search the individual expression, to use stylization properly, or to experiment with various media. This is generally the case in the advanced years of study. Taking advantage of the possibility to draw live nude from several models of different shapes and forms, the range of the self-realization in drawing may run from detailed realistic studies to spontaneous abbreviations, gesture, or abstraction.	
Class syllabus:	
Recommended literature: K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 BMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0	

MEYNER, Friedrich: Künstleranatomie. Leipzig 1956
 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9
 Katalóg FIGURAMA 10, ISBN 978-80-254-6712-1
 Katalóg FIGURAMA 11, ISBN 978-80-904889-0-8
 Katalóg FIGURAMA 12, ISBN 987-80-904889-1-5
 Katalóg FIGURAMA 13, ISBN 978-80-904889-2-2
 Katalóg FIGURAMA 14, ISBN 978-80-904889-3-9
 Katalóg FIGURAMA 15, ISBN 978-80-904889-4-6
 Katalóg FIGURAMA 16, ISBN 978-80-904889-5-3
 Katalóg FIGURAMA 17, ISBN 978-80-904889-6-0
 Katalóg FIGURAMA 18, ISBN 978-80-904888-0-9
 Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4
 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1

Languages necessary to complete the course:

Notes:

Past grade distribution

Total number of evaluated students: 139

A	B	C	D	E	FX
38,13	41,01	17,99	2,88	0,0	0,0

Lecturers: doc. Mgr. Dávid Čársky, doc. akad. mal. Miloslav Boďa

Last change: 01.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b5/11	Course title: Drawing - Restoration V.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes: The role/mission of an art conservator requires a complex personality, well equipped with knowledge and skills of both scientific and artistic character. The historically approved system of gradual intensifying of the difficulty level of single assignments, with the emphasis on composition, perspective, volume, shape, basic knowledge of human anatomy, and, above all, the proportions, is aimed in the direction of mastering the studio projects with confidence. Of priority is the use of traditional approaches, techniques, and media. Acquiring knowledge, skills, and experience by frequent practicing is a basic prerequisite for the possibility to search the individual expression, to use stylization properly, or to experiment with various media. This is generally the case in the advanced years of study. Taking advantage of the possibility to draw live nude from several models of different shapes and forms, the range of the self-realization in drawing may run from detailed realistic studies to spontaneous abbreviations, gesture, or abstraction.	
Class syllabus: Life nude - figure drawing. The use of traditional techniques is advised, an enrichment via using alternative techniques is welcome	
Recommended literature: K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010	

<p>BAMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9 Katalóg FIGURAMA 10, ISBN 978-80-254-6712-1 Katalóg FIGURAMA 11, ISBN 978-80-904889-0-8 Katalóg FIGURAMA 12, ISBN 987-80-904889-1-5 Katalóg FIGURAMA 13, ISBN 978-80-904889-2-2 Katalóg FIGURAMA 14, ISBN 978-80-904889-3-9 Katalóg FIGURAMA 15, ISBN 978-80-904889-4-6 Katalóg FIGURAMA 16, ISBN 978-80-904889-5-3 Katalóg FIGURAMA 17, ISBN 978-80-904889-6-0 Katalóg FIGURAMA 18, ISBN 978-80-904888-0-9 Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1</p>					
<p>Languages necessary to complete the course: EN - English</p>					
<p>Notes:</p>					
<p>Past grade distribution Total number of evaluated students: 139</p>					
A	B	C	D	E	FX
33,81	45,32	14,39	4,32	1,44	0,72
<p>Lecturers: doc. Mgr. Dávid Čársky, doc. akad. mal. Miloslav Boďa</p>					
<p>Last change: 01.10.2022</p>					
<p>Approved by: prof. akad. mal. Boris Kvasnica</p>					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b6/11	Course title: Drawing - Restoration VI.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes: The role/mission of an art conservator requires a complex personality, well equipped with knowledge and skills of both scientific and artistic character. The historically approved system of gradual intensifying of the difficulty level of single assignments, with the emphasis on composition, perspective, volume, shape, basic knowledge of human anatomy, and, above all, the proportions, is aimed in the direction of mastering the studio projects with confidence. Of priority is the use of traditional approaches, techniques, and media. Acquiring knowledge, skills, and experience by frequent practicing is a basic prerequisite for the possibility to search the individual expression, to use stylization properly, or to experiment with various media. This is generally the case in the advanced years of study. Taking advantage of the possibility to draw live nude from several models of different shapes and forms, the range of the self-realization in drawing may run from detailed realistic studies to spontaneous abbreviations, gesture, or abstraction.	
Class syllabus: Figure drawing - life nude. In addition to traditional use of techniques and approaches, innovation is welcome, as well as more individual endeavor (creative/expressive/personal artistic statement)	
Recommended literature: K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010	

BAMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0
 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956
 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9
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 Katalóg FIGURAMA 11, ISBN 978-80-904889-0-8
 Katalóg FIGURAMA 12, ISBN 987-80-904889-1-5
 Katalóg FIGURAMA 13, ISBN 978-80-904889-2-2
 Katalóg FIGURAMA 14, ISBN 978-80-904889-3-9
 Katalóg FIGURAMA 15, ISBN 978-80-904889-4-6
 Katalóg FIGURAMA 16, ISBN 978-80-904889-5-3
 Katalóg FIGURAMA 17, ISBN 978-80-904889-6-0
 Katalóg FIGURAMA 18, ISBN 978-80-904888-0-9
 Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4
 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1

Languages necessary to complete the course:

EN - English

Notes:

Past grade distribution

Total number of evaluated students: 123

A	B	C	D	E	FX
45,53	35,77	14,63	3,25	0,0	0,81

Lecturers: doc. Mgr. Dávid Čársky

Last change: 01.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrRt.b7/11	Course title: Drawing - Restoration VII.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50% Scale of assessment (preliminary/final): Completion of assignments (studio performance, communication with the instructor): 50% Final assessment/grading (final critique of all of the semester work, evaluation by the instructor): 50%	
Learning outcomes:	
Class syllabus:	
Recommended literature: K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 BMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9 Katalóg FIGURAMA 10, ISBN 978-80-254-6712-1 Katalóg FIGURAMA 11, ISBN 978-80-904889-0-8 Katalóg FIGURAMA 12, ISBN 987-80-904889-1-5 Katalóg FIGURAMA 13, ISBN 978-80-904889-2-2 Katalóg FIGURAMA 14, ISBN 978-80-904889-3-9 Katalóg FIGURAMA 15, ISBN 978-80-904889-4-6 Katalóg FIGURAMA 16, ISBN 978-80-904889-5-3 Katalóg FIGURAMA 17, ISBN 978-80-904889-6-0 Katalóg FIGURAMA 18, ISBN 978-80-904888-0-9	

Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1					
Languages necessary to complete the course: EN - English					
Notes:					
Past grade distribution Total number of evaluated students: 135					
A	B	C	D	E	FX
38,52	41,48	14,07	5,19	0,74	0,0
Lecturers: doc. Mgr. Dávid Čársky, doc. akad. mal. Miloslav Boďa					
Last change: 01.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Ajko.b5-8/22	Course title: English Conversation 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus:	
Recommended literature: study materials are sent to a student's email account.	
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	60,0	0,0	0,0	0,0	20,0
Lecturers: PaedDr. Monika Dobrovičová, PhD.					
Last change: 10.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Ajko.b5-8/22	Course title: English Conversation 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus:	
Recommended literature: study materials are sent to a student's email account.	
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	60,0	0,0	0,0	0,0	20,0
Lecturers: PaedDr. Monika Dobrovičová, PhD.					
Last change: 10.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Anja.b13/22		Course title: English I.			
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 1., 3.					
Educational level: I.					
Prerequisites:					
Antirequisites: KTDU/JA.b1/08 or KTDU/JN.b1/08					
Course requirements: 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.					
Learning outcomes:					
Class syllabus: The course focuses on enlarging vocabulary related to the following art fields: drawing, painting, printmaking, photography, sculpture, installation, intermedia and architecture.					
Recommended literature: Study materials are sent to students' email accounts at the beginning of the term.					
Languages necessary to complete the course: English B2 and higher					
Notes:					
Past grade distribution Total number of evaluated students: 569					
A	B	C	D	E	FX
48,51	18,28	14,24	10,72	6,68	1,58
Lecturers: Tracy Lynn Lesan, PaedDr. Monika Dobrovičová, PhD., Dana Moderdovská					
Last change: 09.11.2022					

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Anja.b24/22		Course title: English II.			
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 2., 4.					
Educational level: I.					
Prerequisites:					
Antirequisites: KTDU/JA.b2/08 or KTDU/JN.b2/08					
Course requirements: 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.					
Learning outcomes: increase in language competence and speaking skills					
Class syllabus: 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.					
Recommended literature: Study materials are sent to students' email accounts at the beginning of the term.					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 374					
A	B	C	D	E	FX
50,27	21,12	18,98	6,15	2,67	0,8

Lecturers: Tracy Lynn Lesan, PaedDr. Monika Dobrovičová, PhD., Dana Moderdovská
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Last change: 09.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Vukk.b1/22	Course title: Fine Art in the Cultural Context I.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 4 / 2 per level/semester: 48 / 24 Form of the course: present	
Number of credits: 5	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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					
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
40,0	20,0	40,0	0,0	0,0	0,0
Lecturers: 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					
Last change: 09.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Vukk.b2/22	Course title: Fine Art in the Cultural Context II.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 4 / 2 per level/semester: 48 / 24 Form of the course: present	
Number of credits: 5	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Fine Art in the cultural context I.	
Course requirements: 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.	
Learning outcomes: 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, Raffael, 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 Caracci 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Vukk.b3/22	Course title: Fine Art in the Cultural Context III.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 4 / 2 per level/semester: 48 / 24 Form of the course: present	
Number of credits: 5	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Fine art in the cultural context I. Fine art in the cultural context II.	
Course requirements: 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.	
Learning outcomes: Educational programme Fine Arts in Cultural Context III is aimed at acquiring knowledge of art history, starting from the Enlightenment and the Classical period and ending with the advent of abstract art and the Bauhaus movement. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to a given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical,	

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

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

Class syllabus:

LECTURE SERIES:

1. Classicism and Enlightenment.

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

2. Romanticism.

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

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

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

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

4. 19th century photography

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

5. The 1900 phenomenon

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

6. Fauvism and expressionism

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

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

7. Cubism and Futurism

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

8. The birth of abstract art

A) General characteristics and panoramic view:

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

9. Russian Revolutionary Avant-Gardes

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

10. Bauhaus and abstract art

General characteristics and panoramic view:

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

SEMINAR SERIES:

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

Recommended literature:

Languages necessary to complete the course:

Slovak

Notes:

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

Past grade distribution					
Total number of evaluated students: 5					
A	B	C	D	E	FX
80,0	20,0	0,0	0,0	0,0	0,0
Lecturers: 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					
Last change: 09.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

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

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

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

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

Learning outcomes:

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

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

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

Class syllabus:

LECTURE SERIES:

1. Art of Postwar Europe and American Modernism after 1945

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

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

Antoni Tàpies

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

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

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

The aesthetic category of the sublime and abstract expressionism.

2. Pop Art and New Realism

Pop art as a mirror of mass culture. Claes Oldenburg, Tom Wesselmann, Roy Lichtenstein, James Rosenquist, Ed Ruseh, George Segal Edward Kienholz. Andy Warhol's Mass Subjectivity. The Independent Group and English Pop Art. Lawrence Alloway and mass culture. The exhibition This is

tomorrow (1956) Edoardo Paolozzi, Richard Hamilton.

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

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

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

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

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

A) General characteristics and panoramic view

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

Group Zero: Heinz Mack, Otto Piene, Günter Uecker

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

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

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

Dan Flavin- the luminous object. Postminimalist tendencies.

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

4. Procedural and Action Art. Land art.

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

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

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

Roman Opalka, Hannah Darboven, On

Kawara, Hans Haacke

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

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

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

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

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

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

4. Conceptual art. Art as an instrument of change

A) General characteristics and panoramic view

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

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

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

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

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

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

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

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

Vautier Robert Watts

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

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

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

6. Postmodern.

A) General characteristics and theoretical anchoring:

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

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

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

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

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

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

SEMINAR SERIES:

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

2. René Magritte: This is not a pipe

3. Kandinsky: Composition VII (1913)

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

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

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

7. Warhol: Marilyn Diptych

8. Robert Smithson: Spiral Jetty

Recommended literature:					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 5					
A	B	C	D	E	FX
20,0	20,0	20,0	20,0	20,0	0,0
Lecturers: Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Beata Jablonská, PhD.					
Last change: 19.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Hitt.b57/21	Course title: Historic Textile Techniques I.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 3 / 1 per level/semester: 36 / 12 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Practical part (exercises): the student will get acquainted with historical textile techniques, which it is advisable to learn before the student will be engaged in weaving on hand looms. The student also get a basic overview of the skills involved in preparing a simple warp, designing and sketching a pattern, which will then be realised. Selected techniques with which he will be introduced are: laces, Lucets, Plank weaving, Card weaving, Tambourine embroidery. In the exercises, the student will demonstrate the prerequisites to be able to use the knowledge and skills associated with these types of textiles in professional restoration activities (e.g. making copies of historic textiles, tambourine embroidery).	
Course requirements: The semester is evaluated by active participation, practical exercises and presentation on a pre-agreed topic related to the implemented textile techniques. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade. Scale of assessment (preliminary/final): 40% for active participation, 40% for practical exercises, 20% for a presentation on a pre-agreed topic related to the textile techniques.	
Learning outcomes: By completing the course, the student will gain a general overview of historical textile techniques, gain professional terminology, methods of preparation and production of selected techniques not only from a theoretical, but also from a practical point of view.	
Class syllabus: Practical part (exercises): 1. Finger knitting of cords, 2. Lucets: knitting with the help of a lucet, 3. Weaving on the board: preparatory work, weaving according to the pattern, 4. Weaving on the board: design and realization of the fabric according to own design, 5. Card/Tablet Weaving: preparation of the pattern and warp, 6. Card/Tablet Weaving: weaving of the prepared pattern, 7. Card/Tablet Weaving: design and realization of the fabric according to own design 8. Tambourine embroidery: preparing the fabric for embroidery, sewing the braces, fixing the fabric to the frame, 9. Tambourine	

embroidery: basic stitch chain, curve, slug, 10. Tambourine embroidery: garter stitch, dot stitch, 11. Tambourine embroidery: own design and its realization.

Recommended literature:

Theoretical part (lectures): COLLINGWOOD, P.: The Techniques of Tablet Weaving.1982
STAŇKOVÁ, J.: Tradiční textilní techniky. Vydavatel'stvo: GRADA, 2007.
CZINTELOVÁ, A.: Gemerská paličkovaná čipka. Rožňava : Banické múzeum, 2002.
DILLMONT, Thérèse de: Enzyklopädie der Handarbeiten. Dornach : Verlag von Th. de Dillmont, [nedat.].
GÉCIOVÁ-KOMOROVSKÁ, V.: Slovenská ľudová paličkovaná čipka. Bratislava : Alfa, 1986.
MARKOVÁ, E.: Slovenské čipky. Bratislava : Slov. vyd. krásnej literatúry, 1962.
MARKOVÁ, I.: Tylové čipky z okolia Brezovej pod Bradlom. Bratislava : ÚLUV, 2010.
RYBÁNSKA, J.: Zápästky. Vyd.: Ústredie ľudovej umeleckej výroby, BRATISLAVA, 2014.
RYBÁNSKA, J.: Tkanice. Vyd.: Ústredie ľudovej umeleckej výroby, BRATISLAVA, 2012.
ŽLNKOVÁ, I.: Paličkované čipky z Hontu. Bratislava : ÚLUV, 2009.
Practical part (exercises): RYBÁNSKA, J.: Tkanice. Vyd.: Ústredie ľudovej umeleckej výroby, Bratislava, 2012. ZAJONC, J.: Tkanice, Vyd.: Ústredie ľudovej umeleckej výroby, Bratislava, 2013, RYBÁNSKA, J.: Šnúry a pletence, Vyd.: Ústredie ľudovej umeleckej výroby, Bratislava, 2011, CROCKETT, C.: Card weaving, Interweave press, 1991. COLLINGWOOD, P.: The Techniques of Tablet Weaving.1982. CHLUPOVÁ, A a kolektív: Slovenská ľudová výšivka, Ústredie ľudovej umeleckej výroby, Bratislava, 2011, VERNON, D. and COLDAN, L.: The art of tambour beading and embroidery, Guild of Master Craftsman Publications Ltd, 2018, ZAJONC, J.: Premeny vlákna. Vydavatel'stvo: Edition Ryba, 2013

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 18

A	B	C	D	E	FX
55,56	5,56	33,33	5,56	0,0	0,0

Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD., Mgr. art. Anna Blonska

Last change: 21.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Hitt.b68/21	Course title: Historic Textile Techniques II.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 3 / 1 per level/semester: 36 / 12 Form of the course: present	
Number of credits: 3	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Practical part (exercises): the student acquires skills related to the design and production of openwork fabrics - laces. The student will become familiar with the appropriate materials, tools and working procedure in order to be able to create a historical lace as well as its contemporary form according to own design. Selected techniques with which the student will become familiar are: sewn lace, bobbin lace, netting. In the exercises, the student will demonstrate the prerequisites to be able to use the knowledge and skills associated with these types of textiles in professional restoration activities (e.g. making a copy of bobbin lace or sewn lace).	
Course requirements: The semester is evaluated by active participation, practical exercises and presentation on a pre-agreed topic related to the implemented textile techniques. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade. Scale of assessment (preliminary/final): 40% for active participation, 40% for practical exercises, 20% for a presentation on a pre-agreed topic related to the textile techniques	
Learning outcomes: By completing the course, the student will gain a general overview of historical textile techniques, gain professional terminology, methods of preparation and production of selected techniques not only from a theoretical, but also from a practical point of view.	
Class syllabus: Theoretical part (lectures): 1 Embroidery - division according to types, 2 Medieval embroidery from Beauyx 3 Križovian gattras, sewn lace (basic grid, loop fillers, tenerifs) 4 Gold embroidery, basics of plastic embroidery, 5 Embroidery own motif 6 Peruvian techniques , 3D embroidery, 7 Coptic knitting 8 Buttons - medieval production/"pozamentieri", tassels. Practical part (exercises): 1. Bobbin lace: preparation of cylinder, pattern, selection of suitable material, winding of bobbins, 2. Bobbin lace: plain weave with flat edge, plain weave with looped edge, coloured chain 3. Bobbin lace: hoops and their different possibilities in Slovak bobbin lace, 4. Bobbin lace: half stitch, combination of transition between plain and half stitch, 5. Bobbin	

lace: spider, figure-8 in plain weave, 6. Bobbin lace: design and realization of own pattern with application of acquired skills, 7. Sewn lace: preparation of sampler, selection of suitable material, basic construction, 8. Sewn lace: thick canvas, loose canvas, eyelet, group of eyelets, tulle canvas, 9. Sewn lace: design and realization of own sewn lace, 10. Netting: basic tools (netting needles, netting material), basic netting knot and stitch, 11. Netting: adding and removing stitches, netted square and rectangle, embroidery on the net.

Recommended literature:

DANGLOVÁ, O.: Výšivka na Slovensku. ÚEUV, 2009. ISBN 978-80-88852-66-7 DILLMONT, Thérèse de: Enzyklopädie der Handarbeiten. Dornach : Verlag von Th. de Dillmont, [nedat.]. TORANOVÁ, E.: Výšivky minulých storočí. Tatran, 1984. ZAJONC, J.: Premeny vlákna. Vydavateľstvo: Edition Ryba, 2013. ISBN: 9788089250134 STAŇKOVÁ, J.: Tradiční textilní techniky. Vydavateľstvo: GRADA, 2007. MARKOVÁ, E.: Slovenské čipky. SVKL, Bratislava, 1962. KINDLOVÁ, Z.: Šitá krajka, Praha: Vydala Iva Prošková, 1999

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 33

A	B	C	D	E	FX
60,61	30,3	6,06	0,0	0,0	3,03

Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD., Mgr. art. Anna Blonska

Last change: 29.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

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

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

Languages necessary to complete the course:

Slovak and english language

Notes:

Past grade distribution

Total number of evaluated students: 39

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

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

Last change: 07.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

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

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

Languages necessary to complete the course:

Slovak and english language

Notes:

Past grade distribution

Total number of evaluated students: 26

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

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

Last change: 06.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Aorp.b8/20	Course title: Image Analysis (Restoration and Iconography) I.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 2 / 1 per level/semester: 24 / 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 8.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance at a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. Active participation in discussions and completion of minor ad hoc assignments (papers on a specific topic). Participation in field trips and in situ activities.	
Learning outcomes: The aim of the course is to clarify the student's thinking about a particular work in the historical and contemporary discourse of iconography and iconology of the image, with emphasis on the present-day territory of Slovakia as well as the historical and geographical framework of our country in the Middle Ages and the early modern period. The student will also receive practical guidance on what textual and visual sources can be used in the iconological analysis of a particular selected work, also depending on the currently restored works in the particular studio.	
Class syllabus: The structure of the course will be tailored on the following areas related to the subject Image Analysis I: a) medieval hagiographic cycles and their pictorial form in Central European art, especially legends from the lives of Hungarian saints on medieval wall paintings (on the example of the so-called Ladislav Legend), or on late medieval retabulas (on the example of the main altar of St. Elizabeth from the Cathedral of St. Elisabeth in Košice); b) the specific iconographic concept of the Habsburg countries, the so-called Pietas austriaca, and its form in the Baroque art of Central Europe; c) the Habsburg official representation linking ancient iconography with the Catholic dynastic tradition (on the example of the so-called Prunksaal in the Nationalbibliothek Wien); d) practical possibilities and textual and visual databases for research and interpretation of a specific iconographic problem in studio practice.	
Recommended literature:	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution					
Total number of evaluated students: 18					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: prof. PhDr. Ivan Rusina, CSc., Mgr. Mgr. art. Barbara Hodášová, PhD.					
Last change: 07.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Aorp.b7/22	Course title: Image Analysis (Restoration and Iconography) II.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 2 / 1 per level/semester: 24 / 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance at a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. Active participation in discussions and completion of smaller ad hoc assignments (papers on a specific topic).	
Learning outcomes: The aim of the course is to refine the student's thinking about a particular work in the historical and contemporary discourse of iconography and iconology of the image. Within the course, the analyses of iconic pictorial works of European art, on the one hand, and specific works from the territory of today's Slovakia, on the other hand, will be placed in mutual contexts. The theoretical frameworks of iconology will thus be complemented by case studies, which will also aim to grasp the current antonyms of the geography of art as global and local or the revised relationship between centre and periphery.	
Class syllabus: The structure of the course will be modelled on two main areas: a) introducing the student to ancient iconography and its overlaps and reception in European art of the late Middle Ages and early modern period, e.g. b) various types of immersion into the issue of Christian iconography, starting with medieval hagiography and its pictorial variant in visual art (e.g. the Medieval hagiography and its pictorial variant in the visual arts); e.g. the Medieval iconography of the Middle Ages and the early modern period (e.g. the Medieval iconography of the Middle Ages and the early modern period; e.g. through the interpretation of Giotto's frescoes in the church of St. Francis in Assisi with the visualization of stories from the saint's life) to structured dynastic pictorial concepts with multiple levels of reading prepared for the erudite viewer (e.g. Rubens' cycle of scenes from the life of Marie de' Medici created for the Palais du Luxembourg in Paris); in the context of Christian iconography, the student will also be introduced to variants of Protestant art (e.g., the so-called Weimar Altarpiece by Lucas Cranach Sr. or the so-called Thurzo Altarpiece Speculum Iustificationis).	
Recommended literature:	
Languages necessary to complete the course:	

Slovak, English					
Notes:					
Past grade distribution					
Total number of evaluated students: 19					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: prof. PhDr. Ivan Rusina, CSc., Mgr. Mgr. art. Barbara Hodášová, PhD.					
Last change: 07.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Ucin.b1-8/22	Course title: Introduction to Chinese culture and language - 1st level
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 2., 4., 6., 8.	
Educational level: I.	
Prerequisites:	
Antirequisites: KTDU/Ucin.b2-6/18	
Course requirements: 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.	
Learning outcomes: 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	
Class syllabus: 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>Recommended literature: it is determined by the teacher on the first class</p>					
<p>Languages necessary to complete the course: Slovak, English</p>					
<p>Notes:</p>					
<p>Past grade distribution 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>Lecturers: prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.</p>					
<p>Last change: 09.11.2022</p>					
<p>Approved by: prof. akad. mal. Boris Kvasnica</p>					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Ucin.b1-8/22	Course title: Introduction to Chinese culture and language - 1st level
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 1., 3., 5., 7.	
Educational level: I.	
Prerequisites:	
Antirequisites: KTDU/Ucin.b2-6/18	
Course requirements: 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.	
Learning outcomes: 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	
Class syllabus: 1. Introduction to the spiritual and ideological world of China. The basics of philosophy, the concept of filial love and respect, equality, freedom and how philosophical views have influenced the culture and life in Chinese society. Religion versus morality in Chinese society. 2. Participation in public affairs or escape into the individual world? The impact of Confucianism and	

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

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

Recommended literature:

it is determined by the teacher on the first class

Languages necessary to complete the course:

Slovak, English

Notes:

Past grade distribution

Total number of evaluated students: 57

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

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

Last change: 09.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Ures.b1/21	Course title: Introduction to Restoration/Preparation I.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 2 per level/semester: 12 / 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: <p>The aim of the subject Introduction to Restoration I. is a theoretical introduction to the issue of restoration. The lectures will cover the entire issue of restoration, which is taught in all the studios of the department. Each lecturer will focus on materials and historical techniques, technologies used in the given specialization, draw attention to connections between related specializations (Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration)</p> <p>The course takes place in the form of a theoretical lecture as well as illustrative demonstrations of specific restored works in the studios. Theoretical preparation is the basis for further study of restoration. The subject also includes practical exercises based on theoretical lectures. Practical exercises will take place in blocks.</p>	
Course requirements: 40% evaluation of ongoing work, communication with the teacher, independence, 60% evaluation of final work Scale of assessment (preliminary/final): 40% evaluation of ongoing work, communication with the teacher, independence 60% evaluation of the final work	
Learning outcomes: Acquisition of elementary theoretical knowledge about historical techniques, technologies, materials used in the creation of historical works as well as in restoration. Obtaining an overview of the issue of restoration and manual skills of basic craft operations in restoration practice.	
Class syllabus: Theoretical lectures on materials, technologies and historical techniques related to the issue of Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration and their	

interconnections. The topics of the lectures include a brief history, the use of specific materials, the construction of the specific artwork as well as the conservation and restoration of individual works. The lectures are designed so that the student can orient himself in the given issue, which should help him in his further studies. The teaching will also include specific demonstrations of restored works, the study of literature on historical techniques and individual technologies in connection with restoration practice.

Recommended literature:

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 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980 Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006 Kiplik, D. I.: Technika Malby 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 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

Languages necessary to complete the course:

Slovak / English

Recommended language for studying literature: English, German, Italian

Notes:

Past grade distribution

Total number of evaluated students: 13

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

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Ľuba Wehlend, ArtD., Mgr. Mgr. art. Jan Kyncl, Dipl.-Rest. Dr. Paul-Bernhard Eipper, Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 18.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Ures.b2/21	Course title: Introduction to Restoration/Preparation II.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 2 per level/semester: 12 / 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: <p>The aim of the subject Introduction to Restoration I. is a theoretical introduction to the issue of restoration. The lectures will cover the entire issue of restoration, which is taught in all the studios of the department. Each lecturer will focus on materials and historical techniques, technologies used in the given specialization, draw attention to connections between related specializations (Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration)</p> <p>The course takes place in the form of a theoretical lecture as well as illustrative demonstrations of specific restored works in the studios. Theoretical preparation is the basis for further study of restoration. The subject also includes practical exercises based on theoretical lectures. Practical exercises will take place in blocks.</p>	
Course requirements: Completion of the subject Introduction to restoration I Scale of assessment (preliminary/final): An exam	
Learning outcomes: Acquisition of elementary theoretical knowledge about historical techniques, technologies, materials used in the creation of historical works as well as in restoration. Obtaining an overview of the issue of restoration and manual skills of basic craft operations in restoration practice.	
Class syllabus: Theoretical lectures on materials, technologies and historical techniques related to the issue of Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration and their interconnections. The topics of the lectures include a brief history, the use of specific materials, the construction of the specific artwork as well as the conservation and restoration of individual works.	

The lectures are designed so that the student can orient himself in the given issue, which should help him in his further studies. The teaching will also include specific demonstrations of restored works, the study of literature on historical techniques and individual technologies in connection with restoration practice.

Recommended literature:

- Berger, G. A.; Russell, W. H.: Conservation of Paintings, Research and Innovations, Archetype Publications, London 2000
- Brandi, Cesare: Teorie restaurování, Tichá Byzanc, Praha 2000
- Cennini, C.: The Craftsman's Handbook, Dover Publications, Inc., Yale University Press 1993
- Ciatti, M.: Problemi di Restauro, Riflessioni e ricerche, Edifir, Firenze, 1992
- Conti, A.: History of The Restoration and Conservation of Works of Art, Butterworth-Helneemann, 2007
- Dardes, K.; Rothe, A.: The Structural Conservation of Panel Paintings, Getty Publishers, Los Angeles, 1995
- Dionysius of Fourna: Painters Manual, The Sagittarius Press, London, 1974
- Gettens, R. J.; Stout, G. L.: Paintings Materials: A Short Encyclopaedia, New York, NY, Dover Publications, 1966
- Giorgi, R.; Baglioni, M.; Berti, D.; Baglioni, P.: New Methodologies for the Conservation of Cultural Heritage: Micellar Solutions, Microemulsions, and Hydroxide Nanoparticles, Account of Chemical Research, 43, 2010, str. 695-
- Hill-Stoner, J.; Rushfield, R.: Conservation of Easel Paintings, Routhledge
- Hřebíčková, B.: Restaurování moderními prostředky
- Kubička, R.; Zelinger, J.: Výkladový slovník, malířství, grafika, restaurátorství, Grada Publishing
- Losos. L.: Pozlacení a polychromie, Grada
- Minář, M.: Řezbářství, Grada, ISBN 80-247-0743-8
- Nazarovca, I. V.; Malachevskaya, E.L, u.a.: Technique of restoring paintings on canvas without lining, in: ICOM, 9th Triennial Meeting, Dresden, 1990, pp. 130-132
- Petr, F.: O starých malbách a jejich restaurování, Státní nakladatelství krásné literatury, hudby a umění, 1954, str. 165
- Stone, J.H.; Rushfield, R.: Conservation of Easel Paintings, Rout/edge, London&Francis Group, London and New York, 2012
- Stout, George L.: The Care of Pictures, New York, NY: Columbia University Press, 1948
- Šturcl, K.; Nevařil, M.: Techniky malířské a kašéerské práce, Polytech. knihovna, SNTL Praha, 1985
- Thompson, D. V.: The materials and techniques of Medieval Paintings, Dover Publication, Inc. New York, 1956
- Walden, S.: The ravished image: or how to ruin masterpieces by restoration, Weidenfeld & Nicolson, London, 1985
- Odborná literatura z domácích i zahraničných zdrojov - periodiká IIC, ICROM, ICOM, ICOMOS, AHVT, RK – Studies in Conservation, Bulletin de l'Institut Royal du Patrimoine Artistique, Bulletin of the American Institute for Conservation, Maltechnik/Restauro, Renovatio, Technologia Artis, ALMA, RK Zborníky prednášok z konferencií o reštaurovaní
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

Languages necessary to complete the course:

Recommended language for studying literature: English, German, French or Italian

Notes:

Past grade distribution

Total number of evaluated students: 13

A	B	C	D	E	FX
7,69	92,31	0,0	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Luba Wehlend, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 18.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Ures.b4/21	Course title: Introduction to Restoration/Preparation II.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 2 per level/semester: 12 / 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Theoretical lectures on the issue of Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration, their mutual connection. The topics of the lectures include: broad issues of restoration with an emphasis on restoration research. Individual approaches of the restorer, brief history, use of specific materials. Use of basic concepts in the given issue. The construction of the given work as well as the conservation and restoration of individual works. The lectures are designed so that the student can orient himself in the given issue, which should help him in his further studies. The teaching will also include specific demonstrations of restored works, study of restoration literature and connections with historical techniques and individual technologies.	
Course requirements: Completion of the subject Introduction to restoration I. II. III. Scale of assessment (preliminary/final): exam or assignment evaluation of practical and theoretical part 40% assessment of ongoing work, communication with the teacher, independence 60% assessment of the final thesis	
Learning outcomes: Acquisition of elementary theoretical knowledge about the restoration of all specializations of the teachers at the Department of Restoration (Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration)	
Class syllabus:	
Recommended literature:	

Berger, G. A.; Russell, W. H.: Conservation of Paintings, Research and Innovations, Archetype Publications, London 2000

Brandi, Cesare: Teorie restaurování, Tichá Byzanc, Praha 2000

Cennini, C.: The Craftsman's Handbook, Dover Publications, Inc., Yale University Press 1993

Ciatti, M.: Problemi di Restauro, Riflessioni e ricerche, Edifir, Firenze, 1992

Conti, A.: History of The Restoration and Conservation of Works of Art, Butterworth-Helneemann, 2007

Dardes, K.; Rothe, A.: The Structural Conservation of Panel Paintings, Getty Publishers, Los Angeles, 1995

Dionysius of Fourna: Painters Manual, The Sagittarius Press, London, 1974

Gettens, R. J.; Stout, G. L.: Paintings Materials: A Short Encyclopaedia, New York, NY, Dover Publications, 1966

Giorgi, R.; Baglioni, M.; Berti, D.; Baglioni, P.: New Methodologies for the Conservation of Cultural Heritage: Micellar Solutions, Microemulsions, and Hydroxide Nanoparticles, Account of Chemical Research, 43, 2010, str. 695-

Hill-Stoner, J.; Rushfield, R.: Conservation of Easel Paintings, Routhledge

Hřebíčková, B.: Restaurování moderními prostředky

Kubička, R.; Zelinger, J.: Výkladový slovník, malířství, grafika, restaurátorství, Grada Publishing

Losos, L.: Pozlácování a polychromie, Grada

Minář, M.: Řezbářství, Grada, ISBN 80-247-0743-8

Nazarovca, I. V.; Malachevskaya, E.L, u.a.: Technique of restoring paintings on canvas without lining, in: ICOM, 9th Triennial Meeting, Dresden, 1990, pp. 130-132

Petr, F.: O starých malbách a jejich restaurování, Státní nakladatelství krásné literatury, hudby a umění, 1954, str. 165

Stone, J.H.; Rushfield, R.: Conservation of Easel Paintings, Rout/edge, London&Francis Group, London and New York, 2012

Stout, George L.: The Care of Pictures, New York, NY: Columbia University Press, 1948

Šturcl, K.; Nevařil, M.: Techniky malířské a kašéerské práce, Polytech. knihovna, SNTL Praha, 1985

Thompson, D. V.: The materials and techniques of Medieval Paintings, Dover Publication, Inc. New York, 1956

Walden, S.: The ravished image: or how to ruin masterpieces by restoration, Weidenfeld & Nicolson, London, 1985

Odborná literatura z domácích i zahraničných zdrojov - periodiká IIC, ICROM, ICOM, ICOMOS, AHVT, RK – Studies in Conservation, Bulletin de l'Institut Royal du Patrimoine Artistique, Bulletin of the American Institute for Conservation, Maltechnik/Restauro, Renovatio, Technologia Artis, ALMA, RK Zborníky prednášok z konferencií o reštaurovaní

1. Prints - Art and techniques : Susane Lambert 2001 2. Maliarsky rukopis : V. Volavka 1956 3. DuMonts - 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

Languages necessary to complete the course:

Slovak / English

Recommended language for studying literature: English, German, Italian

Notes:					
Past grade distribution					
Total number of evaluated students: 12					
A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0
Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Luba Wehlend, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová					
Last change: 18.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Ures.b3/21	Course title: Introduction to Restoration/Preparation III.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 2 per level/semester: 12 / 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: <p>The aim of the subject Introduction to Restoration I. is a theoretical introduction to the issue of restoration. The lectures will cover the entire issue of restoration, which is taught in all the studios of the department. Each lecturer will focus on materials and historical techniques, technologies used in the given specialization, draw attention to connections between related specializations (Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration). The subject takes place in the form of a theoretical lecture as well as illustrative demonstrations of specific restored works in the studios. Theoretical preparation is the basis for further study of restoration. The subject also includes practical exercises based on theoretical lectures. Practical exercises will take place in blocks.</p>	
Course requirements: Completion of the subject Introduction to Restoration I. II Scale of assessment (preliminary/final): 40% assessment of ongoing work, communication with the teacher, independence 60% assessment of the final thesis	
Learning outcomes: Acquisition of elementary theoretical knowledge about the restoration of all specializations of the teachers at the Department of Restoration (Artwork on Paper and Photography Restoration, Modern and Contemporary Painting Restoration, Wall Paintings Conservation and Restoration, Easel and Panel Paintings Conservation and Restoration, Textile Conservation and Restoration, Wooden Sculptures Conservation and Restoration, Stone Sculptures and Stone Elements of Architecture Restoration)	
Class syllabus:	
Recommended literature: 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 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980 Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006 Kiplik, D. I.: Technika Malby 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 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

Languages necessary to complete the course:

Notes:

Past grade distribution

Total number of evaluated students: 12

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

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Luba Wehlend, ArtD., Mgr. Mgr. art. Jan Kyncl, Mgr. art. Dušana Ondreková, ArtD.

Last change: 18.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/UdoS.b1/20	Course title: Introduction to Studies I
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: 70 % - attendance in lectures 30% - discussion	
Learning outcomes: Familiarization with the pedagogical and research process in individual studios and departments of AFAD, basic understanding of the school structure and departments.	
Class syllabus: <ol style="list-style-type: none"> 1. Presentation of the concept of the studio - Architectural Design - Urban Strategies (Mitášová, Zervan + studio teachers and PhD students) 2. Presentation of the studio concept - Architectural Design - Architecture Studio II + Architecture Studio III A3 (Mitášová, Zervan + studio teachers and PhD students) 3. Presentation of the concept of the studio - Architectural Design - Virtual Studio (Mitášová, Zervan + teachers of the studio and PhD students) 4. Presentation of the studio concept - Design - Industrial Design Studio + Experimental Design Studio (Kolesár + studio teachers and PhD students) 5. Presentation of the studio concept - Design - Transport Design Studio + Interior Design Studio (Kolesár + studio teachers and PhD students) 6. Presentation of the studio concept - Applied Arts - Ceramics Studio + Glass Studio (Kancheva + studio teachers and PhD students) 7. Presentation of the studio concept - Applied Arts - Metal and Jewellery Studio (Kancheva + studio teachers and PhD students) 8. Presentation of the studio concept - Photography and New Media - Studio Photography, Reality, Construction (Pašteková + studio teachers and PhD students) 9. Presentation of the studio concept - Photography and New Media - Studio about Photography + Studio Laboratory of Photography (Pašteková + studio teachers and PhD students) 10. Presentation of the studio concept - Intermedia - Studio of Spatial Communications + (Grůň / Kralovič + studio lecturers and PhD students) 11. Presentation of the concept of the studio - Intermedia - Atelier vvv + Atelier of Intermedia (Grůň / Kralovič + teachers of the studio and PhD students) 12. Presentation of the studio concept - Digital Media (Tkáčik + studio teachers and PhD students) 	

Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes:	
Past grade distribution Total number of evaluated students: 215	
ABS	NEABS
100,0	0,0
Lecturers: 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.	
Last change: 24.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/UdoS.b2/20	Course title: Introduction to Studies II
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Course requirements: 70 % - attendance in lectures 30% - discussion	
Learning outcomes: Familiarization with the pedagogical and research process in individual studios and departments of AFAD, basic understanding of the school structure and departments.	
Class syllabus: 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 (Grúň / 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)	
Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes:	
Past grade distribution Total number of evaluated students: 210	
ABS	NEABS
100,0	0,0
Lecturers: 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.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Prvt.b5/21	Course title: Issues faced by Art Media (Art Restoration and Monument Preservation I)
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 75% unless otherwise specified by the teacher in accordance with the school rules	
Learning outcomes: The aim of the course is to broaden the student's knowledge of various aspects of visual media, both the medium and the technique or technology in the context of the historical development of European art.	
Class syllabus: The structure of the course is modeled with the intention to familiarize the student with historical media, techniques and technologies and their anchoring in particular historical periods (medieval, early modern), with an emphasis not only on the creative process itself, but especially on the historical, geographical or social context of particular artistic media or even the artist himself: a) mural painting (al fresco, al secco, sgraffito, etc.), hanging (tempera on wood, oil painting), book painting (watercolour, gouache) and their historical variations and transformations; b) sculpture, sculpture and relief, variant forms in different historical periods, the reception of individual works in specific geographical spaces (so-called real spaces); c) printmaking and graphic techniques, with special emphasis on historical reproductive graphics and their use in the iconographic or formal identification of a particular work in relation to the restoration process; The primary orientation thus formulated will be deepened by immersions in the context of restoration and conservation, i.e. the medium, techniques and technologies will be further analysed and discussed in specific situations and actual restoration and conservation projects.	
Recommended literature:	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution					
Total number of evaluated students: 10					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. Mgr. art. Barbara Hodášová, PhD.					
Last change: 07.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Prvt.b6/21	Course title: Issues faced by Art Media (Art Restoration and Monument Preservation II)
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance at a minimum of 75% unless otherwise determined by the teacher in accordance with the school rules	
Learning outcomes: The aim of the course is to broaden the student's knowledge of various aspects of visual media, both the medium and the technique or technology in the context of the historical development of European art.	
Class syllabus: The structure of the course is tailored with the intention to familiarize the student with historical media, techniques and technologies and their anchoring in particular historical periods (medieval, early modern), with an emphasis not only on the creative process itself, but especially on the historical, geographical or social context of particular artistic media or even the artist himself: a) mural painting (al fresco, al secco, sgraffito, etc.), hanging (tempera on wood, oil painting), book painting (watercolour, gouache) and their historical variations and transformations; b) sculpture, sculpture and relief, variant forms in different historical periods, the reception of individual works in specific geographical spaces (so-called real spaces); c) printmaking and graphic techniques, with special emphasis on historical reproductive graphics and their use in the iconographic or formal identification of a particular work in relation to the restoration process; The primary orientation thus formulated will be deepened by immersions in the context of restoration and conservation, i.e. the medium, techniques and technologies will be further analysed and discussed in specific situations and actual restoration and conservation projects.	
Recommended literature:	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution					
Total number of evaluated students: 10					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. Mgr. art. Barbara Hodášová, PhD.					
Last change: 07.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Prtt.b6/20	Course title: Issues faced by Art Media (Textile Art) II.
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 8.	
Educational level: I.	
Prerequisites:	
Course requirements: Min. 80% attendance during the semester. Form of completion - EXAM, which consists of two parts: 1. Elaboration of the seminar exercise and its presentation before the group 2. student answers the questions posed by the teacher not only on the topic of the presentation itself, but also on the semester topics.	
Learning outcomes: Students should 1. acquire basic information on the development of textile and clothing culture; 2. be able to work critically with sources, specialist literature and online museum collections; 3. reflect on textiles and clothing in broader cultural and historical contexts.	
Class syllabus: 1. Basic principles of uncut, arranged clothing. Examples from ancient and medieval clothing culture, examples from traditional clothing (Slovakia, Asia). 2. Shaping clothing through geometry of cut. Example of clothing of the High and Late Middle Ages. 3. The perfect cut: the relationship between body and clothing, contemporary aesthetic norms, the development of norms. 4. Lost in metrage: shaping metrage into cut. Examples of the opulent form of Baroque and Rococo clothing. 5. Civility of 19th century menswear. Causes of fashion paradigm change. 6. Accessories in clothing and fashion: between utilitarian, religious and status. 7. Clothing accessories as dominants of styling: examples from fashion in the Gothic, Renaissance, Baroque and Rococo periods. 8. Unisex clothing in the past: an example of ancient and medieval clothing. 9. Unisex clothing in the 20th century. The use/breaking down of social and artistic stereotypes. 10. The emergence and development of fashion. The updating of clothing as a manifestation of modernity. Chronology of fashion. 11. Turbulence of clothing development - fashion in the 19th century. Overview of silhouettes, causes of change.	

Recommended literature:

Boucher, F. 1967. A History of costume in the West. London: Thames and Hudson. Cumming, V. 2010. The dictionary of fashion history. Oxford: Berg. Harris, J. 2011. 5000 Years of Textiles. Washington: Smithsonian Books. KÖNIG, R. 1973. The Restless Image: A Sociology of Fashion. London: George Allen & Unwin Ltd. Kybalová, L. – Herbenová, O.- Lamarová, M. 1973. Obrazová encyklopédie módy. Praha. Laver, J. 1995. A Concise History of Costume. Londres: Thames and Hudson Ltd. Lipowetsky, G. 2002. Říše pomíjivosti. Móda a její úděl v moderních společnostech. Praha. Prostor. ROCAMORA, A. – SMELIK, A. 2015. (eds.). Thinking through Fashion. A Guide to Key Theorists. London: Bloomsbury. Waugh, N. 1987. The Cut of Women Clothes 1600-1930. London: Faber&Faber. kol. autorov. 2003. Móda. Dějiny odívání 18., 19. a 20. století (Ze sbírek Ústavu odívání v Kjótu). Praha: Slovart.

Languages necessary to complete the course:

Slovak, English

Notes:**Past grade distribution**

Total number of evaluated students: 93

A	B	C	D	E	FX
24,73	15,05	27,96	23,66	6,45	2,15

Lecturers: Mgr. Eva Hasalová

Last change: 03.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Prtt.b5/20	Course title: Issues faced by Art Media (Textile Art) I.
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Min. 80% attendance during the semester. Form of completion - EXAM, which consists of two parts: 1. Elaboration of the seminar exercise and its presentation before the group, 2. student answers the questions posed by the teacher not only on the topic of the presentation itself, but also on the semester topics.	
Learning outcomes: Students should 1. acquire basic information on the development of textile and clothing culture; 2. be able to work critically with sources, specialist literature and online museum collections; 3. reflect on textiles and clothing in broader cultural and historical contexts.	
Class syllabus: 1. Sources for research on textiles and clothing. Specialized museums of clothing, fashion and textiles. 2. History of textile and clothing research. Amateur interest in ancient clothing and textiles. 3. Functions of textiles in cultural history. 4. The relationship of hand and machine labour in textile production. 5. Gender stereotypes in textile production. Emancipation of women through textile production. 6. Material as a basic differentiating feature: quantity, quality, colour. The example of ancient clothing culture. 7. Décor as a basic defining feature: technique of decoration, decor. Decoration on textiles as a style-forming element. Decor as an element of fashion, modernity. 8. Stylistic examples of silk fabrics from Persia, Byzantium, High and Late Middle Ages in Italy and Spain. Their use in clothing and home culture. 9. Synchronization through decor in textile techniques (products) in the Renaissance period. 10. Decoration on textiles in the Baroque and Rococo periods. 11. Minimization of decor on textiles: the example of Protestant fashion and textile decor in the Classical period. 12. Absence of decoration on textiles - valorisation of texture and textile technique, dominance of textile material. Examples from clothing and textile design.	

Recommended literature:

- Boucher, F. 1967. A History of costume in the West. London: Thames and Hudson.
Cumming, V. 2010. The dictionary of fashion history. Oxford: Berg.
Harris, J. 2011. 5000 Years of Textiles. Washington: Smithsonian Books.
KÖNIG, R. 1973. The Restless Image: A Sociology of Fashion. London: George Allen & Unwin Ltd.
Kybalová, L. – Herbenová, O.- Lamarová, M. 1973. Obrazová encyklopédie módy. Praha.
Laver, J. 1995. A Concise History of Costume. Londres: Thames and Hudson Ltd.
Lipowetsky, G. 2002. Říše pomíjivosti. Móda a její úděl v moderních společnostech. Praha. Prostor.
ROCAMORA, A. – SMELIK, A. 2015. (eds.). Thinking through Fashion. A Guide to Key Theorists. London: Bloomsbury.
Waugh, N. 1987. The Cut of Women Clothes 1600-1930. London: Faber&Faber.
kol. autorov. 2003. Móda. Dějiny odívání 18., 19. a 20. století (Ze sbírek Ústavu odívání v Kjótu). Praha: Slovart.

Languages necessary to complete the course:**Notes:****Past grade distribution**

Total number of evaluated students: 94

A	B	C	D	E	FX
20,21	27,66	9,57	23,4	17,02	2,13

Lecturers: Mgr. Eva Hasalová

Last change: 03.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/LAHP.b6/21	Course title: Lab: Studio led by a visiting professor - 1st level
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/AtBi.b5/21 - Studio of Textile Restoration or KR/AtKv.b5/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b5/22 - Studio of Artwork on Paper and Photography Restoration or KR/LaSi.b5/21 - Laboratory of Mural Painting Restoration or KR/AtStr.b5/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtWe.b5/21 - Studio of Painting Preparation	
Course requirements: Presence at the lectures and consultations with a minimum of 75% attendance rate, unless specified by the guest lecturer otherwise. Sufficient knowledge and presentation of all parts of the assignment. Guest lecturer will provide all information at the beginning of the semester.	
Learning outcomes: Lectures held by internationally respected experts from restoration and conservation field or an art-educational institution. Professional focus of the individual expertise of the lecturer respects the scope of the study programme. The course brings up new topics and the most up-to-date ways of thinking in the field of arts. New personal and professional experience of the student will broaden their knowledge about new approaches in research, which is important for the growth and development, provides critical thinking and confrontation with cutting-edge issues at international scene.	
Class syllabus: 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 presentation and the final selection of students will be made. The detailed content of the course will be presented by the guest lecturer. The lecturer assigns the students a main semester subject. During the semester consultations, reviews, discussions, presentations will be held. At end of the semester should be a public presentation of all the results and achievements.	
Recommended literature: The professional literature and reading list is part of the guest lecturer's assignment, regarding the goals and focus of the course.	
Languages necessary to complete the course:	

English language for lectures with teachers from abroad, Slovak language for lectures with teachers from local environment.

Notes:

Past grade distribution

Total number of evaluated students: 102

A	B	C	D	E	FX
66,67	19,61	8,82	4,9	0,0	0,0

Lecturers: doc. Mgr. art. Janka Blaško Križanová, ArtD.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/LAHP.b7/21	Course title: Lab: Studio led by a visiting professor - 1st level
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtBa.b6/21 - Studio of Wooden Sculpture Restoration or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/AtWe.b6/21 - Studio of Painting Preparation or KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtBi.b6/21 - Studio of Textile Restoration	
Course requirements: Presence at the lectures and consultations with a minimum of 75% attendance rate, unless specified by the guest lecturer otherwise. Sufficient knowledge and presentation of all parts of the assignment. Guest lecturer will provide all information at the beginning of the semester.	
Learning outcomes: Lectures held by internationally respected experts from restoration and conservation field or an art-educational institution. Professional focus of the individual expertise of the lecturer respects the scope of the study programme. The course brings up new topics and the most up-to-date ways of thinking in the field of arts. New personal and professional experience of the student will broaden their knowledge about new approaches in research, which is important for the growth and development, provides critical thinking and confrontation with cutting-edge issues at international scene.	
Class syllabus: 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 presentation and the final selection of students will be made. The detailed content of the course will be presented by the guest lecturer. The lecturer assigns the students a main semester subject. During the semester consultations, reviews, discussions, presentations will be held. At end of the semester should be a public presentation of all the results and achievements.	
Recommended literature: The professional literature and reading list is part of the guest lecturer's assignment, regarding the goals and focus of the course.	
Languages necessary to complete the course:	

English language for lectures with teachers from abroad, Slovak language for lectures with teachers from local environment.

Notes:

Past grade distribution

Total number of evaluated students: 98

A	B	C	D	E	FX
65,31	23,47	5,1	6,12	0,0	0,0

Lecturers:

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/LaSi.b5/21	Course title: Laboratory of Mural Painting Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: (KR/AtBe.b3/21 - Studio of Painting Preparation and KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores) or (KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores and KR/AtBe.b4/21 - Studio of Painting Preparation)	
Course requirements: During the semester, the student must achieve the learning outcomes enabling him/her to graduate in the summer semester. The grade is graded on the basis of adequate work in progress on the assignment and the semester defense of the assignment. Grades on a scale of A - F	
Learning outcomes: Introduction to the problems and extension of elementary knowledge and knowledge in the field of restoration of wall paintings, acquaintance with the basic technological procedures on the basis of which they must diagnose the basic problem of the artifact and determine the adequate method of solution.	
Class syllabus: Individual programme: in the form of lectures - theory of restoration, legislation of monument protection, methodology of monument protection, in the form of practical exercises - material, work with material, technological procedures, processing of restoration documentation, restoration research and development of a restoration proposal,	
Recommended literature: Bakoš J. - Intelektuál a pamiatka, Kalligram, 2004 Binding Gunther – Stavebný proces v stredoveku, AEPres, s.r.o. Bratislava, 2016 Brandi C. - Teorie resturování, Kutná Hora 2000 Conti A. - History of The Restoration and Conservation of Works of Art, Butterworth Helnemann, 2007 Gettens R. J., Stout, G. L. - Paintings Materials: A Short Encyclopaedia, Publications, New York, NY, 2011	

Giorgi R., Baglioni M., Berti D., Baglioni P. - New Methodologies for the Conservation of Cultural Heritage: Micellar Solutions, Microemulsions, and Hydroxide Nanoparticles, Account of Chemical Research, 43, 2010,
 Heidingsfeld Viktor a kolektiv - Nátery fasád, Grada, 2007
 Hall J. - Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
 Hošek, Losos - Historické omítky, Grada, 2007
 Jacques Le Goff - Středověká imaginace, Argo, 1988
 Kopecká Ivana, Nejedly Vratislav – Průzkum historických materiálů, Grada, 2005
 Kubička R. Zelinger J. - Výkladový slovník malířství, grafiky a restaurování, Grada, 2004
 Losos Ludvík, Gavenda Miloš – Štukaterství, Grada, 2010
 Mešťan Radomír – Omítkářské a štukatéřské práce, SNTL – Nakladatelství technické literatury, Praha, 1988
 Nordmark O. - Fresco Painting – Modern Methods and Techniques for Painting in Fresco and Secco, American Artist Group, 1947
 Philipot P., Mora P., Mora L. - Conservation of Wall Paintings, APT, 1986
 Petr F. Nástenné malby, Tvar, Bratislava 1954
 Petr F. - O starých malbách a jejich restaurování, Státní nakladatelství krásné literatury, hudby a umění, 1954,
 Sgrafito 16. – 20. století, Výzkum a restaurování, Fakulta restaurování, Univerzita Pardubice, 2009
 Toroň, J. - Materiály a praktická technologie v malbě, Praha 1984
 Zelinger J. a kol. - Chemie v práci konzervátora a restaurátora, academia, Praha, 1987

Languages necessary to complete the course:

Slovak / English

Recommended language for studying literature: english, german, italian

Notes:

Past grade distribution

Total number of evaluated students: 15

A	B	C	D	E	FX
80,0	6,67	13,33	0,0	0,0	0,0

Lecturers: Mgr. Ján Sikoriak

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/LaSi.b6/21	Course title: Laboratory of Mural Painting Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/AtWe.b5/21 - Studio of Painting Preparation or KR/AtStr.b5/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b5/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b5/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtBi.b5/21 - Studio of Textile Restoration	
Course requirements: Completion of a two-semester teaching process culminating in a grade ranging from A-F. The assessment consists of a practical part and a final defence of the assignment.	
Learning outcomes: Deepening of knowledge related to the problem and extension of elementary knowledge and knowledge in the field of restoration of murals, familiarization with technological procedures on the basis of which must diagnose the basic problem of the specified artifact and determine the adequate method of solution, which continuously passes into the actual implementation.	
Class syllabus: Individual programme: in the form of lectures - theory of restoration, legislation of monument protection, methodology of monument protection, in the form of practical exercises - material, working with material, technological procedures, processing of restoration documentation, restoration research and development of a restoration proposal, the practical part of the restoration of wall paintings connected with the problem of consolidation of the material essence of the object of restoration, replenishment of the loss of the mass of the original,	
Recommended literature: Bakoš J. - Intelektuál a pamiatka, Kalligram, 2004 Binding Gunther – Stavebný proces v stredoveku, AEPress, s.r.o. Bratislava, 2016 Brandt C. - Teorie resturování, Kutná Hora 2000 Conti A. - History of The Restoration and Conservation of Works of Art, Butterworth Helnemann, 2007	

Gettens R. J., Stout, G. L. - Paintings Materials: A Short Encyclopaedia, Publications, New York, NY, 2011

Giorgi R., Baglioni M., Berti D., Baglioni P. - New Methodologies for the Conservation of Cultural Heritage: Micellar Solutions, Microemulsions, and Hydroxide Nanoparticles, Account of Chemical Research, 43, 2010,

Heidingsfeld Viktor a kolektiv - Nátery fasád, Grada, 2007

Hall J. - Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991

Hošek, Losos - Historické omítky, Grada, 2007

Jacques Le Goff - Středověká imaginace, Argo, 1988

Kopecká Ivana, Nejedlý Vratislav – Průzkum historických materiálů, Grada, 2005

Kubička R. Zelinger J. - Výkladový slovník malířství, grafiky a restaurování, Grada, 2004

Losos Ludvík, Gavenda Miloš – Štukatérství, Grada, 2010

Mešťan Radomír – Omítkářské a štukatérské práce, SNTL – Nakladatelství technické literatury, Praha, 1988

Nordmark O. - Fresco Painting – Modern Methods and Techniques for Painting in Fresco and Secco, American Artist Group, 1947

Philipot P., Mora P., Mora L. - Conservation of Wall Paintings, APT, 1986

Petr F. Nástenné malby, Tvar, Bratislava 1954

Petr F. - O starých malbách a jejich restaurování, Státní nakladatelství krásné literatury, hudby a umění, 1954,

Sgrafíto 16. – 20. století, Výzkum a restaurování, Fakulta restaurování, Univerzita Pardubice, 2009

Toroň, J. - Materiály a praktická technologie v malbě, Praha 1984

Zelinger J. a kol. - Chemie v práci konzervátora a restaurátora, academia, Praha, 1987

Languages necessary to complete the course:

Slovak / English

Recommended language for studying literature: english, german, italian

Notes:

Past grade distribution

Total number of evaluated students: 16

A	B	C	D	E	FX
68,75	18,75	12,5	0,0	0,0	0,0

Lecturers: Mgr. Ján Sikoriak

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/LaSi.b7/21	Course title: Laboratory of Mural Painting Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtBa.b6/21 - Studio of Wooden Sculpture Restoration or KR/LAHP.b6/21 - Lab: Studio led by a visiting professor - 1st level or KR/AtWe.b6/21 - Studio of Painting Preparation or KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtBi.b6/21 - Studio of Textile Restoration	
Course requirements: Report learning outcomes during the semester to enable you to complete the summer term. The grade is graded based on adequate work in progress of assignments and semester defense of assignments. Grades on a scale of A-F	
Learning outcomes: Deepening of knowledge related to the problem and extension of elementary knowledge and knowledge in the field of restoration of murals, familiarization with technological procedures on the basis of which the student diagnoses the basic problem of the assigned artifact and determines the adequate method of solution, which continuously passes into the actual implementation with the demonstration of their own creative approach and critical thinking.	
Class syllabus: Individual programme: in the form of lectures - theory of restoration, legislation of monuments protection, methodology of monuments protection, in the form of practical exercises - material, work with material, technological procedures, processing of restoration documentation, restoration research and development of a proposal for restoration, restoration of wall paintings exercises dealing with the issue of transfer of wall paintings.	
Recommended literature: Bakoš J. - Intelektuál a pamiatka, Kalligram, 2004 Binding Gunther – Stavebný proces v stredoveku, AEPress, s.r.o. Bratislava, 2016 Brandí C. - Teorie resturování, Kutná Hora 2000 Conti A. - History of The Restoration and Conservation of Works of Art, Butterworth Helnemann, 2007	

Gettens R. J., Stout, G. L. - Paintings Materials: A Short Encyclopaedia, Publications, New York, NY, 2011

Giorgi R., Baglioni M., Berti D., Baglioni P. - New Methodologies for the Conservation of Cultural Heritage: Micellar Solutions, Microemulsions, and Hydroxide Nanoparticles, Account of Chemical Research, 43, 2010,

Heidingsfeld Viktor a kolektiv - Nátery fasád, Grada, 2007

Hall J. - Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991

Hošek, Losos - Historické omítky, Grada, 2007

Jacques Le Goff - Středověká imaginace, Argo, 1988

Kopecká Ivana, Nejedlý Vratislav – Průzkum historických materiálů, Grada, 2005

Kubička R. Zelinger J. - Výkladový slovník malířství, grafiky a restaurování, Grada, 2004

Losos Ludvík, Gavenda Miloš – Štukatérství, Grada, 2010

Mešťan Radomír – Omítkářské a štukatérské práce, SNTL – Nakladatelství technické literatury, Praha, 1988

Nordmark O. - Fresco Painting – Modern Methods and Techniques for Painting in Fresco and Secco, American Artist Group, 1947

Philipot P., Mora P., Mora L. - Conservation of Wall Paintings, APT, 1986

Petr F. Nástenné malby, Tvar, Bratislava 1954

Petr F. - O starých malbách a jejich restaurování, Státní nakladatelství krásné literatury, hudby a umění, 1954,

Sgrafíto 16. – 20. století, Výzkum a restaurování, Fakulta restaurování, Univerzita Pardubice, 2009

Toroň, J. - Materiály a praktická technologie v malbě, Praha 1984

Zelinger J. a kol. - Chemie v práci konzervátora a restaurátora, academia, Praha, 1987

Languages necessary to complete the course:

Slovak / English

Recommended language for studying literature: english, german, italian

Notes:

Past grade distribution

Total number of evaluated students: 15

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

Lecturers: Mgr. Ján Sikoriak

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KVK/Zlay.b2-8/22	Course title: Layout essentials (InDesign)
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 2., 4., 6., 8.	
Educational level: I.	
Prerequisites:	
Course requirements: 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)	
Learning outcomes: 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.	
Class syllabus: — 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	
Recommended literature: — Robert Bringhurst, The Elements of Typographic Style — Alice Twemlowová, K čemu je grafický design? — Richard Poulin, Jazyk grafického designu — uživatel'ský manuál Adobe InDesign CS6 — (http://help.adobe.com/archive/en/indesign/cs6/indesign_reference.pdf) — http://tv.adobe.com/show/learn-indesign-cs6/ — rôzne tutoriály na webe na prácu s InDesignom — http://indesignsecrets.com/	
Languages necessary to complete the course:	

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

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KAT/NaPo.b3-7/22	Course title: Make Project and Build I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 3., 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Active participation in block teaching, mastering the conceptual, preparatory and construction phase of the project at the level of a bachelor's degree student	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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	

<p>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.burningman.com/ http://www.defisbois.fr/ http://www.hellowood.eu/ http://www.moodforwood.com/ https://www.woven.sk/1-1-workshop</p>					
Languages necessary to complete the course:					
Notes:					
Past grade distribution					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Danica Pišteková, ArtD.					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/MaVy.b57/15	Course title: Marketing for artists I.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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%	
Learning outcomes: 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.	
Class syllabus: 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.).	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/MaVy.b68/15	Course title: Marketing for artists II.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present	
Number of credits: 3	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites:	
Course requirements: 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%	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: CV/MAYA.b1-b7/11		Course title: Modelling in MAYA software I.			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 3					
Recommended semester: 1., 3., 5., 7.					
Educational level: I.					
Prerequisites:					
Antirequisites: CV/MAYp.b3/08					
Course requirements: 75% class attendance during the semester. Submission of all assignments. Making a model according to the plan.					
Learning outcomes: 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.					
Class syllabus: 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					
Recommended literature: Maya pruvodce 3D grafikou, Dariush Derakhshani, ISBN 80-247-1253-9 ; www.digital-tutors.com					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 282					
A	B	C	D	E	FX
65,6	22,7	9,22	0,35	2,13	0,0
Lecturers: Mgr. art. Žofia Babčanová, ArtD., Mgr. art. Martin Kubina					

Last change: 05.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

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

Past grade distribution					
Total number of evaluated students: 207					
A	B	C	D	E	FX
64,25	26,57	4,83	3,38	0,48	0,48
Lecturers: Mgr. art. Žofia Babčanová, ArtD., Mgr. art. Martin Kubina					
Last change: 08.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KM/Otsy.b57/22		Course title: Open System I.			
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present					
Number of credits: 3					
Recommended semester: 5., 7.					
Educational level: I.					
Prerequisites:					
Course requirements: 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).					
Learning outcomes: Material experiment					
Class syllabus: 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.					
Recommended literature: based on individual programs					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Matej Fábian, ArtD.					
Last change: 31.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KM/Otsy.b68/22		Course title: Open System II.			
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present					
Number of credits: 3					
Recommended semester: 6., 8.					
Educational level: I.					
Prerequisites:					
Course requirements: 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).					
Learning outcomes: Material experiment					
Class syllabus: 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).					
Recommended literature: based on individual programs					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Matej Fábian, ArtD.					

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/Mdts.b5/15	Course title: Painting and Decorative Techniques of Glass Design III.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: -Choosing a topic -Analysis of the topic and research on the chosen topic -Preparatory studies -Implementation with glass painting technology	
Recommended literature: Bachtík-Pospíchal, SNTL 1964, Zušlechťování skla, M.Cabejšek, L+P Publishing, 2004, Vše o skle, M.Cabejšek, 2010, Sylva Petrová-České sklo,	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 37					
A	B	C	D	E	FX
67,57	16,22	10,81	2,7	0,0	2,7
Lecturers: doc. Mgr. art. Pavol Macho					
Last change: 06.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KÚU/Mdts.b6/15		Course title: Painting and Decorative Techniques of Glass Design IV.			
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present					
Number of credits: 3					
Recommended semester: 6., 8.					
Educational level: I.					
Prerequisites:					
Course requirements: 80 participation in exercises Final independent semestral work Scale of assessment (preliminary/final): Interim evaluation of sub-assignments and their implementation in practice					
Learning outcomes: 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					
Class syllabus: 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					
Recommended literature:					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 22					
A	B	C	D	E	FX
63,64	22,73	0,0	0,0	13,64	0,0
Lecturers: doc. Mgr. art. Pavol Macho					
Last change: 06.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Fees.b7/22		Course title: Phenomenological Aesthetics I.			
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present					
Number of credits: 3					
Recommended semester: 7.					
Educational level: I.					
Prerequisites:					
Course requirements:					
Learning outcomes:					
Class syllabus:					
Recommended literature:					
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. Peter Mačaj, PhD.					
Last change: 06.06.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Fees.b8/22		Course title: Phenomenological Aesthetics II.			
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present					
Number of credits: 3					
Recommended semester: 8.					
Educational level: I.					
Prerequisites:					
Course requirements:					
Learning outcomes:					
Class syllabus:					
Recommended literature:					
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. Peter Mačaj, PhD.					
Last change: 06.06.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

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

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KIM/Vipo.b57/20	Course title: Postproduction of Digital Image I.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Antirequisites: KIM/Anob.b5/15	
Course requirements: 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	
Learning outcomes: Basic orientation in the field of music video, from history and typology to practical experience with the production of a musicvideo.	
Class syllabus: 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	
Recommended literature: Cinepur #86	
Languages necessary to complete the course: Slovenský	

Notes:					
Past grade distribution					
Total number of evaluated students: 26					
A	B	C	D	E	FX
53,85	38,46	3,85	3,85	0,0	0,0
Lecturers: Mgr. Mgr. art. Peter Barényi, ArtD.					
Last change: 19.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/KuBe.b1/21	Course title: Preparatory Course in Painting
Educational activities: Type of activities: Practical Number of hours: per week: 12 per level/semester: 144 Form of the course: present	
Number of credits: 10	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: Practical implementation of the topics assigned by the teacher. Scale of assessment (preliminary/final): Final	
Learning outcomes: The listener is introduced to basic painting genres, phenomena and a brief theory of color. The student has basic painting skills.	
Class syllabus: Theme: subject, still life, portrait, half-figure Technique: watercolour, pastel, tempera, possibly oil on canvas - acquaintance with the assignment and its technological preparation /preparation of materials/ - sketches and studies of the motif - study of the whole /1:1/ - assignments: study in real size, colour and lighting, lightening on a dark background, local colour, complementary contrast, monochrome, magnification - hyperrealism, paraphrases and interpretations of the works of the masters of painting, etc.	
Recommended literature: Capretti Elena: Great Masters of Italian Art, Alpress 2002 Hockney David: Secrets of the Old Masters, Slovart 2003 Hřebíčková A. Barbora: Recipes of the Old Masters, CPRESS, 2006 Klouza Radomil: A View into the Image, Albert, 2014 Losos Ludvík: Techniques of Painting, Pallas/SFVU, 1992 Pijoan José: History of Art 1-10, Tatran, 1982-83 Schneider Norbert: Still Life, Taschen, 2009 Slánský Bohuslav: Technique of Painting I. a II., Paseka, 2003 Volavka Vojtech: Painterly manuscript, SVKL, Bratislava, 1956 - Monographic publications of classical painters	
Languages necessary to complete the course: Slovak	

Notes:					
Past grade distribution					
Total number of evaluated students: 7					
A	B	C	D	E	FX
71,43	28,57	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Veronika Šramatyová, ArtD.					
Last change: 06.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/KuBe.b2/21	Course title: Preparatory Course in Painting
Educational activities: Type of activities: Practical Number of hours: per week: 12 per level/semester: 144 Form of the course: present	
Number of credits: 10	
Recommended semester: 2.	
Educational level: I.	
Prerequisites: KR/KuHu.b1/21 - Preparatory Course in Sculpture	
Course requirements: Practical implementation of the topics assigned by the teacher. Scale of assessment (preliminary/final): Final.	
Learning outcomes: The listener is introduced to basic painting genres, phenomena and a brief theory of color. The student has basic painting skills.	
Class syllabus: Subjects: subject, still life, portrait, half-figure, etc. Techniques: pastel, watercolor, gouache, tempera and possibly oil on canvas The preparation of background materials is also included. Assignments: sketches and studies of a given motif, realistic 1:1 study, grisaille underpainting, lightening on a dark ground, local colour, magnification - hyperrealism, monochrome, complementary contrast, pointillism, paraphrases and interpretations of the works of the masters of painting, etc.	
Recommended literature: Capretti Elena: Great Masters of Italian Art, Alpress 2002 Hockney David: Secrets of the Old Masters, Slovart 2003 Hřebíčková A. Barbora: Recipes of the Old Masters, CPRESS, 2006 Klouza Radomil: A View into the Image, Albert, 2014 Losos Ludvík: Techniques of Painting, Pallas/SFVU, 1992 Pijoan José: History of Art 1-10, Tatran, 1982-83 Schneider Norbert: Still Life, Taschen, 2009 Slánský Bohuslav: Technique of Painting I. a II., Paseka, 2003 Volavka Vojtech: Painterly manuscript, SVKL, Bratislava, 1956 - Monographic publications of classical painters	
Languages necessary to complete the course: Slovak	

Notes:					
Past grade distribution Total number of evaluated students: 32					
A	B	C	D	E	FX
50,0	37,5	12,5	0,0	0,0	0,0
Lecturers: Mgr. art. Veronika Šramatyová, ArtD.					
Last change: 06.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/KuHu.b1/21	Course title: Preparatory Course in Sculpture
Educational activities: Type of activities: Practical Number of hours: per week: 12 per level/semester: 144 Form of the course: present	
Number of credits: 10	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: Regular class attendance in the sculpture studio. Interest and concentration of the student to fulfill the program and assignments. Scale of assessment (preliminary/final): 40%/60%	
Learning outcomes: The sculpture preparation course begins with drawing and modelling according to the plaster model. Fragments of artworks are copied first in drawing as a sketch, then in modelling clay. This trains the basic skill of the artist # the ability to transpose visual perception into concrete material. After copying plaster models, students will try to compose their own sculpture, a portrait, based on a live model. Successful mastery of this task, requires more than a schematic copying of observed reality. Emphasis is also placed on capturing the character of the sitter, vivid composition, working with texture, light and shadow. The preparatory course also includes the basics of sculpture casting. The assignments are designed to gradually increase in difficulty.	
Class syllabus: The individual assignments are based on the basic values of sculptural expression. It is the study of the human figure in its fragments, gradually increasing knowledge in the construction of the sculptural form. Drawing is part of this preparation, which is fundamental in learning about the anatomy of the human body. During their stay in the sculpture studio, students are introduced to the basic sculptural techniques of casting (plaster, mould division, mould preparation for casting in different materials).	
Recommended literature: J. Zrzavý, Anatomy for Artists; general survey literature with a focus on the history of art	
Languages necessary to complete the course: slovak/english	
Notes:	

Past grade distribution					
Total number of evaluated students: 12					
A	B	C	D	E	FX
66,67	33,33	0,0	0,0	0,0	0,0
Lecturers: Mgr. art. Jakub Huba					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/KuHu.b2/21	Course title: Preparatory Course in Sculpture
Educational activities: Type of activities: Practical Number of hours: per week: 12 per level/semester: 144 Form of the course: present	
Number of credits: 10	
Recommended semester: 2.	
Educational level: I.	
Prerequisites: KR/KuBe.b1/21 - Preparatory Course in Painting	
Course requirements: Regular class attendance in the sculpture studio. Interest and concentration of the student to fulfill the program and assignments. Scale of assessment (preliminary/final): 40%/60%	
Learning outcomes: The sculpture preparation course begins with drawing and modelling according to the plaster model. Fragments of artworks are copied first in drawing as a sketch, then in modelling clay. This trains the basic skill of the artist # the ability to transpose visual perception into concrete material. After copying plaster models, students will try to compose their own sculpture, a portrait, based on a live model. Successful mastery of this task, requires more than a schematic copying of observed reality. Emphasis is also placed on capturing the character of the sitter, vivid composition, working with texture, light and shadow. The preparatory course also includes the basics of sculpture casting. The assignments are designed to gradually increase in difficulty.	
Class syllabus: The individual assignments are based on the basic values of sculptural expression. It is the study of the human figure in its fragments, gradually increasing knowledge in the construction of the sculptural form. Drawing is part of this preparation, which is fundamental in learning about the anatomy of the human body. During their stay in the sculpture studio, students are introduced to the basic sculptural techniques of casting (plaster, mould division, mould preparation for casting in different materials).	
Recommended literature: J. Zrzavý, Anatomy for Artists; general survey literature with a focus on the history of art	
Languages necessary to complete the course: slovak/english	
Notes:	

Past grade distribution					
Total number of evaluated students: 19					
A	B	C	D	E	FX
42,11	15,79	36,84	5,26	0,0	0,0
Lecturers: Mgr. art. Jakub Huba					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Gtrp.b5-7/22	Course title: Printmaking Techniques for Paper Restoration
Educational activities: Type of activities: Practical Number of hours: per week: 1 per level/semester: 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Just like first year students in the Department of Graphic Arts, students of paper restoration are familiarized with graphic techniques and the whole concept of teaching is adapted to this. It focuses on the theoretical and practical mastery of individual printmaking techniques, taking into account the specific problems that students in the paper restoration department have to deal with.	
Course requirements: At the end of the semester, the student will present the completed graphic sheets. Based on the technical level of the graphic sheets, the level of mastery in each technique will be evaluated; to receive an A grade, the student must present all assigned techniques without technical deficiencies. Scale of assessment (preliminary/final): Method of evaluation and completion of the study of the subject. Final evaluation (submission and defence of theses.)	
Learning outcomes: It focuses on the theoretical and practical mastery of individual graphic techniques, taking into account the specific problems that students in the paper restoration department must master. The course will give the student the ability to realize his/her designs in the different graphic printing techniques from height and depth.	
Class syllabus: The teaching of the subject consists of a theoretical and a practical part. In the theoretical part, students are introduced to the principle and essence of the given graphic techniques and through examples and their analysis they are familiarized with the given issue. In the practical part, they are directly confronted with the whole issue of practical implementation of their artistic designs into the given technique on the basis of the demonstration of the given printing process. The next step is the actual realization of the artistic designs in the given material /linen, wood, metal/ and the subsequent printing, during which all the specific problems with mastering the technique are directly consulted. Specific for the department of restoration of artworks realized on paper is also the transfer of a fragment or detail of the original design into the graphic technique. Teaching of graphic techniques : blind printing, linocut, Linocut in color, dry needle, etching, aquatint.	
Recommended literature:	

Odporúčaná literatúra:

1. Ondřej Michálek- Magie otisku - Grafické techniky a technologie tisku, Vutium, Brno 2016 2. Aleš Krejča- Techniky grafického umenia, Artia, 1981 3. J. Kubas- Techniky umeleckej grafiky, Bratislava, 1959 4. R. Fikari- Prehľad grafických techník, Práce, 1955 5. J. Rambousek- Slovník a receptár malíre grafika, Státní nakladatelství krásné literatury, 1954 6. M. Schätz- Polyméry vo výtvarnej praxi, Slovenské pedagogické nakladateľstvo, 1978

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 61

A	B	C	D	E	FX
98,36	0,0	1,64	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica

Last change: 09.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Gtrp.b5-7/22	Course title: Printmaking Techniques for Paper Restoration
Educational activities: Type of activities: Practical Number of hours: per week: 1 per level/semester: 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Just like first year students in the Department of Graphic Arts, students of paper restoration are familiarized with graphic techniques and the whole concept of teaching is adapted to this. It focuses on the theoretical and practical mastery of individual printmaking techniques, taking into account the specific problems that students in the paper restoration department have to deal with.	
Course requirements: At the end of the semester, the student will present the completed graphic sheets. Based on the technical level of the graphic sheets, the level of mastery in each technique will be evaluated; to receive an A grade, the student must present all assigned techniques without technical deficiencies. Scale of assessment (preliminary/final): Method of evaluation and completion of the study of the subject. Final evaluation (submission and defence of theses.)	
Learning outcomes: It focuses on the theoretical and practical mastery of individual graphic techniques, taking into account the specific problems that students in the paper restoration department must master. The course will give the student the ability to realize his/her designs in the different graphic printing techniques from height and depth.	
Class syllabus: The teaching of the subject consists of a theoretical and a practical part. In the theoretical part, students are introduced to the principle and essence of the given graphic techniques and through examples and their analysis they are familiarized with the given issue. In the practical part, they are directly confronted with the whole issue of practical implementation of their artistic designs into the given technique on the basis of the demonstration of the given printing process. The next step is the actual realization of the artistic designs in the given material /linen, wood, metal/ and the subsequent printing, during which all the specific problems with mastering the technique are directly consulted. Specific for the department of restoration of artworks realized on paper is also the transfer of a fragment or detail of the original design into the graphic technique. Teaching of graphic techniques : blind printing, linocut, Linocut in color, dry needle, etching, aquatint.	
Recommended literature:	

Odporúčaná literatúra:

1. Ondřej Michálek- Magie otisku - Grafické techniky a technologie tisku, Vutium, Brno 2016 2. Aleš Krejča- Techniky grafického umenia, Artia, 1981 3. J. Kubas- Techniky umeleckej grafiky, Bratislava, 1959 4. R. Fikari- Prehľad grafických techník, Práce, 1955 5. J. Rambousek- Slovník a receptár malíre grafika, Státní nakladatelství krásné literatury, 1954 6. M. Schätz- Polyméry vo výtvarnej praxi, Slovenské pedagogické nakladateľstvo, 1978

Languages necessary to complete the course:

Slovak language

Notes:**Past grade distribution**

Total number of evaluated students: 61

A	B	C	D	E	FX
98,36	0,0	1,64	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica

Last change: 09.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Psfs.b1-6/22	Course title: Psychological-philosophical Probes behind the Scenes of the Present
Educational activities: Type of activities: Practical / Seminar Number of hours: per week: 2 / 2 per level/semester: 24 / 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 2., 4., 6.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	

Recommended literature:	
Languages necessary to complete the course:	
Notes:	
Past grade distribution Total number of evaluated students: 3	
ABS	NEABS
100,0	0,0
Lecturers: Mgr. Martin Šarkan, PhD.	
Last change: 10.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Psfs.b1-6/22	Course title: Psychological-philosophical Probes behind the Scenes of the Present
Educational activities: Type of activities: Practical / Seminar Number of hours: per week: 2 / 2 per level/semester: 24 / 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1., 3., 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	

Recommended literature:	
Languages necessary to complete the course:	
Notes:	
Past grade distribution	
Total number of evaluated students: 3	
ABS	NEABS
100,0	0,0
Lecturers: Mgr. Martin Šarkan, PhD.	
Last change: 10.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Cipa.b68/20		Course title: Reading, writing, argumentation			
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 3					
Recommended semester: 6., 8.					
Educational level: I.					
Prerequisites:					
Antirequisites: KTDU/Cipa.b57/20					
Course requirements: 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.					
Learning outcomes: 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.					
Class syllabus: How to identify and define your own artistic problem? - Frameworks of interpretation? - Academic writing? _ Basic problems of rhetoric and stylistics - Fundamentals of argumentation theory					
Recommended literature:					
Languages necessary to complete the course: Slovak					
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. Norbert Lacko, PhD.
Last change: 10.11.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Naum.b57/12		Course title: Religion and Art I.			
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 2 / 1 per level/semester: 24 / 12 Form of the course: present					
Number of credits: 3					
Recommended semester: 5., 7.					
Educational level: I.					
Prerequisites:					
Course requirements: Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations.					
Learning outcomes: Knowledge and understanding of the given topic					
Class syllabus: 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					
Recommended literature:					
Languages necessary to complete the course: Slovak and Czech					
Notes:					
Past grade distribution Total number of evaluated students: 317					
A	B	C	D	E	FX
66,25	22,4	7,26	0,0	0,63	3,47
Lecturers: prof. akad. mal. Ladislav Čarný, doc. Mgr. Ladislav Tkáčik, PhD.					

Last change: 10.11.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

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

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KR/Revy.b1/21		Course title: Research I.			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 1.					
Educational level: I.					
Prerequisites:					
Course requirements: Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations. Completion of individual exercises, evaluation of assigned projects and works in progress.					
Learning outcomes: Understand the basics of optics, the principle of photography, the characteristics of individual areas of the electromagnetic spectrum.					
Class syllabus: Electromagnetic field theory, sources of electromagnetic radiation, optical filters, colour vision theory.					
Recommended literature: RNDr. Ing. Ján Bartl, CSc.: Aplikovaná fyzika, VŠVÚ 2003					
Languages necessary to complete the course: Slovak, for other professional literature German and English recommended.					
Notes:					
Past grade distribution Total number of evaluated students: 64					
A	B	C	D	E	FX
64,06	25,0	9,38	1,56	0,0	0,0
Lecturers: RNDr. Roman Fíra, PhD.					
Last change: 08.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b2/21	Course title: Research II.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 3 per level/semester: 12 / 36 Form of the course: present	
Number of credits: 4	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Physics I. course	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory excercises attendance: 80 % Participation on assigned projects (essay, experimental work) Scale of assessment (preliminary/final): Introduction to Chemistry and Toxicology: 30/ 70 %	
Learning outcomes: Physics II.: understanding of electromagnetic spectrum structure and experimental setup for exploring individual segments of a work of art Introduction to Chemistry and Toxicology: By completing the Basics of Chemistry and Toxicology course, the student will gain knowledge about the principles and safety of working with chemical substances in the laboratory, or restoration studio. She/ he/ they acquire knowledge on the basics of general and inorganic chemistry, including basic terminology and calculations used to prepare solutions and mixtures. She/ he/ they knows/ know how to communicate in an interdisciplinary team of restorer - conservator - art historian - chemist. She/he/ they understands/ understand the basic results of chemical analysis and the options for further chemical procedures in conservation and restoration. He/she/ they will acquire the basic knowledge necessary for completing subsequent study subjects dealing with historical materials, dyes, pigments, solvents and used methods of analysis of materials and objects of cultural heritage.	
Class syllabus: Physics II.: Basics of photographic technique and instrumentation, non-destructive methods of researching the material side of a work of art - research in individual segments of the electromagnetic spectrum (visible, IR, UV, X-ray) Introduction to chemistry and Toxicology: Introduction to toxicology, classification of poisons and harmful substances, caustics, narcotic and psychotropic substances.	

General principles of first aid in case of poisoning, prevention and health protection in the work of a restaurateur.
 Fundamentals of work and safety in the laboratory.
 Introduction to general chemistry: models of atom, structure, periodic table of elements, chemical bonds, chemical states of substances, chemical reactions, nomenclature of inorganic substances.
 Basic elements and compounds and their nomenclature of inorganic substances. Chemical states of substances, solutions, solvents. Basic chemical calculations.

Recommended literature:

Physics II.: RNDr. Ing. Ján Bartl, CSc.: Aplikovaná fyzika, VŠVÚ 2003
 Introduction to Chemistry and Toxicology:
 Dorge V., Carey Howlett F (eds.): Painted Wood: History and Conservation, diely 1 - 5. Los Angeles, CA: GCI, 1998
 Banik G., Krist G.: Lösungsmittel in der Restaurierung. Verlag der Apfel, Wien, 1984
 Bayerová T.: Pruskum barevné vrstvy, optická mikroskopie. Učební texty UPCE, Litomyšl, 1999
 Eastough N. et al.: Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments, Routledge, 2008
 Feller L. (eds.): Artists' Pigments: A handbook of Their History and Characteristics. Vol. 1 – 3. National Gallery of Art, Washington. 1986.
 Gettens R.J., Stout G.L.: Painting Materials. Dover, New York, 1966
 Learner, T. J. S., Smithen, Krueger P., J. W., Schilling M. R. (eds.). Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium. Los Angeles: Getty Conservation Institute, 2007
 Matteini, M. - Mazzeo, R. - Moles A.; Chemistry for restoration. Paintings and restoration materials. Nardini Editore, Firenze, 2016.
 Šimunková E. - Karhan J.: Pigmenty, barviva a metody jejich identifikace. VŠCHT Praha, 1993
 Journals: Studies in conservation, Journal of Cultural Heritage, Heritage Science, Maltechnik, Restauro, Technologia artis-AVU Praha

Languages necessary to complete the course:

Physics II.: Slovak language, English and German language for studying of reference literature
 Introduction to Chemistry and Toxicology:
 Lectures: Slovak/ English language
 Reference literature in Slovak, Czech, english and German language

Notes:

Past grade distribution

Total number of evaluated students: 64

A	B	C	D	E	FX
62,5	28,13	7,81	1,56	0,0	0,0

Lecturers: RNDr. Roman Fíra, PhD., Mgr. art. Zuzana Machatová, PhD.

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b3/21	Course title: Research III.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 1 per level/semester: 12 / 12 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Basic knowledge of general and inorganic chemistry is recommended (at least in the scope of the subject Restoration research II.	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory excercises attendance: 80 % Participation on assigned projects (essay, experimental work) Scale of assessment (preliminary/final): 20/ 80 %	
Learning outcomes: Knowledge of historical pigments and dyes, their basic chemical and physical characteristics, degradation processes, color changes Dating of pigments and dyes, occurrence and production processes, use in individual painting techniques, compatibility. Introduction to synthetic dyes, classification and characteristics	
Class syllabus: 1. Terminology (pigments, dyes, colorants), 1.1 Color perception and photochemical principles of visual perception, photochemical principles of color 2. Colorimetry, color systems, color mixing 3. History of the use of pigments and dyes, history of color layer research, basic characteristics of painting technique, binders, characteristics of the carrier – wood, textile, stone, plaster, glass, paper,... 4. Pigments and dyes - tables of pigment use, basic characteristics of pigments and dyes: color, pigment, dye, binder, inert substances, 4.1 optical properties and morphology 4.2 color index, CAS registration number, distribution, properties: covering power, particle size, optical properties, refractive index, light transmission, 4.3 synthetic dyes - basic classification	

5. Substrates, white pigments based on CaCO₃ (Part I)
6. White pigments (Part II)
7. Yellow pigments and dyes
8. Red pigments, lacquer pigments and dyes
9. Purple pigments and dyes
10. Blue – natural pigments
11. Blue – artificial pigments and dyes
11. Green pigments and dyes
12. Brown, black pigments and dyes
13. Methods of analysis, pigment identification, instrumental identification methods, dating, archiving, pigment database, standards, etc.

Recommended literature:

Bayerová T. - Šimunková E.: Pigmenty, STOP, Praha, 2008,
 Eustagh N., Walsh V., Chaplin T., Siddall R.: Pigment Compendium, Published by Elsevier, 2008,
 Schramm H.-P., Hering B.: Historische Malmaterialien und ihre Identifizierung, Berlin, 1990,
 Matteini, M. - Mazzeo, R. - Moles A.; Chemistry for restoration. Paintings and restoration materials. Nardini Editore, Firenze, 2016.
 Novotná M., Karhan J., Pechová D.: Metody instrumentální analýzy při průzkumu památek, Stop, Praha 2001
 Hřebíčková B.: Chemie a historie výtvarných materiálů I, II, Potřeby pro restaurátory Sandragon, 2011
 Kopecká I., Nejedlý V.: Průzkum historických materiálů (Analytické metody pro restaurování a památkovou péči), Grada, 2005

Languages necessary to complete the course:

Lectures: Slovak/ English language
 Reference literature in Slovak, Czech, english and German language

Notes:

Past grade distribution

Total number of evaluated students: 120

A	B	C	D	E	FX
61,67	23,33	7,5	5,83	0,0	1,67

Lecturers: Mgr. art. Zuzana Machatová, PhD.

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b4/21	Course title: Research IV.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 2 per level/semester: 12 / 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Basic knowledge of general and inorganic chemistry is recommended (at least in the scope of the subjects Restoration research II. - III. (Bc.)	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory excercises attendance: 80 % Participation on assigned projects (essay, experimental work) Scale of assessment (preliminary/final): 20/ 80 %	
Learning outcomes: The student has a basic overview of the structure of natural macromolecular substances. He can name the reactions that lead to the formation of polysaccharides, proteins and fats. Knows the properties and importance of natural macromolecular substances that are used in conservation - restoration or were used in the creation of works of art in the past. She/ he/ they acquire knowledge of the properties of synthetic polymers that are used in restoration as binders, adhesives and consolidants. She/he/they can name the phase transformations of polymers and acknowledges their practical significance. Can practically use the TEAS diagram and is aware of its limitations, she/ he/ they can distinguish between polar and non-polar solvents and clasiffy solvents according to retention and penetration properties.	
Class syllabus: 1. Introduction to organic chemistry Nomenclature and selected reactions of alkanes, alkenes, alkynes, aromatic hydrocarbons; alcohols, phenols; aldehydes and ketones; carboxylic acids, their functional and substituted derivatives; 2. Solvents Definitions and terms; homogeneous and heterogeneous systems; miscibility and solubility parameters; TEAS diagram - properties and problems; physical properties of solvents; solvent toxicity; division according to retention and penetration ability; volatile binders; Wolbers solvent gels, other gel systems 3. Polymers	

Macromolecular chemistry - definitions and concepts; physical states of polymers; dissolution of polymers; degradation of polymers - its causes and accompanying changes; polymerization; thermoplastics and thermosets

4. Natural polymers -

proteins

- amino acids, peptide bond, primary, secondary, tertiary and quaternary structure of proteins, denaturation of proteins, collagens and elastins;

- properties and use of natural polymers: animal glues, gelatin

polysaccharides

- monosaccharides, bonds in polysaccharides, degradation of polysaccharides,

- properties and use: starches and dextrans, vegetable gums, algae

lipids

- fats and oils: carboxylic acids - nomenclature of selected saturated and unsaturated fatty acids, formation of fats, esterification, degradation of fats; selected types of oils and their importance in conservation and restoration, essential oils, drying of oils - reaction mechanism and its consequences.

- waxes: formation of waxes, degradation of waxes; properties of selected waxes and their use in conservation and restoration

resin

- terpenic substances as components of plant tissues; properties of selected resins and their significance in conservation and restoration; volatile binders

bituminous substances

5. Synthetic polymers

Recommended literature:

Banik, Gerhrad; Krist, Gabriela (Hrsg.): Lösungsmittel in der Restaurierung, 3. Aufl., Wien, 1989.

Blank, Sharon; Stavroudis, Chris: Solvents and Sensibility. In: Western Association for Art Conservation (WAAC) Newsletter 11 (1989), Heft 2, S. 2-10.

Blüher, Agnes; Haller, Ursula; Banik, Gerhard; Thobois, Elisabeth: The Application of Carbopol Poultices on Paper-Objects. In: Restaurator 16 (1995), S. 234-247 .

Burnstock, Aviva; White, Raymond: Cleaning Gels: Further Studies. In: Conservation Science in the UK, Preprints. Glasgow 1993. S. 36-39.

Burnstock, Aviva; Kieslich, Tanya: A Study of the Clearance of Solvent Gels Used for Varnish Removal from Paintings. In: ICOM-Meeting Preprints 1996, Band I. S. 253-262.

Erhard, David; Bischoff, Judith J.: The Roles of Various Components of Resin Soaps, Bile Acids Soaps and Gels, and their Effects on Oil Paint Films. In: Studies in Conservation 39 (1994), S. 3-27 .

Feller, R.L., Jones, E.H., Stolow, N.: On Picture Varnishes and Their Solvents, National Gallery of Art, Washington, 1985

Geusau P.; Schreiner .: Beitrag zur Gemäldereinigung: Vergleichende Studie der praktischen Anwendbarkeit und Wirkungsweise von Lösungsmitteln, Lösungsmittelgelen, Emulsionen, Harzseifen und Enzymen. In: Zeitschrift für Kunsttechnologie und Konservierung 6 (1992), Heft 2, S. 260-272.

Haller, Ursula: Herstellung und Anwendung von Lösungsmittel-Gelen, -Pasten und -Kompressen in der Restaurierung. Stuttgart 1994.

Horie, C.V. : Materials for Conservation, Butterworth-Heinemann (several editions)

Lang S.: Not So New Methods of Cleaning. In: V &A Conservation Journal 32 (Juli 1999), S. 15-26.

Masschellein-Kleiner, L.: Ancient Binding Media, Varnishes and Adhesives, ICCROM, Rome, 1985

Mills, J.S., White, R.: The Organic Chemistry of Museum Objects, Butterworth and Company (Publishers) Ltd., 1987

Pietsch, A.: Lösemittel - Ein Leitfaden für die restauratorische Praxis, Theiss, Stuttgart 2002

Southall, Anna: A new American Approach to the Cleaning of Painted Surfaces. In: Conservation News 37 (November 1988), S. 43-44.

Southall, Anna: Wolbers' Cleaning Methods. In: Conservation News 39 (März 1989), S.12-13.

Stavroudis, Chris: Carbopol 934, Ethomeen C/25, Ethomeen C/12, Armeen CD now Available from Conservation Materials. IN WAAC-Newsletter 12 (1990), Heft 2, S. 13-14.

Torraca, G.: Solubility and Solvents for Conservation Problems, 3rd edition, ICCROM, Rome, 1984

Wolbers, Richard: Recent Developments in the Use of Gel Formulations for the Cleanings of Paintings. In: Restoration '92. Conservation, Training Materials and Techniques: Latest Developments, Preprints. Amsterdam 1992.

Wolbers, Richard: Cleaning Painted Surfaces. Aqueous Methods. London 2000.

Zelinger – Heidingsfeld – Kotlík - Šimůnková: Chemie v práci konzervátora a restaurátora, Academia Praha, 1987

Languages necessary to complete the course:

Lectures: Slovak/ English language

Reference literature in Slovak, Czech, english and German language

Notes:

Past grade distribution

Total number of evaluated students: 121

A	B	C	D	E	FX
49,59	26,45	10,74	8,26	4,96	0,0

Lecturers: Mgr. art. Zuzana Machatová, PhD.

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b5/21	Course title: Research V.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 1 / 3 per level/semester: 12 / 36 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Basic knowledge of inorganic, organic and macromolecular chemistry is recommended (at least in the scope of the subjects Restoration research II. - IV. (Bc.)	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory excercises attendance: 80 % Participation on assigned projects (essay, experimental work) Handover of processed and unprocessed samples with complete report (conservation-restoration protocol) Scale of assessment (preliminary/final): 20/ 80 %	
Learning outcomes: The student works independently, employing invasive and non-invasive research methods. She/he/they are able to evaluate the results and interpret them with respect to the art-historical research. Based on the analyzes carried out, he is able to choose a non-invasive, effective and reversible solutions in the restoration project in accordance with the given conservation/restoration methodology. The student acquires knowledge on the chemical aspects in paper conservation - restoration and is able to perform a fiber analysis (according to technical norm) and understands and is able to measure some physical properties of the paper (e.g. pH, colorimetric coordinates, etc.)	
Class syllabus: Work on studio assignments - taking samples from the restored work, sample preparation - pre-treatment (pre-consolidation, if necessary), evidence, mounting, grinding, polishing, working with a microscope, microphotography of samples, working with a measuring eyepiece, stratigraphy and description of the color layer, granulometric profile, processing of measurement results and microscopic photography to the protocol, evaluation of chemical-technological research. Microchemical tests of mineral components of ground layers, tests for the presence of metal cations in pigments, microchemical tests of binders.	

Preparation of samples for the identification of the fiber composition of paper or textile fibers (studio of restoration of works on paper and other media, laboratory of conservation of photography, studio of textile restoration)

Recommended literature:

Dorge V., Carey Howlett F (eds.): Painted Wood: History and Conservation, diely 1 - 5. Los Angeles, CA: GCI, 1998

Banik G., Krist G.: Lösungsmittel in der Restaurierung. Verlag der Apfel, Wien, 1984

Bayerová T.: Pruskum barevné vrstvy, optická mikroskopie. Učební texty UPCE, Litomyšl, 1999

Eastough N. et al.: Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments, Routledge, 2008

Feller L. (eds.): Artists' Pigments: A handbook of Their History and Characteristics. Vol. 1 – 3. National Gallery of Art, Washington. 1986.

Gettens R.J., Stout G.L.: Painting Materials. Dover, New York, 1966

Learner, T. J. S., Smithen, Krueger P., J. W., Schilling M. R. (eds.). Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium. Los Angeles: Getty Conservation Institute, 2007

Matteini, M. - Mazzeo, R. - Moles A.; Chemistry for restoration. Paintings and restoration materials. Nardini Editore, Firenze, 2016.

Šimunková E. - Karhan J.: Pigmenty, barviva a metody jejich identifikace. VŠCHT Praha, 1993
Journals: Studies in conservation, Journal of Cultural Heritage, Heritage Science, Maltechnik, Restauro, Technologia artis-AVU Praha

Languages necessary to complete the course:

Lectures: Slovak/ English language

Reference literature in Slovak, Czech, english and German language

Notes:

Past grade distribution

Total number of evaluated students: 121

A	B	C	D	E	FX
64,46	22,31	13,22	0,0	0,0	0,0

Lecturers: Mgr. art. Zuzana Machatová, PhD.

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b6/21	Course title: Research VI.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 3 / 3 per level/semester: 36 / 36 Form of the course: present	
Number of credits: 4	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Basic knowledge of inorganic, organic and macromolecular chemistry is recommended (at least in the scope of the subjects Restoration research II. - V. (Bc.)	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory exercises attendance: 80 % Participation on assigned projects (essay, experimental work) Handover of processed and unprocessed samples with complete report (conservation-restoration protocol) Scale of assessment (preliminary/final): 20/ 80 %	
Learning outcomes: A. The student works independently, employing invasive and non-invasive research methods. With cooperation with the lecturer is able to choose analytical methods, evaluate the results and interpret them with respect to the art-historical research. B. Student attends lectures and laboratory exercise focused on wood science and technology	
Class syllabus: Work on studio assignments - taking samples from the restored work, sample preparation - pre-treatment (pre-consolidation, if necessary), evidence, mounting, grinding, polishing, working with a microscope, microphotography of samples, working with a measuring eyepiece, stratigraphy and description of the color layer, granulometric profile, processing of measurement results and microscopic photography to the protocol, evaluation of chemical-technological research. Lectures focused on the wood science and chemical aspects of technological processes of structural restoration of panel paintings and polychrome wooden sculpture Laboratory exercise: identification of wood species using optical microscopy – analysis and description of structures on transversal, radial and tangential sections.	
Recommended literature: Dorge V., Carey Howlett F (eds.): Painted Wood: History and Conservation, diely 1 - 5. Los Angeles, CA: GCI, 1998	

Banik G., Krist G.: Lösungsmittel in der Restaurierung. Verlag der Apfel, Wien, 1984
 Bayerová T.: Pruskum barevné vrstvy, optická mikroskopie. Učební texty UPCE, Litomyšl, 1999
 Eastough N. et al.: Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments, Routledge, 2008
 Feller L. (eds.): Artists' Pigments: A handbook of Their History and Characteristics. Vol. 1 – 3. National Gallery of Art, Washington. 1986.
 Gettens R.J., Stout G.L.: Painting Materials. Dover, New York, 1966
 Learner, T. J. S., Smithen, Krueger P., J. W., Schilling M. R. (eds.). Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium. Los Angeles: Getty Conservation Institute, 2007
 Matteini, M. - Mazzeo, R. - Moles A.; Chemistry for restoration. Paintings and restoration materials. Nardini Editore, Firenze, 2016.
 Šimunková E. - Karhan J.: Pigmenty, barviva a metody jejich identifikace. VŠCHT Praha, 1993
 Journals: Studies in conservation, Journal of Cultural Heritage, Heritage Science, Maltechnik, Restauro, Technologia artis-AVU Praha

Languages necessary to complete the course:

Lectures: Slovak/ English language

Reference literature in Slovak, Czech, english and German language

Notes:

Past grade distribution

Total number of evaluated students: 222

A	B	C	D	E	FX
63,51	22,52	9,46	2,25	1,8	0,45

Lecturers: Mgr. art. Zuzana Machatová, PhD.

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b7/21	Course title: Research VII.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 2 / 4 per level/semester: 24 / 48 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Basic knowledge of inorganic, organic and macromolecular chemistry is recommended (at least in the scope of the subjects Restoration research II. - VI. (Bc.)	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory excercises attendance: 80 % Participation on assigned projects (essay, experimental work Handover of processed and unprocessed samples with complete report (conservation-restoration protocol) Scale of assessment (preliminary/final): 20 / 80 %	
Learning outcomes: A. The student works independently, employing invasive and non-invasive research methods. She/he/they are able to evaluate the results and interpret them with respect to the art-historical research. Based on the analyzes carried out, he is able to choose a non-invasive, effective and reversible solution in the restoration proposal in accordance with the given restoration/restoration methodology. B. Lectures in introduction to petrography and silicate chemistry for conservators and restorators	
Class syllabus: Work on studio assignments - taking samples from the restored work, sample preparation - pre-treatment (pre-consolidation, if necessary), evidence, mounting, grinding, polishing, working with a microscope, microphotography of samples, working with a measuring eyepiece, stratigraphy and description of the color layer, granulometric profile, processing of measurement results and microscopic photography to the protocol, evaluation of chemical-technological research. Microchemical tests of mineral components of ground layers, tests for the presence of metal cations in pigments, microchemical tests of binders. Interpretation of results obtained by selected instrumental methods in cooperation with other workplaces. Lectures in introduction to petrography and silicate chemistry for conservators - restorers	

Recommended literature:

Dorge V., Carey Howlett F (eds.): Painted Wood: History and Conservation, diely 1 - 5. Los Angeles, CA: GCI, 1998

Banik G., Krist G.: Lösungsmittel in der Restaurierung. Verlag der Apfel, Wien, 1984

Bayerová T.: Pruskum barevné vrstvy, optická mikroskopie. Učební texty UPCE, Litomyšl, 1999

Eastough N. et al.: Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments, Routledge, 2008

Feller L. (eds.): Artists' Pigments: A handbook of Their History and Characteristics. Vol. 1 – 3. National Gallery of Art, Washington. 1986.

Gettens R.J., Stout G.L.: Painting Materials. Dover, New York, 1966

Learner, T. J. S., Smithen, Krueger P., J. W., Schilling M. R. (eds.). Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium. Los Angeles: Getty Conservation Institute, 2007

Matteini, M. - Mazzeo, R. - Moles A.; Chemistry for restoration. Paintings and restoration materials. Nardini Editore, Firenze, 2016.

Šimunková E. - Karhan J.: Pigmenty, barviva a metody jejich identifikace. VŠCHT Praha, 1993

Journals: Studies in conservation, Journal of Cultural Heritage, Heritage Science, Maltechnik, Restauro, Technologia artis-AVU Praha

Languages necessary to complete the course:

Lectures: Slovak/ English language
Reference literature in Slovak, Czech, english and German language

Notes:**Past grade distribution**

Total number of evaluated students: 207

A	B	C	D	E	FX
57,49	29,95	10,63	0,97	0,97	0,0

Lecturers: Mgr. art. Zuzana Machatová, PhD., doc. Ing. Oto Makýš, PhD., RNDr. Daniel Pivko

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Revy.b8/21	Course title: Research VIII.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 2 / 3 per level/semester: 24 / 36 Form of the course: present	
Number of credits: 5	
Recommended semester: 8.	
Educational level: I.	
Prerequisites:	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory exercises attendance: 80 % Participation on assigned projects (essay, experimental work Handover of processed and unprocessed samples with complete report (conservation-restoration protocol) Scale of assessment (preliminary/final): 20/ 80%	
Learning outcomes: The student works independently, employing invasive and non-invasive research methods. She/he/they are able to choose microchemical and instrumental methods of ground layer and pigment analysis. She/he/ they are able to identify the most common fibers of animal or plant origin as well as the most common synthetic fibers. The results of the research are to be processed in the form of a protocol.	
Class syllabus:	
Recommended literature: Dorge V., Carey Howlett F (eds.): Painted Wood: History and Conservation, diely 1 - 5. Los Angeles, CA: GCI, 1998 Banik G., Krist G.: Lösungsmittel in der Restaurierung. Verlag der Apfel, Wien, 1984 Bayerová T.: Pruskum barevné vrstvy, optická mikroskopie. Učební texty UPCE, Litomyšl, 1999 Eastough N. et al.: Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments, Routledge, 2008 Feller L. (eds.): Artists' Pigments: A handbook of Their History and Characteristics. Vol. 1 – 3. National Gallery of Art, Washington. 1986. Gettens R.J., Stout G.L.: Painting Materials. Dover, New York, 1966 Learner, T. J. S., Smithen, Krueger P., J. W., Schilling M. R. (eds.). Modern Paints Uncovered: Proceedings from the Modern Paints Uncovered Symposium. Los Angeles: Getty Conservation Institute, 2007	

Matteini, M. - Mazzeo, R. - Moles A.; Chemistry for restoration. Paintings and restoration materials. Nardini Editore, Firenze, 2016.
Šimunková E. - Karhan J.: Pigmenty, barviva a metody jejich identifikace. VŠCHT Praha, 1993
Journals: Studies in conservation, Journal of Cultural Heritage, Maltechnik, Restauro, Technologia artis-AVU Praha

Languages necessary to complete the course:

Lectures: Slovak/ English language

Reference literature in Slovak, Czech, english and German language

Notes:

Past grade distribution

Total number of evaluated students: 97

A	B	C	D	E	FX
69,07	23,71	5,15	1,03	1,03	0,0

Lecturers: Mgr. art. Zuzana Machatová, PhD.

Last change: 31.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/ScFa.b1-8/22	Course title: Screenprinting on Textiles
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1., 3., 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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	
Class syllabus: - 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..	
Recommended literature:	

<p>KINNERSLY-TAYLOR, Joanna. 2012. Dyeing and Screen-Printing on Textiles: Revised and updated. (2nd edition) A&C Black : London. 192p. online at: https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting</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: https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&revisionId=&format=4&depth=1</p> <p>GOSIA Z COTTONBEE. 2018. Fabric printing methods – which printing technology to choose? . online at: https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29</p>						
Languages necessary to complete the course:						
English						
Notes:						
Past grade distribution						
Total number of evaluated students: 15						
A	B	C	D	E	FX	
80,0	20,0	0,0	0,0	0,0	0,0	
Lecturers: doc. Dipl.-Des. Zuzana Šebeková, ArtD.						
Last change: 03.12.2022						
Approved by: prof. akad. mal. Boris Kvasnica						

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/ScFa.b1-8/22	Course title: Screenprinting on Textiles
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 2., 4., 6., 8.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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	
Class syllabus: - 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..	
Recommended literature:	

<p>KINNERSLY-TAYLOR, Joanna. 2012. Dyeing and Screen-Printing on Textiles: Revised and updated. (2nd edition) A&C Black : London. 192p. online at: https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting</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: https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&revisionId=&format=4&depth=1</p> <p>GOSIA Z COTTONBEE. 2018. Fabric printing methods – which printing technology to choose? . online at: https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29</p>						
Languages necessary to complete the course:						
English						
Notes:						
Past grade distribution						
Total number of evaluated students: 15						
A	B	C	D	E	FX	
80,0	20,0	0,0	0,0	0,0	0,0	
Lecturers: doc. Dipl.-Des. Zuzana Šebeková, ArtD.						
Last change: 03.12.2022						
Approved by: prof. akad. mal. Boris Kvasnica						

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b1/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: update according to the focus of the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b2/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature:	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 9	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b3/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: updates according to the focus of the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 24	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b4/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: updates according to the focus of the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 66	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b5/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: updates according to the focus of the course	
Languages necessary to complete the course: Slovak, Englishl	
Notes:	

Past grade distribution	
Total number of evaluated students: 38	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b6/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of ofleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: updates according to the focus of the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 42	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b7/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of atleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: updates according to the focus of the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 48	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/KrVK.b8/17	Course title: Short - Term Education Course - 1st level
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 8.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of ofleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
Learning outcomes: 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.	
Class syllabus: 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	
Recommended literature: updates according to the focus of the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution	
Total number of evaluated students: 32	
ABS	NEABS
96,88	3,13
Lecturers: doc. Mgr. art. Jana Hojstřichová, ArtD.	
Last change: 09.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Psvu.b7/20	Course title: Slovak Art of the 20th Century I.
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 7.	
Educational level: I., II.	
Prerequisites:	
Recommended prerequisites: 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.)	
Antirequisites: KTDU/Slum.b8/11	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature:	
Languages necessary to complete the course:	

Slovak					
Notes:					
Past grade distribution					
Total number of evaluated students: 199					
A	B	C	D	E	FX
30,65	42,21	19,6	6,53	1,01	0,0
Lecturers: Mgr. Ján Kralovič, PhD.					
Last change: 09.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Psvu.b8/20	Course title: Slovak Art of the 20th Century II.
Educational activities: Type of activities: Lecture Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 8.	
Educational level: I., II.	
Prerequisites: KTDU/Psvu.b7/20 - Slovak Art of the 20th Century I.	
Antirequisites: KTDU/Slum.b8/11	
Course requirements: 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	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature:	

Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 197					
A	B	C	D	E	FX
32,49	43,65	19,8	3,55	0,51	0,0
Lecturers: Mgr. Ján Kralovič, PhD.					
Last change: 09.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Sljazz/22	Course title: Slovak language
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1., 3., 5., 7.	
Educational level: I., II.	
Prerequisites:	
Course requirements:	
Learning outcomes:	
Class syllabus:	
Recommended literature:	
Languages necessary to complete the course:	
Notes:	
Past grade distribution Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD., Castor Sanchez	
Last change:	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/Gpao.b57/19	Course title: Space and Object in Graphic I.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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: 1. Graphics today 2. Graphic space: - work as a large-format graphic installation in space - work as a spatial installation with the possibility of reinstallation and site specific art	

<ul style="list-style-type: none"> - site specific print - graphics in space - matrix in space <p>3. Graphical 3D object</p> <ul style="list-style-type: none"> - freestanding - hanging - embossed - luminous 												
<p>Recommended literature:</p> <p>Gill Saunders: Prints Now: Directions and Definitions. 1.vyd. Victoria & Albert Museum, 2006, 176 s. ISBN 978-1851774807</p> <p>Noyce R.: Critical Mass. Printmaking beyond the edge. A&C Black Publishers Limited, 2010, 160 s. ISBN 978-14081-0939-7</p> <p>Coldwell P.: Printmaking: A Contemporary Perspective. Black Dog Publishing; First Edition edition, 2010, 192 s. ISBN 978-1906155438</p> <p>Benca, I. a kol. Trans/mediálny priestor grafiky, Asimilácia vs. originál. 1. vyd. Banská Bystrica : Fakulta výtvarných umení, Akadémia umení v Banskej Bystrici, 2011. 192 s. ISBN 978-80-89078-88-2.</p> <p>Böhmerová, Z., Jančár, I.: Slovenská grafika 20. štoročia. Bratislava : Galéria mesta Bratislavy a Roman Fečík. 431 s. ISBN 978-80-88762-90-4.</p> <p>Tala, A. Installations and Experimental Printmaking. London : A&C Black Visual Arts. 2009. 112 s. ISBN</p>												
<p>Languages necessary to complete the course:</p> <ul style="list-style-type: none"> - Slovak - recommended English language for studying literature 												
<p>Notes:</p>												
<p>Past grade distribution</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>Lecturers: Mgr. art. Ing. arch. Andrea Pézman, ArtD.</p>												
<p>Last change: 02.11.2022</p>												
<p>Approved by: prof. akad. mal. Boris Kvasnica</p>												

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KG/Gpao.b68/19	Course title: Space and Object in Graphic II.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 6., 8.	
Educational level: I.	
Prerequisites: KG/Gpao.b57/19 - Space and Object in Graphic I.	
Course requirements: Active participation in classes - consultations and discussions, creative teamwork and presentation of the final artifact	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b1/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: 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 Hojstričová, ArtD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b2/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice Rector for	

Academic Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for the individual student.	
Past grade distribution Total number of evaluated students: 8	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b3/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs in the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
Past grade distribution Total number of evaluated students: 24	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b4/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: 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: 17

ABS	NEABS
100,0	0,0

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

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b5/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed.	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

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

Past grade distribution

Total number of evaluated students: 24

ABS	NEABS
100,0	0,0

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

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b6/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: 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 Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b7/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
Past grade distribution Total number of evaluated students: 9	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OdEx.b8/17	Course title: Specialised Visit - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 8.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature:	
Languages necessary to complete the course: Slovak, English	
Notes: 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: 11	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OEBe.b1/17	Course title: Specialised Visit: Venice Biennial - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
Past grade distribution Total number of evaluated students: 15	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OEBe.b3/17	Course title: Specialised Visit: Venice Biennial - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

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

Past grade distribution

Total number of evaluated students: 30

ABS	NEABS
100,0	0,0

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

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OEBE.b5/17	Course title: Specialised Visit: Venice Biennial - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed.	
Languages necessary to complete the course: Slovak, English	
Notes: Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

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

Past grade distribution

Total number of evaluated students: 31

ABS	NEABS
100,0	0,0

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

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/OEBe.b7/17	Course title: Specialised Visit: Venice Biennial - 1st level
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: 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.	
Recommended literature: Teacher informs if the literature is needed	
Languages necessary to complete the course: Slovak, English	
Notes: 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 Hojstričová, ArtD.	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Odwo.b2/22	Course title: Specialized Workshop
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless the teacher determines otherwise in accordance with the study regulations	
Learning outcomes: The professional workshop is tied to the specification of the studio programs and the focus of study of the field, but at the same time is in the intensity of gaining practical and theoretical experience in a more narrow specialized issues. An alternative offering to standard studio teaching updating as required	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in OW should also expect some kind of confrontation or initiation of different approaches or attitudes to one's own artistic programme or research. The point of the workshop is to develop the ability to reflect on approaches and their implementation in a limited time, in limited conditions and in response to a specific issue or theme. The final form of the workshop is a presentation of the results achieved and their documentation.	
Recommended literature: Updating as necessary the focus of the Expert Workshop	
Languages necessary to complete the course: Slovak and English	
Notes:	

Past grade distribution	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Gabriel Strassner	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Odwo.b3/22	Course title: Specialized Workshop
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 3.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: The professional workshop is tied to the specification of the studio programs and the focus of study of the field, but at the same time is in the intensity of gaining practical and theoretical experience in a more narrow specialized issues. An alternative offering to standard studio teaching updating as required.	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in OW should also expect some kind of confrontation or initiation of different approaches or attitudes to one's own artistic programme or research. The point of the workshop is to develop the ability to reflect on approaches and their implementation in a limited time, in limited conditions and in response to a specific issue or theme. The final form of the workshop is a presentation of the results achieved and their documentation.	
Recommended literature: Updating as necessary the focus of the Expert Workshop.	
Languages necessary to complete the course: Slovak and English	
Notes:	

Past grade distribution	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Gabriel Strassner	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Odwo.b4/22	Course title: Specialized Workshop
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless the teacher determines otherwise in accordance with the study regulations.	
Learning outcomes: The professional workshop is tied to the specification of the studio programs and the focus of study of the field, but at the same time is in the intensity of gaining practical and theoretical experience in a more narrow specialized issues. An alternative offering to standard studio teaching updating as required.	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in OW should also expect some kind of confrontation or initiation of different approaches or attitudes to one's own artistic programme or research. The point of the workshop is to develop the ability to reflect on approaches and their implementation in a limited time, in limited conditions and in response to a specific issue or theme. The final form of the workshop is a presentation of the results achieved and their documentation.	
Recommended literature: Updating as necessary the focus of the Expert Workshop	
Languages necessary to complete the course: Slovak and English	
Notes:	

Past grade distribution	
Total number of evaluated students: 1	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Gabriel Strassner	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Odwo.b5/22	Course title: Specialized Workshop
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: The professional workshop is tied to the specification of the studio programs and the focus of study of the field, but at the same time is in the intensity of gaining practical and theoretical experience in a more narrow specialized issues. An alternative offering to standard studio teaching updating as required.	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in OW should also expect some kind of confrontation or initiation of different approaches or attitudes to one's own artistic programme or research. The point of the workshop is to develop the ability to reflect on approaches and their implementation in a limited time, in limited conditions and in response to a specific issue or theme. The final form of the workshop is a presentation of the results achieved and their documentation.	
Recommended literature: Updating as necessary the focus of the Expert Workshop.	
Languages necessary to complete the course: Slovak and English	
Notes:	

Past grade distribution	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Gabriel Strassner	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Odwo.b6/22	Course title: Specialized Workshop
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless the teacher determines otherwise in accordance with the study regulations.	
Learning outcomes: Odborný workshop je viazaný k špecifikácii ateliérových programov a zamerania študijného odboru, ale zároveň je v intenzite získavania praktických aj teoretických skúseností v užšie špecializovanej problematike. Alternatívnou ponukou k štandardnej výučbe v ateliéri. Update as needed.	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in OW should also expect some kind of confrontation or initiation of different approaches or attitudes to one's own artistic programme or research. The point of the workshop is to develop the ability to reflect on approaches and their implementation in a limited time, in limited conditions and in response to a specific issue or theme. The final form of the workshop is a presentation of the results achieved and their documentation.	
Recommended literature: Updating as needed for the focus of the Expert Workshop.	
Languages necessary to complete the course: Slovak and English.	
Notes:	
Past grade distribution Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0

Lecturers: doc. Mgr. art. Gabriel Strassner
Last change: 08.11.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Odwo.b7/22	Course title: Specialized Workshop
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: The professional workshop is tied to the specification of the studio programs and the focus of study of the field, but at the same time is in the intensity of gaining practical and theoretical experience in a more narrow specialized issues. An alternative offering to standard studio teaching updating as required.	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in OW should also expect some kind of confrontation or initiation of different approaches or attitudes to one's own artistic programme or research. The point of the workshop is to develop the ability to reflect on approaches and their implementation in a limited time, in limited conditions and in response to a specific issue or theme. The final form of the workshop is a presentation of the results achieved and their documentation.	
Recommended literature: Updating as necessary the focus of the Expert Workshop	
Languages necessary to complete the course: Slovak and English	
Notes:	

Past grade distribution	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Gabriel Strassner	
Last change: 08.11.2022	
Approved by: prof. akad. mal. Boris Kvasnica	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtKv.b5/22	Course title: Studio of Artwork on Paper and Photography Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: (KR/AtBe.b3/21 - Studio of Painting Preparation and KR/AtHu.b4/21 - Studio of Sculpture Preparation for Conservators and Restores) or (KR/AtBe.b4/21 - Studio of Painting Preparation and KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores)	
Recommended prerequisites: <p>The aim of the course is to acquire basic practical skills and knowledge in the restoration of works created on paper. The first steps in working with the medium of paper as a support, its secondary importance in viewing the work in symbiosis with the work itself. Understanding the structure, composition, character and nature of paper in relation to the work created on it and how they interact with each other. Familiarity with all the basic technological and restoration techniques used in this restoration specialization. To lead the student, by gradual steps, to a creative approach in the execution of a particular restoration, realizing the range of possibilities and understanding their variability for each individual work of art. Meaningful research, documentation and presentation by the student to a wider departmental audience. The emphasis is on the reversibility of individual restoration operations. Students learn the theory that the condition of works after restoration is not dependent on schematic procedures, but on the student's ability to creatively combine acquired knowledge, both technological and theoretical.</p>	
Course requirements: <p>During the semester, the student will prepare a written proposal for restoration, present his/her restoration research and plan in the form of a presentation before the representatives of the department, and complete the assigned project of form adjustment in an adequate frame - a presentation of the project within the framework of the survey with the completed restoration documentation.</p> <p>Scale of assessment (preliminary/final): Presentation of the restoration plan in front of the department committee : 30% Interim evaluation (work in the studio, creative performance, communication with the teacher):30% Final evaluation (submission of works, evaluation by the providing teacher): 40 % 1.test, 2.presentation of the plan for restoration before the department committee, 3.presentation of independent work, 4.Final evaluation of submission of works and defence before the department committee, 5.test.</p>	
Learning outcomes:	

The main learning outcome in the fifth bachelor semester is the practical familiarization with the basics of working with paper support in the form of exercises, their identification, as well as the identification of the technology of construction of monochrome works created on paper (etching, medirite and other prints in depth). Emphasis is placed on the fixing of the paper support familiarization with different technological procedures, experience with exclusively reversible materials and their use in restoration practice.

Class syllabus:

Brief outline of the course : 5th semester : Familiarization with the material paper. Lectures : Structure of paper surface, its composition, historical development of paper, poles, materials used in the creation of works on paper, history of printing in relation to the production of paper, stability of colours in the process of restoration of works on paper. Preference for cooperation with external environment. Practical exercises : Cleaning of paper surface, work in water bath, work on the suction counter, removal of secondary interventions with chemical solvents. Exercise on refilling paper on the suction counter, Exercise on refilling paper on the free, Exercise on refilling paper by sealing, Adjustment of surface and texture of paper. Only after successful completion of the basic exercises the student comes in direct contact with the real relic. Here the emphasis is on his first concentrated performance in researching and developing a restoration plan and a creative approach in restoring the monument. Beginning with copperplates, depending on the student's skill, there is a continuous progression to lithographs, and the most skilled students have the opportunity to gain first experience in restoring coloured prints.

Research Techniques:

Familiarity with the techniques used to determine and document the condition of works of art on paper. Developing theoretical knowledge and practical skills in technical photography and the preparation of photo documentation documents. Students will learn to recognize understand and record the structure of works of art on paper, the different types of tips and the extent of their deterioration in digital media.

Understanding the scientific principles of preventive conservation, gaining practical experience in handling, preservation and environmental control for cultural heritage objects.

Topics include kinetic degradation monitoring, environmental control, materials testing, protective coatings, and slowing biodegradation. Laboratory exercises provide refinement of practical skills and experience in preventive conservation.

Recommended literature:**Odporúčaná literatúra:**

1. Prints - Art and techniques : Susane Lambert 2001
 2. Maliarsky rukopis : V. Volavka 1956
 3. Du Monts - Handbuch der Gemalde kunde : 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.
 11. The Primacy of Drawing - Deanna Petherbridge, Yale University Press, New Haven and London.
- IBAN 978-0-300-12646-4

12. Česká barokní kresba / Baroque drawing in bohemia - Pavel Preiss, Národní galerie v Praze 2006.

ISBN 80-7035-345-7

13. Die grossen Meister der Zeichnung - ISBN 978-88-8117-676-2

Italská kresba 17. století - Milan Togner / Olomouc, ISBN 80-85227-72-X

Languages necessary to complete the course:

Slovak language,

for the study of literature, English or German is recommended

Notes:

Past grade distribution

Total number of evaluated students: 32

A	B	C	D	E	FX
59,38	25,0	3,13	12,5	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Martina Šottová

Last change: 05.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtKv.b6/22	Course title: Studio of Artwork on Paper and Photography Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/LaSi.b5/21 - Laboratory of Mural Painting Restoration or KR/AtWe.b5/21 - Studio of Painting Preparation or KR/AtStr.b5/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtBi.b5/21 - Studio of Textile Restoration	
Recommended prerequisites: <p>The aim of the course is to acquire basic practical skills and knowledge in the restoration of works created on paper. The first steps in working with the medium of paper as a support, its secondary importance in viewing the work in symbiosis with the work itself.</p> <p>Understanding the structure, composition, character and nature of paper in relation to the work created on it and how they interact with each other.</p> <p>Familiarity with all the basic technological and restoration techniques used in this restoration specialization.</p> <p>To lead the student, by gradual steps, to a creative approach in the execution of a particular restoration, realizing the range of possibilities and understanding their variability for each individual work of art.</p> <p>Meaningful research, documentation and presentation by the student to a wider departmental audience.</p> <p>The emphasis is on the reversibility of individual restoration operations.</p> <p>Students learn the theory that the condition of works after restoration is not dependent on schematic procedures, but on the student's ability to creatively combine acquired knowledge, both technological and theoretical.</p>	
Course requirements: <p>During the semester the student will prepare a written proposal for restoration, present his/her restoration research in the form of a presentation in front of the representatives of the department and complete the assigned project in the form of an appropriate adjustment - presentation of the project in the context of the school-wide semester survey with the completed restoration documentation.</p> <p>Scale of assessment (preliminary/final): Presentation of the restoration plan before the department's committee : 30% Interim evaluation (work in the studio, creative performance, communication with the teacher): 30% Final evaluation (submission of work, evaluation by the supervising teacher): 40 %</p> <p>1. test, 2. presentation of the restoration plan before the department</p>	

committee, 3.presentation of independent work,4.Final evaluation submission of the thesis and defence to the departmental committee, 5.test.

Learning outcomes:

The main learning outcome in the fifth bachelor semester is the practical familiarization with the basics of working with paper support in the form of exercises, their identification, as well as the identification of the technology of construction of monochrome works created on paper (etching, medirite and other prints in depth). Emphasis is placed on the fixing of the paper support familiarization with different technological procedures, experience with exclusively reversible materials and their use in restoration practice.

Class syllabus:

Familiarization with paper as the material of artworks.

Lectures : Structure of paper surface, its composition, historical development of paper, materials used in the creation of works on paper, history of printing in relation to paper production, stability of colours in the process of restoration of works on paper.

Preference for collaboration with the external environment.

Practical exercises :

Cleaning the paper surface, working in a water bath, working on the suction counter, removing secondary interventions with chemical solvents. Exercise on replenishing paper on the suction counter and in general, paper refilling by sealing, adjustment of the surface and texture of paper.

Only after successful completion of the basic exercises does the student come into direct contact with a real artwork. Here the emphasis is on his/her first concentrated performance in researching and developing a restoration plan and a creative approach in restoring.

Beginning with copperplates, depending on the student's skill, there is a continuous progression to lithographs, and the most skilled students have the opportunity to gain first experience in restoring coloured prints.

Research Techniques:

Continued research and documentation of condition using ultraviolet, infrared, and radiological techniques used in examining and documenting the structure and condition of works of art; professional presentation of images. Emphasis is placed on theoretical knowledge and development of practical skills.Studio work on the restoration of works on paper using historical recipes, techniques and media. Identification of media and support from period paper, identification of the artist's artistic expression on paper, simple repairs to the paper corpus. History and theory of basic techniques in paper conservation

Recommended literature:

Odporúčaná literatúra:

1.Prints - Art and techniques : Susane Lambert 2001

2.Maliarsky rukopis : V.Volavka 1956

3.Du Monts - Handbuch der Gemalde kunde : 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 Slánsky - Technika malby- 1- 2. 1952 / 2003

7.Encyklopedie knihy - Peter Voit 2006

8. Paper before print - J.M.Bloom 2001

9.ZelingerJ., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987

10.Brandi, C, Teorie resturování, Kutná Hora 2000.

11.The Primacy of Drawing - Deanna Petherbridge, Yale University Press, New Haven and London.

IBAN 978-0-300-12646-4 12. Česká barokní kresba / Baroque drawing in bohemia - Pavel Preiss, Národní galerie v Praze 2006. ISBN 80-7035-345-7 13. Die grossen Meister der Zeichnung - ISBN 978-88-8117-676-2 Italská kresba 17. století - Milan Togner / Olomouc, ISBN 80-85227-72-X					
Languages necessary to complete the course: Slovak language, for the study of literature, English or German is recommended					
Notes:					
Past grade distribution Total number of evaluated students: 8					
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. Janka Blaško Križanová, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Martina Šottová					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtKv.b7/22	Course title: Studio of Artwork on Paper and Photography Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtWe.b6/21 - Studio of Painting Preparation or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtBi.b7/21 - Studio of Textile Restoration	
Recommended prerequisites: <p>The aim of the course is to acquire basic practical skills and knowledge in the restoration of works created on paper. The first steps in working with the medium of paper as a support, its secondary importance in viewing the work in symbiosis with the work itself.</p> <p>Understanding the structure, composition, character and nature of paper in relation to the work created on it and how they interact with each other.</p> <p>Familiarity with all the basic technological and restoration techniques used in this restoration specialization.</p> <p>To lead the student, by gradual steps, to a creative approach in the execution of a particular restoration, realizing the range of possibilities and understanding their variability for each individual work of art.</p> <p>Meaningful research, documentation and presentation by the student to a wider departmental audience.</p> <p>The emphasis is on the reversibility of individual restoration operations.</p> <p>Students learn the theory that the condition of works after restoration is not dependent on schematic procedures, but on the student's ability to creatively combine acquired knowledge, both technological and theoretical.</p>	
Course requirements: <p>During the semester, the student will prepare a written proposal for restoration, present his/her restoration research and plan in the form of a presentation before the representatives of the department, and complete the assigned project of form adjustment in an adequate frame - a presentation of the project within the framework of the survey with the completed restoration documentation.</p> <p>Scale of assessment (preliminary/final): Ongoing Research : 30% Presentation : 30% Final presentation : 40%</p>	
Learning outcomes:	

The main learning outcome in the fifth bachelor semester is practical acquaintance with the basics of working with a particular paper substrate, its identification, as well as identification of technologies of creating works on paper (lithography, photomechanical printing, screen printing). Emphasis is placed on the knowledge of the consolidation of paper substrates with different technological nature, dimensions and processes, familiarity with exclusively reversible materials and their proper use in restoration practice.

Class syllabus:

Introduction to the material paper.

Lectures : Structure of paper surface, its composition, historical development of paper, adhesives, materials used in the creation of works on paper, history of printing in relation to the production of paper, stability of colours in the process of restoration of works on paper.

Preference for collaboration with the external environment.

Practical exercises :

Cleaning the paper surface, working in a water bath, working on the suction counter-cleaning suction, removing secondary interventions with chemical solvents.

Exercise on replenishing paper on suction counter,

Exercise on replenishing paper on the free,

Exercise on paper refilling by sealing,

Adjusting the surface and texture of paper.

Only after successful completion of the basic exercises does the student come into direct contact with a real relic. Here the emphasis is on his/her first concentrated performance in researching and developing a restoration plan and a creative approach in restoring the monument.

Beginning with copperplates, depending on the student's skill, there is a continuous progression to lithographs, and the most skilled students have the opportunity to gain first experience in restoring coloured prints.

BC 7

Advanced techniques and skills in documentation. Advanced skills in imaging methods - ultraviolet, infrared and other methods appropriate to the field of research in terms of conservation of specialist works on paper. Processing of scientific visual image research outputs and their non-destructive testing. Research aimed at the application of newly developed research methods and new applications in combination with existing methods. Individual supervision of the application of all methods, implementation or analysis of artifacts of images of works on paper and objects of restoration and conservation. The program enables students to research, conserve and restore a wider range of media on paper, addressing conservation issues. Students are encouraged to make independent decisions and to solve problems. Form short research projects.

Recommended literature:

Odporúčaná literatúra:

1. Prints - Art and techniques : Susane Lambert 2001

2. Maliarsky rukopis : V. Volavka 1956

3. Du Monts - Handbuch der Gemalde kunde : 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.

11. The Primacy of Drawing - Deanna Petherbridge, Yale University Press, New Haven and London.

IBAN 978-0-300-12646-4

12. Česká barokní kresba / Baroque drawing in bohemia - Pavel Preiss, Národní galerie v Praze 2006.

ISBN 80-7035-345-7

13. Die grossen Meister der Zeichnung - ISBN 978-88-8117-676-2

Italská kresba 17. století - Milan Togner / Olomouc, ISBN 80-85227-72-X

Languages necessary to complete the course:

Slovak language,

for the study of literature, English or German is recommended

Notes:

Past grade distribution

Total number of evaluated students: 1

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. Janka Blaško Križanová, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Martina Šottová

Last change: 09.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBe.b3/21	Course title: Studio of Painting Preparation
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 3.	
Educational level: I.	
Prerequisites: (KR/KuBe.b2/21 - Preparatory Course in Painting and KR/KuHu.b1/21 - Preparatory Course in Sculpture) or (KR/KuBe.b1/21 - Preparatory Course in Painting and KR/KuHu.b2/21 - Preparatory Course in Sculpture)	
Recommended prerequisites: Preparatory course of painting III (flat disciplines)	
Course requirements: Practical implementation of the topics assigned by the teacher. Scale of assessment (preliminary/final): Final.	
Learning outcomes: The student should be capable of conceptual and technical construction of a painting and also be able to perceive the work in the context of the history of painting. The student is familiar with the fundamentals and function of the language of painting, its principles and practices.	
Class syllabus: The training painting studio for painter-restorers creates conditions for concentrated continuous work, for individual exploration of the breadth of ways of expression through the medium of painting. The program is tailored to the specific needs of the restoration audience, both in terms of types of painting and in the way of working. Emphasis is placed on classical types - subject, still life, portrait, nude, or figurative composition, as well as on the studious nature of the work. The program therefore includes vivid references to, or paraphrasings and interpretations of, classical periods of painting, opening up relationships over time between poetics and methodologies of painting, and reflecting on issues of subjective modes of working, palette, and handwriting. To the extent possible, the theoretical background of painting is also used.	
Recommended literature: Capretti Elena: Great Masters of Italian Art, Alpress 2002 Francastel Pierre: Painting and Society, Barrister and Principal, 2003 Hockney David: Secrets of the Old Masters, Slovart 2003 Hřebíčková A. Barbora: Recipes of the Old Masters, CPRESS, 2006 Huyghe René: The Language of the Image, Odeon, 1973 Huyghe René: Art and Humanity I-IV, Odeon, 1969	

Klouza Radomil: A View into the Image, Albert, 2014 Losos Ludvík: Techniques of Painting, Pallas/SFVU, 1992 Pijoan José: History of Art 1-10, Tatran, 1982-83 Schneider Norbert: Still Life, Taschen, 2009 Slánský Bohuslav: Technique of Painting, I. a II., Paseka, 2003 Volavka Vojtech: Painterly manuscript, SVKL, Bratislava, 1956 - Monographic publications of classical painters					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 21					
A	B	C	D	E	FX
57,14	14,29	23,81	0,0	4,76	0,0
Lecturers: Mgr. art. Veronika Šramatyová, ArtD.					
Last change: 06.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBe.b4/21	Course title: Studio of Painting Preparation
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 4.	
Educational level: I.	
Prerequisites: KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores	
Recommended prerequisites: Preparatory course of painting III /flat disciplines/	
Course requirements: Practical realization of studio topics assigned by the teacher.	
Learning outcomes: The student should be able to conceptually and technically construct a work of painting and also be able to perceive the work in the contexts of history and in the contexts of 20th and 21st century art. The student is familiar with the fundamentals and function of the language of painting, principles and creative processes.	
Class syllabus: The content of the painters' restoration training is the technical, technological, but above all conceptual construction of the painting and the function of the individual expressive elements - line, tone, colour, form, handwriting, expression. The preparation consists in understanding the painting in its historical development and in the present through the personal experience of the listener. It includes the cultivation of all painting genres / still life, landscape, portrait, figure, nude, and abstract expression / and encompassing as wide a breadth of painting styles as possible. Students study the principles of each style not only by conveying them from reality, but also by paraphrasing and interrelating characteristic works from the history of painting.	
Recommended literature: Capretti Elena: Great Masters of Italian Art, Alpress 2002 Francastel Pierre: Painting and Society, Barrister and Principal, 2003 Hockney David: Secrets of the Old Masters, Slovart 2003 Hřebíčková A. Barbora: Recipes of the Old Masters, CPRESS, 2006 Huyghe René: The Language of the Image, Odeon, 1973 Huyghe René: Art and Humanity I-IV, Odeon, 1969 Klouza Radomil: A View into the Image, Albert, 2014 Losos Ludvík: Techniques of Painting, Pallas/SFVU, 1992 Pijoan José: History of Art 1-10, Tatran, 1982-83	

Schneider Norbert: Still Life, Taschen, 2009
Slánský Bohuslav: Technique of Painting, I. a II., Paseka, 2003
Volavka Vojtech: Painterly manuscript, SVKL, Bratislava, 1956
- Monographic publications of classical painters

Languages necessary to complete the course:

Slovak

Notes:

Past grade distribution

Total number of evaluated students: 22

A	B	C	D	E	FX
36,36	22,73	36,36	4,55	0,0	0,0

Lecturers: Mgr. art. Veronika Šramatyová, ArtD.

Last change: 06.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtWe.b5/21	Course title: Studio of Painting Preparation
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: (KR/AtBe.b3/21 - Studio of Painting Preparation and KR/AtHu.b4/21 - Studio of Sculpture Preparation for Conservators and Restores) or (KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores and KR/AtBe.b4/21 - Studio of Painting Preparation)	
Course requirements: Compulsory absol inthe studio in the previous academic year Passing a semester assignment	
Learning outcomes: Acquisition of basic knowledge and first experience in preparation for the implementation of restoration research (in the studio and in situ) Implementation of restoration research, accumulation of data and outputs of non-destructive and destructive restoration survey, interdisciplinary cooperation, processing of restoration research outputs Description of the scope, nature and causes of damage to a work of art Gradual acquisition of artistic and craft skills Orientation in technology, materials and technological equipment of the restoration studio	
Class syllabus: Occupational safety and health in a restoration studio (laboratory) History of restoration and technological procedures Code of Ethics of the Restorer Quantification of the work Preparation for the implementation of restoration research, non-destructive optical metoes,destructive methods, evaluation, adoption of the principles of interdiscilinary cooperation in practice Exercises of basic restoration operations, training of skills in simulated Situations The issue of indicative microtests Summarizing the results of the restoration survey, drawing up part 1 of the Documentation of the restoration work carried out, i.e. Restoration proposal	
Recommended literature:	
Languages necessary to complete the course: Slovak/English or German or French or Italian	

Notes:					
Past grade distribution Total number of evaluated students: 36					
A	B	C	D	E	FX
75,0	19,44	5,56	0,0	0,0	0,0
Lecturers: akad. mal. Ľuba Wehlend, ArtD., Dipl.-Rest. Dr. Paul-Bernhard Eipper					
Last change: 06.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtWe.b6/21	Course title: Studio of Painting Preparation
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/AtKv.b5/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b5/22 - Studio of Artwork on Paper and Photography Restoration or KR/LaSi.b5/21 - Laboratory of Mural Painting Restoration or KR/AtStr.b5/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtBi.b5/21 - Studio of Textile Restoration	
Course requirements: Compulsory completion of the studio in the previous semester Completion of the two-semester assignment(s) in a given academic year	
Learning outcomes: Acquisition of theoretical knowledge and practical experience from the history of textile carrier stabilization procedures Application of research Gradual development of arts and crafts skills Choice of technologies and materials, material tests Overview of technologies and diversity of technological and artistic solutions approaches based on the study of methodologies and "case studies" of restoration schools and methodologies	
Class syllabus: Interdisciplinarity and decision-making processes Developing manual skills The issue of subframes, history, criteria, functionality, preservation, editing Reassessment of the adjustment (if necessary) of metal decorations applied to hanging paintings and methods of their attachment Criteria for capturing image varnishes Completion of the two-semester year assignment and preparation of documentation of the restoration work carried out	
Recommended literature:	
Languages necessary to complete the course: Slovak/English or German or French or Italian	
Notes:	

Past grade distribution					
Total number of evaluated students: 37					
A	B	C	D	E	FX
78,38	8,11	10,81	2,7	0,0	0,0
Lecturers: akad. mal. Ľuba Wehlend, ArtD., Dipl.-Rest. Dr. Paul-Bernhard Eipper					
Last change: 06.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtWe.b7/21	Course title: Studio of Painting Preparation
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/LAHP.b6/21 - Lab: Studio led by a visiting professor - 1st level or KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtBa.b6/21 - Studio of Wooden Sculpture Restoration or KR/AtBi.b6/21 - Studio of Textile Restoration	
Course requirements: Compulsory graduation of the studio in the previous academic year Completion of the 1st part of the two-semester assignment of the bachelor's thesis	
Learning outcomes: Deepening of knowledge and skills to carry out restoration research / non-destructive methods / destructive methods Deepening knowledge and skills to carry out restoration research, non-destructive methods, destructive methods Based on the restoration survey, evaluate and define the Proposal for restoration, elaborate on alternatives to restoration technology, argumentation and justification of the chosen method of technological procedure and proposed materials Training of individual skills in simulated situations By entering a bachelor's thesis, perfecting an independent approach to solving the problem of restoration of a given work of art Demonstrating independent mastery of basic arts and crafts acts of restoration implementation	
Class syllabus: Interdisciplinary cooperation with students of FFUK and STU Professional terminology related to preservation, restoration and reconstruction Methods and approaches to the restoration of hanging paintings Assignment – painting on canvas, types of weave, scope, nature and causes of damage, blending, sewing of canvas, patches, methods of leveling, removal of previous restoration interventions, stabilization of the material essence of the work, pasting with Japanese paper, strip lining, full-scale rentoalage (dubbing, pressing), method sandwich, stretching, puttying, insulation, art blending, varnishing Restoration of decorative frames – mold casting	
Recommended literature:	
Languages necessary to complete the course:	

Notes:					
Past grade distribution Total number of evaluated students: 39					
A	B	C	D	E	FX
82,05	15,38	0,0	2,56	0,0	0,0
Lecturers: akad. mal. Ľuba Wehlend, ArtD., Dipl.-Rest. Dr. Paul-Bernhard Eipper					
Last change: 10.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtHu.b3/21	Course title: Studio of Sculpture Preparation for Conservators and Restores
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 3.	
Educational level: I.	
Prerequisites: (KR/KuBe.b1/21 - Preparatory Course in Painting and KR/KuHu.b2/21 - Preparatory Course in Sculpture) or (KR/KuHu.b1/21 - Preparatory Course in Sculpture and KR/KuBe.b2/21 - Preparatory Course in Painting)	
Course requirements: Regular class attendance in the sculpture studio. Interest and concentration of the student to fulfill the program and assignments. Scale of assessment (preliminary/final): 40%/60%	
Learning outcomes: Studio sculpture training for the 2nd year, based on the assumption that the student is already familiar with the problems of sculpture. He can therefore proceed to assignments more demanding on imagination, aesthetic sense and spatial vision. Teaching in the second year allows for a more individual approach according to student preferences. They can develop figurative modelling and drawing based on a live model or focus more on sculptural detail when modelling drapery or ornament. In addition to independent artistic expression, students in the Department of Restoration must also master modeling in a particular historical style. Second-year students continue to develop technological skills in casting.	
Class syllabus: Study of anatomy and composing your own sculpture based on a live model. Artistic tasks specific to the work of a restorer: completing the whole according to a fragment, modelling according to a pictorial reproduction (photograph or graphic), drawing and modelling in a particular style. More complicated casting techniques: making a plaster-silicone wedge mould, casting in artificial stone, wax, epoxy.	
Recommended literature: J. Zrzavý, Anatomy for Artists; general survey literature with a focus on the history of art	
Languages necessary to complete the course: slovak/english	
Notes:	

Past grade distribution					
Total number of evaluated students: 22					
A	B	C	D	E	FX
59,09	27,27	4,55	4,55	0,0	4,55
Lecturers: Mgr. art. Jakub Huba					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KR/AtHu.b4/21		Course title: Studio of Sculpture Preparation for Conservators and Restores			
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present					
Number of credits: 8					
Recommended semester: 4.					
Educational level: I.					
Prerequisites: KR/AtBe.b3/21 - Studio of Painting Preparation					
Course requirements: Regular class attendance in the sculpture studio. Interest and concentration of the student to fulfill the program and assignments.					
Learning outcomes: Studio sculpture training for the 2nd year, based on the assumption that the student is already familiar with the problems of sculpture. He can therefore proceed to assignments more demanding on imagination, aesthetic sense and spatial vision. Teaching in the second year allows for a more individual approach according to student preferences. They can develop figurative modelling and drawing based on a live model or focus more on sculptural detail when modelling drapery or ornament. In addition to independent artistic expression, students in the Department of Restoration must also master modeling in a particular historical style. Second-year students continue to develop technological skills in casting.					
Class syllabus: Study of anatomy and composing your own sculpture based on a live model. Artistic tasks specific to the work of a restorer: completing the whole according to a fragment, modelling according to a pictorial reproduction (photograph or graphic), drawing and modelling in a particular style. More complicated casting techniques: making a plaster-silicone wedge mould, casting in artificial stone, wax, epoxy.					
Recommended literature: J. Zrzavý, Anatomy for Artists; general survey literature with a focus on the history of art					
Languages necessary to complete the course:					
Notes:					
Past grade distribution Total number of evaluated students: 16					
A	B	C	D	E	FX
50,0	37,5	0,0	12,5	0,0	0,0

Lecturers: Mgr. art. Jakub Huba
Last change: 05.12.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtStr.b5/21	Course title: Studio of Stone Sculpture and Stone Elements of Architecture Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: (KR/AtBe.b3/21 - Studio of Painting Preparation and KR/AtHu.b4/21 - Studio of Sculpture Preparation for Conservators and Restores) or (KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores and KR/AtBe.b4/21 - Studio of Painting Preparation)	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: The student will acquire the basics for the profession of restoration, the necessary habits and skills in the field of research, written and photographic record and legislation of restoration.	
Class syllabus: To acquire basic knowledge about stone materials and restoration technologies. Concrete art-historical monuments from different periods and from different types of stone materials are restored in the department. The extent of damage to the restored works is also important. The teacher and the listener approach each object separately. The basis is the processing of complete research (art-historical in cooperation with an art historian, petrographic, physico-chemical and non-destructive methods at specialist workplaces). Based on the synthesis of the research results, the student develops a proposal for restoration, which, after correction with the teacher, is submitted to the relevant KPU and continues with the restoration implementation based on approval. Chronologically maintains a restorer's diary and documents for the documentation of completed works. The student acquires the basics for the profession of restoration, the necessary habits and skills in the field of research, written and photographic record and legislation of restoration.	
Recommended literature: 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

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 16

A	B	C	D	E	FX
37,5	43,75	18,75	0,0	0,0	0,0

Lecturers: doc. Mgr. art. Gabriel Strassner, Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtStr.b6/21	Course title: Studio of Stone Sculpture and Stone Elements of Architecture Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/AtKv.b5/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtWe.b5/21 - Studio of Painting Preparation or KR/LaSi.b5/21 - Laboratory of Mural Painting Restoration or KR/AtBi.b5/21 - Studio of Textile Restoration	
Antirequisites: KR/AtStr.b5/21	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: Under the guidance of the teacher and other interested experts, the student acquires and develops his own practice and skill in rehabilitating a damaged monument.	
Class syllabus: Gluing broken treated parts to the main mass of the object. Carry out a more extensive discovery under the supervision of a teacher in contact with the KPU methodology. Carry out half-cleaning and consult all new knowledge. Carry out general cleaning for the specified layer, desalination using distilled water and absorbent material. Strengthen the mass of stone material in depth with the help of a suitable agent - mostly based on organosilicates. Under the guidance of the teacher and other interested technology experts, the student acquires and develops his own practice and skill in cleaning and rehabilitation technologies of damaged monuments. He studies and searches for literature related to the given issue. The pedagogue directly participates in the restoration through corrections, in the case of important decisions, he convenes inspection days. All implementation actions are documented.	
Recommended literature: 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

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 19

A	B	C	D	E	FX
36,84	26,32	31,58	5,26	0,0	0,0

Lecturers: doc. Mgr. art. Gabriel Strassner, Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtStr.b7/21	Course title: Studio of Stone Sculpture and Stone Elements of Architecture Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtBa.b6/21 - Studio of Wooden Sculpture Restoration or KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtWe.b6/21 - Studio of Painting Preparation or KR/AtBi.b6/21 - Studio of Textile Restoration or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/LAHP.b6/21 - Lab: Studio led by a visiting professor - 1st level	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: Under the guidance of the teacher, the student demonstrates the ability to solve the creative integration of the work while respecting the opinion of the original author. The student acquires the greatest experience in solving a social demand and directing it with his own artistic sensibilities and with an approach to the plastic rehabilitation of the monument.	
Class syllabus: After the petrification of the monument, it is necessary, in terms of the intention, to reevaluate the work creatively by modeling the missing parts, either in museum form or in the required plastic rehabilitation. Under the guidance of the teacher, the student demonstrates the ability to solve the creative integration of the work while respecting the opinion of the original author. The listener acquires the greatest experience in solving a social demand and directing it with his own artistic sensibilities and with an approach to the plastic rehabilitation of the monument.	
Recommended literature: 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 návštěvníků památek, tvorba, Praha, 2001
James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 19

A	B	C	D	E	FX
42,11	47,37	5,26	5,26	0,0	0,0

Lecturers: doc. Mgr. art. Gabriel Strassner, Mgr. Mgr. art. Ivan Pilný

Last change: 01.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBi.b5/21	Course title: Studio of Textile Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: (KR/AtBe.b3/21 - Studio of Painting Preparation and KR/AtHu.b4/21 - Studio of Sculpture Preparation for Conservators and Restores) or (KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores and KR/AtBe.b4/21 - Studio of Painting Preparation)	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: Implementation of restoration research, elaboration of a restoration proposal with possible alternatives, execution of the restoration and preparation of complete documentation.	
Class syllabus: In the course of textile restoration, the student is gradually acquainted with the problematic of: -handling, examination and photographic documentation of the object to be restored -developing a restoration plan, processing the restoration research, its evaluation and choosing the most optimal method of restoration - mastering different cleaning procedures: wet cleaning, dry cleaning, stain cleaning - technology of restoration and conservation of flat and three-dimensional textiles, fine materials and silk fabrics, restoration of carpets and tapestries. - An important part of the course is the study of the history of textiles, old historical techniques and patterns, textile materials and weaves. -During the study visit to selected museums and depositories and acquaintance with the problems of displaying, storing and depositing collection objects. - Participation in professional lectures, seminars, exhibitions.	
Recommended literature: 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. vydanie1998 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: 2

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

Lecturers: doc. Mgr. art. Sylvia Birkušová

Last change: 10.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBi.b6/21	Course title: Studio of Textile Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtBa.b5/21 - Studio of Wooden Sculpture Restoration or KR/AtKv.b5/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b5/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtStr.b5/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtWe.b5/21 - Studio of Painting Preparation or KR/LaSi.b5/21 - Laboratory of Mural Painting Restoration	
Course requirements: Class attendance of at least 75 %, completion of the semester assignment, handover of complete restoration documentation. Defence and evaluation of the semester assignment before the departmental committee.	
Learning outcomes: Implementation of restoration research, elaboration of a restoration proposal with possible alternatives, execution of the restoration and preparation of complete documentation.	
Class syllabus: In the course of textile restoration, the student is gradually acquainted with the problematic of: - handling, examination and photographic documentation of the object to be restored -developing a restoration plan, processing the restoration research, its evaluation and choosing the most optimal method of restoration - mastering different cleaning procedures: wet cleaning, dry cleaning, stain cleaning - technology of restoration and conservation of flat and three-dimensional textiles, fine materials and silk fabrics, restoration of carpets and tapestries. - An important part of the course is the study of the history of textiles, old historical techniques and patterns, textile materials and weaves. -During the study visit to selected museums and depositories and acquaintance with the problems of displaying, storing and depositing collection objects. - Participation in professional lectures, seminars, exhibitions.	
Recommended literature: 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	

<p>Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002</p> <p>BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3</p> <p>TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998</p> <p>LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6</p> <p>GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256</p> <p>FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020</p> <p>LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972</p> <p>BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2</p> <p>BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564</p> <p>GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3</p> <p>KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Pr[z]kum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9</p>					
<p>Languages necessary to complete the course: The course is lectured in Slovak language, most of the literature is in English or German.</p>					
<p>Notes:</p>					
<p>Past grade distribution Total number of evaluated students: 12</p>					
A	B	C	D	E	FX
58,33	25,0	16,67	0,0	0,0	0,0
<p>Lecturers: doc. Mgr. art. Sylvia Birkušová</p>					
<p>Last change: 11.11.2022</p>					
<p>Approved by: prof. akad. mal. Boris Kvasnica</p>					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBi.b7/21	Course title: Studio of Textile Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtBa.b6/21 - Studio of Wooden Sculpture Restoration or KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtWe.b6/21 - Studio of Painting Preparation or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/LAHP.b6/21 - Lab: Studio led by a visiting professor - 1st level	
Course requirements: Class attendance of at least 75 %, completion of the semester assignment, handover of complete restoration documentation. Defence and evaluation of the semester assignment before the departmental committee.	
Learning outcomes: Implementation of restoration research, elaboration of a restoration proposal with possible alternatives, execution of the restoration and preparation of complete documentation.	
Class syllabus: In the course of textile restoration, the student is gradually acquainted with the problematic of: - handling, examination and photographic documentation of the object to be restored -developing a restoration plan, processing the restoration research, its evaluation and choosing the most optimal method of restoration - mastering different cleaning procedures: wet cleaning, dry cleaning, stain cleaning - technology of restoration and conservation of flat and three-dimensional textiles, fine materials and silk fabrics, restoration of carpets and tapestries. - An important part of the course is the study of the history of textiles, old historical techniques and patterns, textile materials and weaves. -During the study visit to selected museums and depositories and acquaintance with the problems of displaying, storing and depositing collection objects. - Participation in professional lectures, seminars, exhibitions.	
Recommended literature: 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. vydanie1998
 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[z]kum 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: 14

A	B	C	D	E	FX
64,29	28,57	7,14	0,0	0,0	0,0

Lecturers: doc. Mgr. art. Sylvia Birkušová

Last change: 11.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBa.b5/21	Course title: Studio of Wooden Sculpture Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: (KR/AtBe.b3/21 - Studio of Painting Preparation and KR/AtHu.b4/21 - Studio of Sculpture Preparation for Conservators and Restores) or (KR/AtHu.b3/21 - Studio of Sculpture Preparation for Conservators and Restores and KR/AtBe.b4/21 - Studio of Painting Preparation)	
Recommended prerequisites: Objective of the subject: after completing the subject, the student can independently carry out a complete restoration research on the assigned work (non-destructive visual research, probing research and chemical-technological research). Based on the results of the restoration research, the student together with the head of the studio will propose a method of restoring the work (a proposal for restoration), which they consult with methodologist. The student will learn to use the professional terminology necessary for restoration.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Ongoing assessment, presentation of restoration research. Final evaluation, presentation of the results of the restoration research and the restoration work itself.	
Learning outcomes: After completing the subject, the student acquires basic theoretical and practical knowledge about the restorer's approach to monuments, completes all basic types of restoration research necessary for familiarization with given historical monument. On the basis of restoration research, the student then develops a proposal for restoration according to the Slovak Legislative. He acquires the basic terminology of the conservation and restoration specialization and is able to present his results to a wider audience. During his studies, he cooperates with a chemist, preservationist or curator of the collection.	
Class syllabus: Written and photographic documentation of the state of the work before restoration Visual research, X-ray, UV, IR, CT Sampling of polychromy - microsections	

Probing research

Evaluation - stratigraphy of cultural layers

Proposal for the restoration of the work

Commencement of restoration work - removal of surface dirt, fixing of loose polychromy, removal of inappropriate secondary interventions

Recommended literature:

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 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

Kühn, Hermann: Erhaltung und Pflege von Kunstwerken, Klinkhardt & Biermann Verlag, 2001

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, Restauratorenblätter

Languages necessary to complete the course:

Slovak language, English or German language is recommended for studying literature

Notes:					
Past grade distribution Total number of evaluated students: 20					
A	B	C	D	E	FX
60,0	30,0	0,0	5,0	5,0	0,0
Lecturers: doc. Mgr. art. Jana Karpjaková Balážiková, Mgr. art. Dušana Ondreková, ArtD.					
Last change: 08.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBa.b6/21	Course title: Studio of Wooden Sculpture Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KR/AtStr.b5/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b5/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b5/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtWe.b5/21 - Studio of Painting Preparation or KR/LaSi.b5/21 - Laboratory of Mural Painting Restoration or KR/AtBi.b5/21 - Studio of Textile Restoration	
Recommended prerequisites: The aim of the subject: after completing the subject, the student should be able to independently carry out complex restoration research of the assigned work (non-destructive visual research, probing research and chemical-technological research). Based on the results of the research, together with the head of the studio, he will propose a method of restoring the work (Proposal for restoration), which they will also consult with the methodologist. During two semesters (5th and 6th), the student will go through all the basic restoration operations necessary to master the issue of wood restoration.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Ongoing assessment, presentation of restoration research. (If the student starts his studies this semester)Final assessment, presentation of the results of the restoration works	
Learning outcomes: After completing the subject, the student acquires basic theoretical and practical knowledge about the restorer's approach to monuments, and completes all basic types of restoration research on a specific work necessary for familiarization with given historical work of art and the subsequent development of a Proposal for restoration according to Slovak Legislative. He acquires the basic terminology of the restaurant specialization and is able to present his results to a wider audience. The student is familiar with all basic technological and restoration procedures used in the given specialization.	
Class syllabus:	

removal of unsuitable secondary interventions (sealants, varnishes, repaintings, unsuitable shape accessories)
consolidation of the work's wood mass by petrification
supplementing the missing bases of the chalk layer of polychromy
retouch and color blending of the original
final surface treatment of wood and polychromy
complete restoration documentation
Presentation of the work and the performed restoration procedures.

Recommended literature:

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 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
Kühn, Hermann: Erhaltung und Pflege von Kunstwerken, Klinkhardt & Biermann Verlag, 2001
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: Příběhy Starého zákona
Rusina, Ivan: Příběhy 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, Restauratorenblätter

Languages necessary to complete the course: Slovak language, knowledge of English or German is recommended for studying literature					
Notes:					
Past grade distribution Total number of evaluated students: 25					
A	B	C	D	E	FX
52,0	40,0	0,0	8,0	0,0	0,0
Lecturers: doc. Mgr. art. Jana Karpjaková Balážiková, Mgr. art. Dušana Ondreková, ArtD.					
Last change: 08.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/AtBa.b7/21	Course title: Studio of Wooden Sculpture Restoration
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 8	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/AtStr.b6/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtKv.b6/21 - Studio of Artwork on Paper Restoration or KR/AtKv.b6/22 - Studio of Artwork on Paper and Photography Restoration or KR/AtWe.b6/21 - Studio of Painting Preparation or KR/LaSi.b6/21 - Laboratory of Mural Painting Restoration or KR/LAHP.b6/21 - Lab: Studio led by a visiting professor - 1st level or KR/AtBi.b6/21 - Studio of Textile Restoration	
Recommended prerequisites: After completing the subject, the student should be able to independently carry out comprehensive restoration research of the assigned work (non-destructive visual research, probing research and chemical-technological research). 3. The student will be able to present the results of the restoration research, based on which he will propose a method of restoring the work (Proposal for restoration), which he will consult with the head of the studio and the methodologist.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Ongoing assessment, presentation of restoration research. Final assessment, presentation of the results of the restoration work started.	
Learning outcomes: By completing the subject, the student builds on the previously acquired theoretical and practical knowledge of the restorer's approach to monuments. On a specific piece of a museum or living sacred artefact, in cooperation with a teacher, methodologist and chemist, he can evaluate all the available possibilities of restoration research offered by the department and, based on his results, independently consider alternative possibilities for developing a specific proposal for restoration. He can independently creatively approach the implementation of individual restoration operations with an understanding of their variability for each individual work of art. At the same time, he can independently prepare a Proposal of the progress and results of the restoration research and the restoration process itself according to valid legislative regulations.	
Class syllabus: Written and photographic documentation of the state of the work before restoration	

Visual research, X-ray, UV, IR, CT
Sampling of polychromy - microsections
Survey research
Evaluation - stratigraphy of cultural layers
Proposal for the restoration of the work
Beginning of restoration work - removal of surface dirt, fixing of loose polychromy, removal of inappropriate secondary interventions
Ongoing consultations with the director of studies, methodologist, historian and chemist

Recommended literature:

Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002
Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984
Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000
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 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
Kühn, Hermann: Erhaltung und Pflege von Kunstwerken, Klinkhardt & Biermann Verlag, 2001
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, Restauratorenblätter

Languages necessary to complete the course:

Slovak language, knowledge of English or German is recommended for studying literature

Notes:					
Past grade distribution					
Total number of evaluated students: 16					
A	B	C	D	E	FX
50,0	31,25	12,5	6,25	0,0	0,0
Lecturers: doc. Mgr. art. Jana Karpjaková Balážiková, Mgr. art. Dušana Ondreková, ArtD.					
Last change: 08.10.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/Tlsm.b1/11	Course title: Technologies of Model Construction I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: Knowledge of modeling in clay, subsequent casting of the mold in plaster, lamination of the composite product and its surface treatment.	
Class syllabus: 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"> - modeling in clay, - casting molds in plaster, - lamination of the composite product, - and its surface treatment - comparison of this specific procedure with other appropriate procedures for project implementation 	
Recommended literature: Internet by topic, personal knowledge and experience of the teacher.	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 218					
A	B	C	D	E	FX
79,82	16,97	1,38	0,46	0,46	0,92
Lecturers: Mgr. art. Peter Zelman					
Last change: 08.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KD/Tlsm.b2/11		Course title: Technologies of Model Construction II.			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 2.					
Educational level: I.					
Prerequisites: KD/Tlsm.b1/11 - Technologies of Model Construction I.					
Course requirements: 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.					
Learning outcomes: Real mastery of modeling in clay, subsequent casting of the mold in plaster, lamination of the composite product and its surface treatment,					
Class syllabus: 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.					
Recommended literature: Internet by topic, personal knowledge and experience of the teacher,					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 202					
A	B	C	D	E	FX
94,06	3,96	0,99	0,5	0,0	0,5
Lecturers: Mgr. art. Peter Zelman					

Last change: 08.12.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KD/Tlsm.b3/11		Course title: Technologies of Model Construction III.			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 2					
Recommended semester: 3.					
Educational level: I.					
Prerequisites: KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II.					
Course requirements: 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.					
Learning outcomes: Use of 3D printing, principles of 3D modeling for 3D printing, subsequent surface treatment options, molding into silicone materials.					
Class syllabus: 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.					
Recommended literature: Internet by topic, personal knowledge and experience of the teacher					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 196					
A	B	C	D	E	FX
92,35	5,61	1,02	0,0	0,51	0,51

Lecturers: Mgr. art. Peter Zelman
Last change: 08.12.2022
Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/Tlsm.b4/11	Course title: Technologies of Model Construction IV.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 4.	
Educational level: I.	
Prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 3D printing, molding and casting of products, subsequent surface treatment options, knowledge of basic materials for casting molds and models	
Class syllabus: 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.	
Recommended literature: Internet by topic, personal knowledge and experience of the teacher.	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 203					
A	B	C	D	E	FX
89,16	5,91	3,94	0,49	0,0	0,49
Lecturers: Mgr. art. Peter Zelman					
Last change: 08.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/Tlsm.b5/11	Course title: Technologies of Model Construction V.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: - 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.	
Recommended literature: Internet by topic, personal knowledge and experience of the teacher.	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 191					
A	B	C	D	E	FX
87,43	7,33	3,14	0,52	1,57	0,0
Lecturers: Mgr. art. Peter Zelman					
Last change: 08.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KD/Tlsm.b6/11	Course title: Technologies of Model Construction VI.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: 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.	
Course requirements: 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.	
Learning outcomes: 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.	
Class syllabus: <ul style="list-style-type: none"> - Sample of CNC outputs for forming and manufacturing products, - preparation of molds for casting products, - casting of products, - subsequent surface treatment options. - strategies for using procedures - time schedule of work The resulting models are part of the end-of-year term papers.	
Recommended literature: Internet by topic, personal knowledge and experience of the teacher.	
Languages necessary to complete the course: Slovak	
Notes:	

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

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Tete.b3/21	Course title: Textile Technology III.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: The semester is evaluated by active participation, practical exercises performed and presentation on a pre-agreed topic related to the textile techniques implemented. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade.	
Learning outcomes: The content of this course is weaving on a frame - tapestry. Preparation of the frame, selection of suitable material, warping and possible dyeing of the material that the student will use in the actual weaving. Weaving of individual techniques - kelim, sumak, wrist technique... Realization of the own design and tapestry.	
Class syllabus: <ul style="list-style-type: none"> - a brief introduction to the history of pile carpet and tapestry weaving, - preparation of the frame for stretching the warp, - warp stretching and preparation of the auxiliary warp, -weaving techniques of sumak, Greek sumak, wrist technique, torontali, - weaving of kelim techniques, basics of tapestry techniques, pile carpets - symmetrical knot, - adjusting the created swatch 	
Recommended literature: ACKERMANNNOVÁ, M.: Od uzlíku k tapisérii, Mladá fronta, Praha 1978 - KŘÍŽOVÁ, V.: Ruční tkaní, SPN Praha 1983 - LUXOVÁ, V., TUČNÁ, D.: Československá tapiséria 1945 – 1975., LAROCLETTE Y., YAEL L.: Anatomy of a tapestry, Schiffer publishing, 2020, HULL A.: Kilim: The Complete Guide : History * Pattern * Technique * Identification, Thames and Hudson, 2000, GLASBROOK K.: Tapestry weaving, Search press Ltd., 2005, MEZOFF R.: Art of tapestry weaving, Storey publishing LLC, 2020	
Languages necessary to complete the course: slovaque language	
Notes:	

Past grade distribution					
Total number of evaluated students: 138					
A	B	C	D	E	FX
80,43	11,59	3,62	2,9	0,72	0,72
Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
Last change: 21.11.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Tete.b4/21	Course title: Textile Technology IV.
Educational activities: Type of activities: Practical Number of hours: per week: 3 per level/semester: 36 Form of the course: present	
Number of credits: 3	
Recommended semester: 6.	
Educational level: I.	
Prerequisites: KTT/Tete.b3/21 - Textile Technology III.	
Course requirements: The semester is evaluated by active participation, practical exercises performed and presentation on a pre-agreed topic related to the textile techniques implemented. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade.	
Learning outcomes: Weaving on hand looms and looms for spinning. Preparation and consultation of own design. Plotting of pattern paper (hand looms, rivet looms). Preparation of cards for hammering the pattern into the looms. Selection and preparation of suitable material (colouring the material if necessary), warping, winding the warp onto the loom. Creating two original fabrics: 1. fabric woven on hand looms. 2. Fabric woven on looms.	
Class syllabus: Students will create two designs. One for implementation on hand looms with four riveters. The second for the realization on rivet looms. They will plot the designed fabrics in a technical pattern book. They will prepare cards for hammering out the pattern. They will design a warp, select the appropriate material for weaving. Weave two fabrics. One on hand looms and one on power looms. Finally, they will do all the final work related to the finished fabric.	
Recommended literature: DUFEK J.: Vázby listových tkanín, BEDNÁR V., Svatoš S.: Vázby a rozbory tkanín I., Alfa Bratislava, 1991 PAŘÍK A.: Ruční tkaní, Praha 1948, ŠEBOVÁ H., FULMEK R.: Textilná technológia, Alfa Bratislava, 1986, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017	
Languages necessary to complete the course: slovaque language	
Notes:	

Past grade distribution					
Total number of evaluated students: 129					
A	B	C	D	E	FX
80,62	12,4	2,33	3,1	0,78	0,78
Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
Last change: 02.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b1/21	Course title: The Technologic Copy I.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 1.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Technological reproduction of the drawing: for students, the realization of a technological reproduction based on the original work of art is one of the ways to understand the construction of the work of art. Understanding of specific creative drawing processes in the form of observing technological and technical procedures, formal means of expression of the work. Technological reproduction in wood: the aim of the subject is to teach the student to recognize the most commonly used woods by the structure and appearance of the wood, to handle carving tools and to be able to prepare them for work, such as e.g. sharpening chisels, and using these tools to master carving techniques and wood carvings. Master casting techniques - making molds and castings.	
Course requirements: Technological reproduction of the drawing: during the semester, the students will prepare a set of sketches, in the form of which they can prove their ability and knowledge to continue working on making a technological reproduction in the next semester. Completion of the assignment of the project in the form of a finished technological reproduction and it's suitable adjustment at Summer Semestral Works Presentation. Technological copy in wood: participation in exercises and submission of practical exercises for evaluation. Scale of assessment (preliminary/final): ongoing evaluation of the implementation of independent work during the winter semester (preparation of the background, tests of drawing technique, other components of the preparatory phase 50% of works)assessment of independent work, preparatory sketches	
Learning outcomes: Technological reproduction of the drawing: the main educational output is practical familiarization with the basics of multi-colored drawing on paper. The determining artwork is a period drawing using three colors of drawing materials. The result of the work are sketches and the preparation of an underlay background of historical paper. Getting to know the way of drawing its technology and construction. Technological copy in wood:	

learning to work with basic carving tools as well as acquiring skills in working with wood.

Class syllabus:

Technological reproduction of the drawing:

the assignment consists of a practical preparatory phase and the actual realization of a technological reproduction of the drawing on historical paper. The model is a drawing by P.P. Rubens of your choice -

technique: construction of a drawing using three media (charcoal for drawing, brown chalk, white color).

Technological reproduction in wood:

getting to know different types of wood based on the sample book, getting to know the use of specific types of wood. Prepare the tools for the job yourself. Prepare the selected 2D model by drawing, model it in plastic materials (plasticine, wax, modeling clay, etc.), make a plaster, silicone mold. Carving of plant ornament - acanthus, scrolls, volutes and other motifs in various hardwoods according to the model.

As an alternative, the casting can be made in epoxy, plaster and other synthetic resins.

Recommended literature:

V. Volavka - Maliarsky rukopis.

The Primacy of Drawing - Deanna Petherbridge, Yale University Press, New Haven and London. IBAN 978-0-300-12646-4

Česká barokní kresba / Baroque drawing in bohemia - Pavel Preiss, Národní galerie v Praze 2006. ISBN 80-7035-345-7

Die grossen Meister der Zeichnung - ISBN 978-88-8117-676-2

Italská kresba 17. století - Milan Togner / Olomouc, ISBN 80-85227-72-X

Augustus C. Pugin: Pugin's Gothic Ornament: The Classic Sourcebook of Decorative Motifs with 100 Plates, Dover Publication 2000

Augustus C. Pugin: Pugin's Gothic Ornament: The Classic Sourcebook of Decorative Motifs with 100 Plates, Dover Publication 2000

Bohumil Teplý: O sochárskej reprodukcii, 1990, Bratislava, ISBN 80-08-00995-0; 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

C. B. Griesbach: Historic Ornament: A Pictorial Archive, Dover Publication 2000

Jacques Stella: Baroque Ornament and Design (Dover Pictorial Archive), Dover Publication 2000

Paul N. Hansluck: Manual of Traditional Woodcarving, Dover Publication 1978

Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987

Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 130

A	B	C	D	E	FX
16,92	65,38	15,38	0,77	1,54	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Ľuba Wehlend, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 19.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b2/21	Course title: The Technologic Copy II.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 2.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Technological reproduction of the drawing: for students, the realization of a technological reproduction based on the original work of art is one of the ways to understand the construction of the work of art. Understanding of specific creative drawing processes in the form of observing technological and technical procedures, formal means of expression of the work. Technological reproduction in wood: the aim of the subject is to teach the student to recognize the most commonly used woods by the structure and appearance of the wood, to handle carving tools and to be able to prepare them for work, such as e.g. sharpening chisels, and using these tools to master carving techniques and wood carvings. Master casting techniques - making molds and castings.	
Course requirements: Technological reproduction of the drawing: based on the works from the previous semester, the student will make a technological reproduction as part of the continuation of the assignment from the previous semester. Completion of the assignment of the project in the form of a finished technological reproduction and it's suitable adjustment at Summer Semestral Works Presentation. Technological copy in wood: participation in exercises and submission of practical exercises for evaluation. Scale of assessment (preliminary/final): continuous evaluation of the realization of independent workevaluation of the realization of independent workpresentation of tasks, defense before the department committee	
Learning outcomes: Technological reproduction of the drawing: the result of the work in this semester is the ability and skill to make a technological reproduction of a period drawing on historical paper. Technological reproduction in wood: learning to work with basic carving tools as well as acquiring skills in working with wood.	
Class syllabus:	

Technological reproduction of the drawing: the assignment consists of a practical preparatory phase and the actual realization of a technological reproduction of the drawing on historical paper. The model is mostly a drawing by P.P. Rubens of your choice - technique: construction of a drawing using three media (charcoal for drawing, brown chalk, white color). Technological reproduction in wood: getting to know different types of wood based on the sample book, getting to know the use of specific types of wood. Prepare the tools for the job yourself. Prepare the selected 2D model by drawing, model it in plastic materials (plasticine, wax, modeling clay, etc.), make a plaster, silicone mold. Carving of plant ornament - acanthus, scrolls, volutes and other motifs in various hardwoods according to the model. As an alternative, the casting can be made in epoxy, plaster and other synthetic resins.

Recommended literature:

V. Volavka - Maliarsky rukopis.
 The Primacy of Drawing - Deanna Petherbridge, Yale University Press, New Haven and London. IBAN 978-0-300-12646-4
 Česká barokní kresba / Baroque drawing in bohemia - Pavel Preiss, Národní galerie v Praze 2006. ISBN 80-7035-345-7
 Die grossen Meister der Zeichnung - ISBN 978-88-8117-676-2
 Italská kresba 17. století - Milan Tognier / Olomouc, ISBN 80-85227-72-X
 Augustus C. Pugin: Pugin's Gothic Ornament: The Classic Sourcebook of Decorative Motifs with 100 Plates, Dover Publication 2000 Augustus C. Pugin: Pugin's Gothic Ornament: The Classic Sourcebook of Decorative Motifs with 100 Plates, Dover Publication 2000 Bohumil Teplý: O sochárskej reprodukcii, 1990, Bratislava, ISBN 80-08-00995-0; Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946 Chapis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999 C. B. Griesbach: Historic Ornament: A Pictorial Archive, Dover Publication 2000 Jacques Stella: Baroque Ornament and Design (Dover Pictorial Archive), Dover Publication 2000 Paul N. Hanslück: Manual of Traditional Woodcarving, Dover Publication 1978 Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987 Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 128

A	B	C	D	E	FX
40,63	34,38	16,41	6,25	2,34	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Ján Sikoriak, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Ľuba Wehlend, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 02.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b3/21	Course title: The Technologic Copy III.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 3.	
Educational level: I.	
Prerequisites: KR/Teko.b1/21 - The Technologic Copy I. and KR/Teko.b2/21 - The Technologic Copy II.	
Recommended prerequisites: Technological copy for surface disciplines: Realization of a technological copy based on a reproduction (2nd year of bachelor's degree) or an original work of art as one of the ways of understanding works of art. Understanding specific creative painting processes in the form of observing technological, technical procedures and formal means of expression of the work. Through this creative study process, students become familiar with the specifics of painting expression from a specific stylistic historical period. Technological copy for plastic disciplines (in stone): the aim of the course is to teach the student to handle stone tools and to be able to prepare them for work, such as e.g. sharpening chisels, and using these tools to master a practical exercise - cutting a letter (inscription) into a stone plate using classic stonemasonry technique.	
Course requirements: Participation in exercises and submission of practical exercises for evaluation. Scale of assessment (preliminary/final): continuous evaluation of the realization of independent work evaluation of the realization of independent work presentation of tasks, defense before the department committee	
Learning outcomes: Technological copy for surface disciplines: Theoretical knowledge in historical painting techniques and basic manual skills tied to specific historical painting procedures. Familiarization with the materials, technical and technological procedures for the realization of a copy of the illumination on the original support - parchment. Technological copy in stone: Acquisition of theoretical knowledge and acquisition of basic skills with selected stone tools necessary for the classic technology of cutting writing into a stone support.	
Class syllabus: technological copy for surface disciplines: The assignment consists of theoretical preparation, i.e. familiarization with the technological, painting procedures of a certain period, or of a specific author, from the practical preparatory phase and the actual realization of the technological copy.	

During the 3rd and 4th semesters, students make a copy of the illumination on the original support - parchment according to the reproduced model. After a theoretical introduction to the issue of medieval illuminations, the materials used and the painterly construction of illuminations, preparatory tests of technological procedures are carried out. An illumination copy mostly consists of gilding and the use of the painting technique - egg tempera on a parchment base. The construction of a copy - Illumination, an illuminated manuscript consists of preparing the base and copying a page, followed by a sketch and color tests of pigments and types of gilding. Gilding can be realized by several methods for polish, garlic juice and others, then the painting itself is realized first in the background layers of the painting up to the final glazes. After the copy is made, it is adjusted to a cardboard mount.

Technological copy for plastic disciplines (in stone): theoretical familiarization with the procedure, materials and tools used when cutting letters into a stone base. Selection of the mat and its preparation, application of the layer for transcription of the font, selection of the type of font and its transcription on the mat, cutting of the font and final treatment - gilding/silvering - on the oil base.

Recommended literature:

Cennini, C.: Kniha umění středověku (Il Libro Dell' Arte), Praha 1947
 Hřebíčková, B.A.: Recepty starých mistrů, Computer press 2006
 Kiplik, D.I.: Technika malby, Orbis 1952
 Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004
 Losos, L.: Techniky malby, Pallas 1992
 Slánský, B.: Technika malby, Praha 1953
 Toroň, J.: Materiály a praktická technologie v malbě, Praha 1984
 Tóth, D.: Nemá kniha, afad press 2005
 Bohumil Teplý: O sochárskej reprodukcii, 1990, Bratislava, ISBN 80-08-00995-0;
 Vladimír Žikeš 1946 Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999
 Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 120

A	B	C	D	E	FX
65,0	30,83	4,17	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Ľuba Wehlend, ArtD., Mgr. Ján Sikoriak, Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 02.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b4/21	Course title: The Technologic Copy IV.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: Participation in exercises and submission of practical exercises for evaluation. Scale of assessment (preliminary/final): continuous evaluation of the realization of independent work evaluation of the realization of independent work presentation of tasks, defense before the department committee	
Learning outcomes: Technological copy for surface disciplines: Theoretical knowledge and manual skills tied to specific historical painting procedures acquired through thorough theoretical preparation and strict adherence to technological procedures and formal means of expression of the work. Through this creative study process, students become familiar with the specifics of materials and technological procedures that can be used in restoration practice. The result of realizing a technological copy with a basic painting technique is the irreplaceable acquisition of the ability to achieve any specific color by mixing pigments or painting agents. Technological copy in stone: Acquisition of theoretical knowledge and acquisition of basic skills with selected stone tools necessary for the classic technology of cutting writing into a stone support.	
Class syllabus: Technological copy for surface disciplines: The assignment consists of theoretical preparation, i.e. familiarization with the technological, painting procedures of a certain period, or of a specific author, from the practical preparatory phase and the actual realization of the technological copy. During the 3rd and 4th semesters, students make a copy of the illumination on parchment according to the reproduced model. After a theoretical introduction to the issue of medieval illuminations, the materials used and the painting construction of illuminations, preparatory tests of pigments and original recipes, technological procedures are carried out. A copy of the illumination mostly consists of gilding and the use of painting technique - tempera on a parchment base. Structure of construction of works: a/ preparation of the base-parchment, b/ realization of outline drawing, c/ preparation of gesso or bolus for gilding, d/ gilding of the fund of initials and illustrations with the use of original recipes / garlic juice, polished iron clay and others /e/ preparation of egg tempera and pigments, f/ actualization of brush painting on parchment, g/ final adjustment	

Technological copy for plastic disciplines (in stone): theoretical familiarization with the procedure, materials and tools used when cutting letters into a stone base. Selection of the mat and its preparation, application of the layer for transcription of the font, selection of the type of font and its transcription on the mat, cutting of the font and final treatment - gilding/silvering - on the oil base.

Recommended literature:

Cennini, C.: Kniha umění středověku (Il Libro Dell' Arte), Praha 1947
Hřebíčková, B.A.: Recepty starých mistrů, Computer press 2006
Kiplik, D.I.: Technika malby, Orbis 1952
Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004
Losos, L.: Techniky malby, Pallas 1992
Slánský, B.: Technika malby, Praha 1953
Toroň, J.: Materiály a praktická technologie v malbě, Praha 1984
Tóth, D.: Nemá kniha, afad press 2005
Koln im Mittelalter: Geheimnisse der Maler
Bohumil Teplý: O sochárskej reprodukcii, 1990, Bratislava, ISBN 80-08-00995-0;
Vladimír Žikeš 1946 Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999
Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 85

A	B	C	D	E	FX
76,47	14,12	5,88	3,53	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. Ján Sikoriak, doc. Mgr. art. Gabriel Strassner, akad. mal. Luba Wehlend, ArtD., Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 02.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b5/21	Course title: The Technologic Copy V.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 5.	
Educational level: I.	
Prerequisites: KR/Teko.b4/21 - The Technologic Copy IV. and KR/Teko.b3/21 - The Technologic Copy III.	
Recommended prerequisites: Technological reproduction for surface disciplines: For students, the realization of a technological reproduction according to the original work of art is one of the ways of understanding works of art. Understanding specific creative painting processes in the form of observing technological, technical procedures and formal means of expression of the work. Through this creative study process, students become familiar with the specifics of painting expression from a particular stylistic historical period. Technological reproduction for sculptural disciplines: based on the assignment of a technological reproduction according to the original work of art from the Gothic, Baroque periods to the present day, students master the basic principles of individual wood carving and stone sculpting techniques in a practical setting. The assignment consists of a practical exercise where, based on theory and technological procedures, the student goes through the solution of individual procedures as well as stylistic characteristics of the particular period. In the 5th-6th semester, the student realizes a material reproduction in the technique of carving in linden wood or in stone according to the template. At the same time, the student studies specialized literature specific to historical technologies, expanding his knowledge. To study this issue, the student also uses works of art restored directly in the studio. Subsequently, he uses this knowledge during the 7th-8th semester in the execution of the construction of ground layers and color layers of polychromy on a separately made reproduction.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of the subject Technological Reproduction III and IV. Scale of assessment (preliminary/final): ongoing evaluation of the realization of independent work during the winter semester (preparation of the ground, tests of painting technique, other components of the preparatory phase)evaluation of the realization of the technological reproduction	
Learning outcomes:	

Technological reproduction for surface disciplines:

A. Theoretical knowledge and manual skills tied to the historical painting technique of oil painting on a tonal ground. The subsequent realization of the technological reproduction itself is possible through good theoretical preparation, compliance with the technological procedures for the preparation of the boards, grounds, the analysis of the color of the original work, and the execution of technological tests.

B. Technological knowledge and practical realization of a copy of historical textile techniques.

Technological reproduction for sculptural disciplines:

learning basic carving procedures and practical skills when working with wood or stone itself, from model preparation to its realization using a pointing machine, pantograph.

Class syllabus:

Technological reproduction for surface disciplines:

A. The assignment consists of theoretical preparation, i.e. familiarization with the technological, painting procedures of a certain period, or of a specific author, from the practical preparatory phase and the actual realization of the technological reproduction. In the 5th and 6th semesters, students create a reproduction based on the original work of art focused on the painterly construction typical of oil painting from the Baroque period. Students will become familiar with the specifics of this historical painting technique through theory and practical painting tests. Part of the practical tests and preparatory work for the realization of the reproduction is the preparation of the canvas for the subframe, the selection of the most suitable recipe for the preparation of the ground applied to the canvas pad, and the preparation of the ground layer for the painting. Mostly, the layered construction of the painting is realized using the oil painting technique on a color-toned base. Reproduction according to the chosen model are made on the basis of long-term cooperation in the premises of SNG or GMB.

B. Techniques of weaving historical tapestries, gobelins.

Technological reproduction for sculptural disciplines

Individual program according to the selected model in the form of practical exercises - selection of the model, making a plaster cast of the selected model for making a reproduction. Theoretical study of technological issues. Realization of the reproduction: work with historical materials, technological procedures of the specific historical periods.

Recommended literature:

Cennini, C.: *Kniha umění středověku (Il Libro Dell' Arte)*, Praha 1947

Hřebíčková, B.A.: *Recepty starých mistrů*, Computer press 2006

Kiplik, D.I.: *Technika malby*, Orbis 1952

Kubička, R., Zelinger, J.: *Výkladový slovník*, Grada 2004

Losos, L.: *Techniky malby*, Pallas 1992

Slánský, B.: *Technika malby*, Praha 1953

Toroň, J.: *Materiály a praktická technologie v malbě*, Praha 1984

Tóth, D.: *Nemá kniha*, afad press 2005

Umenie reštaurovania, katalóg výstavy, Komora reštaurátorov, ORS 2000

Umenie reštaurovania II., katalóg výstavy, Komora reštaurátorov, ORS 2011

Bohumil Teplý: *O sochárskej reprodukcii*, 1990, Bratislava, ISBN 80-08-00995-0;

Paul N. Hansluc: *Manual of Traditional Woodcarving*, Dover Publication 1978

Theophilus: *The Various Arts (De diversis artibus)*, Clarendon Press, 1987

Václav Šedý: *technika sochařské práce v kameni a dřevě*, 1962, Praha;

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

<p>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-Guption 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. vydanie1998 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</p>					
<p>Languages necessary to complete the course: Slovak, knowledge of the English language is recommended for the study of literature</p>					
<p>Notes:</p>					
<p>Past grade distribution Total number of evaluated students: 115</p>					
A	B	C	D	E	FX
52,17	22,61	14,78	7,83	2,61	0,0
<p>Lecturers: akad. mal. Ľuba Wehlend, ArtD., prof. akad. mal. Boris Kvasnica, Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. Ján Sikoriak, doc. Mgr. art. Gabriel Strassner, Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová</p>					
<p>Last change: 10.11.2022</p>					
<p>Approved by: prof. akad. mal. Boris Kvasnica</p>					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b6/21	Course title: The Technologic Copy VI.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Recommended prerequisites: Technological reproduction for surface disciplines: for students, the realization of a technological reproduction according to the original work of art is one of the ways of understanding works of art. Understanding specific creative painting processes in the form of observing technological, technical procedures and formal means of expression of the work. Through this creative study process, students become familiar with the specifics of painting expression from a particular stylistic historical period. Technological reproduction for sculptural disciplines: based on the assignment of a technological reproduction according to the original work of art from the Gothic, Baroque periods to the present day, students master the basic principles of individual wood carving and stone sculpting techniques in a practical setting. The assignment consists of a practical exercise where, based on theory and technological procedures, the student goes through the solution of individual procedures as well as stylistic characteristics of the particular period. In the 5th-6th semester, the student realizes a material reproduction in the technique of carving in linden wood or in stone according to the template. At the same time, the student studies specialized literature specific to historical technologies, expanding his knowledge. To study this issue, the student also uses works of art restored directly in the studio. Subsequently, he uses this knowledge during the 7th-8th semester in the execution of the construction of ground layers and color layers of polychromy on a separately made reproduction.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of the subject Technological reproduction for surface disciplines V./ Technological reproduction for sculptural disciplines V., preparatory of theoretical and practical part. Scale of assessment (preliminary/final): continuous evaluation of the implementation of independent work during the semesterevaluation of the implementation of the technological reproduction	
Learning outcomes: Technological reproduction for surface disciplines:	

A. Creative study process - the realization of a technological reproduction using the historical painting technique of a layered oil painting on a colored ground and a canvas board will allow students to become familiar with the specifics of materials and technological procedures that can be used in restoration practice. The result of realizing a technological reproduction with an important historical painting technique is an understanding of the construction of historical works of art realized by identical technological procedures. The acquired knowledge about historical painting procedures, used materials and their application are necessary and usable in restoration practice.

B. Technological knowledge and practical realization of a copy of historical textile techniques.

Technological reproduction for sculptural disciplines:

learning basic carving procedures and practical skills when working with wood or stone itself, from the preparation of the model to its realization using a pointing machine, pantograph.

The students will be able to apply the acquired skills and knowledge in their restoration practice.

Class syllabus:

Technological reproduction for surface disciplines:

A. The assignment consists of theoretical preparation, i.e. familiarization with the technological, painting procedures of a certain period, or of a specific author, from the practical preparatory phase and the actual realization of the technological reproduction. In the 5th and 6th semesters, students create a reproduction based on the original work of art focused on the painterly construction typical of oil painting from the Baroque period. Students will become familiar with the specifics of this historical painting technique through theory and practical painting tests. Part of the practical tests and preparatory work for the realization of the reproduction is the preparation of the canvas for the subframe, the selection of the most suitable recipe for the preparation of the ground applied to the canvas pad, and the preparation of the ground layer for the painting. Mostly, the layered construction of the painting is realized using the oil painting technique on a color-toned base. Reproduction according to the chosen model are made on the basis of long-term cooperation in the premises of SNG or GMB.

B. Continuation on the assignment from the previous semester - on a selected historical textile - tapestry. The whole or a selection of detail (min 20x20 cm) for the realization of the copy.

-study of the technique, technology and production of the selected design

- realisation of the copy and completion of the assignment

Technological reproduction for sculptural disciplines

Individual program according to the selected model in the form of practical exercises - selection of the model, making a plaster cast of the selected model for making a reproduction. Theoretical study of technological issues. Realization of the reproduction: work with historical materials, technological procedures of the specific historical periods.

Recommended literature:

Cennini, C.: *Kniha umění středověku (Il Libro Dell' Arte)*, Praha 1947

Hřebíčková, B.A.: *Recepty starých mistrů*, Computer press 2006

Kiplik, D.I.: *Technika malby*, Orbis 1952

Kubička, R., Zelinger, J.: *Výkladový slovník*, Grada 2004

Losos, L.: *Techniky malby*, Pallas 1992

Slánský, B.: *Technika malby*, Praha 1953

Toroň, J.: *Materiály a praktická technologie v malbě*, Praha 1984

Tóth, D.: *Nemá kniha*, afad press 2005

Umenie reštaurovania, katalóg výstavy, Komora reštaurátorov, ORS 2000

Umenie reštaurovania II., katalóg výstavy, Komora reštaurátorov, ORS 2011

Bohumil Teplý: *O sochárskej reprodukcii*, 1990, Bratislava, ISBN 80-08-00995-0;

Paul N. Hansluc: *Manual of Traditional Woodcarving*, Dover Publication 1978

Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987
 Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;
 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

Languages necessary to complete the course:

SK - Slovak language, English language is recommended for studying literature

Notes:

Past grade distribution

Total number of evaluated students: 116

A	B	C	D	E	FX
54,31	21,55	13,79	8,62	1,72	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, akad. mal. Ľuba Wehlend, ArtD., Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. Ján Sikoriak, doc. Mgr. art. Gabriel Strassner, Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 30.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b7/21	Course title: The Technologic Copy VII.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 7.	
Educational level: I.	
Prerequisites: KR/Teko.b6/21 - The Technologic Copy VI. and KR/Teko.b5/21 - The Technologic Copy V.	
Recommended prerequisites: Technological reproduction for surface disciplines: realization of a technological reproduction according to the original work of art as one of the ways of understanding works of art. Understanding specific creative painting processes in the form of observing technological, technical procedures and formal means of expression of the work. Through this creative study process, students become familiar with the specifics of painting expression from a specific historical period. Technological reproduction for sculptural disciplines: based on the assignment of a technological reproduction according to the original artwork reproduction from the Gothic, Baroque to the present day, students learn the basic principles of individual carving and stone carving techniques in a practical exercise. The assignment consists of a practical training where, based on theory and technological procedures, the student goes through the solution of individual procedures as well as stylistic characteristics of the specific historical period and material. The student realizes a material reproduction in the technique of carving in linden wood or stone sculpting according to the template. At the same time, the student studies specialized literature specific to historical technologies, expanding his knowledge. To study this issue, the student also uses historical artworks restored directly in the studio. If the student completed a technological reproduction already during the 5th and 6th semester, he can use this knowledge and implement the construction of ground layers and color layers of polychromy on the created reproduction. For this work, during the semester, he will prepare tests for polychromy, gilding, and silvering.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of the subject Technological Reproduction for Surface/Sculptural Disciplines V., VI..	
Learning outcomes: Technological reproduction for surface disciplines:	

A. Knowledge and skills related to the historical painting technique of egg tempera on a chalk ground, a wooden carrier acquired through precise theoretical preparation, following the technological procedures for the preparation of the board, ground, analyzing the color of the original work and carrying out technological tests of the painting layer.

B. Technological knowledge and practical realization of a copy of historical textile techniques.

Technological reproduction for sculptural disciplines:

by completing the subject, the student is able to independently master the creation of a technologically accurate carving reproduction in linden wood with polychromy or a reproduction in stone according to the original model. Student masters the techniques of casting and preparing the model for subsequent carving using a pointing machine. According to the original model, student is able to reconstruct the original polychromy on his reproduction using classic technological procedures.

Class syllabus:

Technological reproduction for surface disciplines:

A. The assignment consists of theoretical preparation, i.e. familiarization with the technological, painting procedures of a certain period, from the practical preparatory phase and the realization of the technological reproduction itself. In the 7th and 8th semesters, the assignment is focused on making a reproduction of a panel painting using the historical painting technique of egg tempera on a chalk ground on a wooden panel. Part of the assignment is theoretical familiarization with the specifics of this historical painting technique, with practical tests of the entire range of technological procedures related to this painting technique. The assignment also includes a tonal drawing study of the chosen model. Students adjust the wooden panel, prepare the ground needed under the layer of painting. If gilding or silver plating is also part of the composition of the chosen historical artwork, the students also study this historical technique in detail. The painting as part of the composition is realized using the historical painting technique of egg tempera and its variations with different modified adhesives. Reproductions according to the chosen original artworks are made in the premises of SNG or GMB.

B. Technique of embroidery- needle painting.

Technological reproduction for sculptural disciplines:

individual program: selection of an original artwork in the form of practical exercises - realization of a reproduction according to the selected original, possibly with surface finish of polychromy: work with material, technological procedure

Recommended literature:

Cennini, C.: Kniha umění středověku (Il Libro Dell' Arte), Praha 1947

Hřebíčková, B.A.: Recepty starých mistrů, Computer press 2006

Kiplik, D.I.: Technika malby, Orbis 1952

Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004

Losos, L.: Techniky malby, Pallas 1992

Slánský, B.: Technika malby, Praha 1953

Toroň, J.: Materiály a praktická technologie v malbě, Praha 1984

Tóth, D.: Nemá kniha, afad press 2005

Umenie reštaurovania, katalóg výstavy, Komora reštaurátorov, ORS 2000

Umenie reštaurovania II., katalóg výstavy, Komora reštaurátorov, ORS 2011

Bohumil Teplý: O sochárskej reprodukcii, 1990, Bratislava, ISBN 80-08-00995-0;

Paul N. Hansluck: Manual of Traditional Woodcarving, Dover Publication 1978

Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987

Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;

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-Guipill 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

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 109

A	B	C	D	E	FX
51,38	26,61	15,6	4,59	1,83	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, akad. mal. Ľuba Wehlend, ArtD., Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. Ján Sikoriak, doc. Mgr. art. Gabriel Strassner, Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 30.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Teko.b8/21	Course title: The Technologic Copy VIII.
Educational activities: Type of activities: Practical Number of hours: per week: 4 per level/semester: 48 Form of the course: present	
Number of credits: 4	
Recommended semester: 8.	
Educational level: I.	
Prerequisites: KR/Teko.b7/21 - The Technologic Copy VII.	
Recommended prerequisites: Technological reproduction for surface disciplines: realization of a technological reproduction according to the original work of art as one of the ways of understanding works of art. Understanding specific creative painting processes in the form of observing technological, technical procedures and formal means of expression of the work. Through this creative study process, students become familiar with the specifics of painting expression from a specific historical period. Technological reproduction for sculptural disciplines: based on the assignment of a technological reproduction according to the original artwork reproduction from the Gothic, Baroque to the present day, students learn the basic principles of individual carving and stone carving techniques in a practical exercise. The assignment consists of a practical training where, based on theory and technological procedures, the student goes through the solution of individual procedures as well as stylistic characteristics of the specific historical period and material. The student realizes a material reproduction in the technique of carving in linden wood or stone sculpting according to the template. At the same time, the student studies specialized literature specific to historical technologies, expanding his knowledge. To study this issue, the student also uses historical artworks restored directly in the studio. If the student completed a technological reproduction already during the 5th and 6th semester, he can use this knowledge and implement the construction of ground layers and color layers of polychromy on the created reproduction. For this work, during the semester, he will prepare tests for polychromy, gilding, and silvering.	
Course requirements: Completion of the subject Technological Reproduction for Surface/Sculptural Disciplines VII. Scale of assessment (preliminary/final): continuous evaluation of the implementation of independent work during the semesterevaluation of the realization of the technological reproduction	
Learning outcomes: Technological reproduction for surface disciplines: A. The realization of a technological reproduction using the historical painting technique of egg tempera on a chalk ground, a wooden panel, including gilding, will allow students to become familiar with the specifics of materials and technological procedures that can be used in restoration	

practice. The result of realizing a technological reproduction with an important historical painting technique is an understanding of the construction of historical artworks realized by identical technological procedures. Acquired knowledge about historical painting procedures, used materials and their applying are an integral part of the restoration practice.

B. Technological knowledge and practical realization of a copy of historical textile techniques.

Technological reproduction for sculptural disciplines: by completing the subject, the student is able to independently master the creation of a technologically accurate carving reproduction in linden wood with polychromy or a reproduction in stone according to the original model. Student masters the techniques of casting and preparing the model for subsequent carving using a pointing machine. According to the original model, student is able to reconstruct the original polychromy on his reproduction using classic technological procedures.

Class syllabus:

Technological reproduction for surface disciplines:

A. The assignment consists of theoretical preparation, i.e. familiarization with the technological, painting procedures of a certain period, from the practical preparatory phase and the realization of the technological reproduction itself. In the 7th and 8th semesters, the assignment is focused on making a reproduction of a panel painting using the historical painting technique of egg tempera on a chalk ground on a wooden panel. Part of the assignment is theoretical familiarization with the specifics of this historical painting technique, with practical tests of the entire range of technological procedures related to this painting technique. The assignment also includes a tonal drawing study of the chosen model. Students adjust the wooden panel, prepare the ground needed under the layer of painting. If gilding or silver plating is also part of the composition of the chosen historical artwork, the students also study this historical technique in detail. The painting as part of the composition is realized using the historical painting technique of egg tempera and its variations with different modified adhesives. Reproductions according to the chosen original artworks are made in the premises of SNG or GMB.

B. Continuing on an assignment from the previous semester, on a copy of a selected historical textile - needle painting embroidery. Whole or selection of detail (min 20x20 cm).

-study of technique, technology

- realization of the copy and completion of the assignment

Technological reproduction for sculptural disciplines:

individual program: selection of an original artwork in the form of practical exercises - realization of a reproduction according to the selected original, possibly with surface finish of polychromy: work with identical materials as were used on the original artwork template, technological procedure identical to the procedure used in the creation of the historical template.

Recommended literature:

Cennini, C.: *Kniha umění středověku (Il Libro Dell' Arte)*, Praha 1947

Hřebíčková, B.A.: *Recepty starých mistrů*, Computer press 2006

Kiplik, D.I.: *Technika malby*, Orbis 1952

Kubička, R., Zelinger, J.: *Výkladový slovník*, Grada 2004

Losos, L.: *Techniky malby*, Pallas 1992

Slánský, B.: *Technika malby*, Praha 1953

Toroň, J.: *Materiály a praktická technologie v malbě*, Praha 1984

Tóth, D.: *Nemá kniha*, afad press 2005

Umenie reštaurovania, katalóg výstavy, Komora reštaurátorov, ORS 2000

Umenie reštaurovania II., katalóg výstavy, Komora reštaurátorov, ORS 2011

Bohumil Teplý: *O sochárskej reprodukcii*, 1990, Bratislava, ISBN 80-08-00995-0;

Paul N. Hansluc: *Manual of Traditional Woodcarving*, Dover Publication 1978

Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987
 Václav Šedý: technika sochařské práce v kameni a dřevě, 1962, Praha;
 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

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 103

A	B	C	D	E	FX
53,4	19,42	18,45	4,85	3,88	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, akad. mal. Ľuba Wehlend, ArtD., Mgr. Mgr. art. Ivan Pilný, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. Ján Sikoriak, doc. Mgr. art. Gabriel Strassner, Mgr. art. Barbora Němečková, ArtD., Mgr. art. Dušana Ondreková, ArtD., Mgr. art. Martina Šottová

Last change: 30.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTT/Ttmv.b1/21	Course title: Theory of Textiles Materials and Textures
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5., 7.	
Educational level: I.	
Prerequisites:	
Course requirements: For the semester, active participation, completed practical exercises and a presentation on a pre-agreed topic related to the implemented textile techniques are evaluated. To obtain grade A, at least 75 points are required, to obtain grade B at least 70 points, to obtain grade C at least 65 points, to obtain grade D at least 60 points, and to obtain grade E at least 55 points.	
Learning outcomes: The student knows the division of textile materials and their properties. The student learns about basic weaves and more complex weaves. The student knows the basic division of jacquard fabrics and their brief characteristics, method of plotting. He/she has carried out the analysis of the bobbin weave, simple jacquard weave. Has mastered the basics of ballast knitting, nomenclature, basic weaves.	
Class syllabus: 1. Plant fibres: flax and hemp 2. Plant fibres: cotton, ramie, bamboo 3. Animal fibres: wool, alpaca 4. Animal fibres: silk, animal hair 5. Marking yarns, twists 6. Handlooms, sheet looms and jacquard looms, their division, individual parts and specifics 7. Basic weaving weaves, their drawing, preparation of pattern paper 8. Derived weaves 9. Simple jacquard weaves 10. Plotting and reading weaves on pattern paper 11. Warping, preparation of looms for warping, selection and calculation of material needed for warping	
Recommended literature: Dufek J.: Vázby listových tkanín Bednár V., Svatoš S.: Vázby a rozborů tkanín I., Alfa Bratislava, 1991 Pařík A.: Ruční tkaní, Praha 1948 Šebová H., Fulmek R.: Textilná technológia, Alfa Bratislava, 1986 DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, GEIER A.: A history of textile art, Rizzoli Intl Pubns 1982, An encyclopedia of textiles: https://archive.org/details/cu31924052382714/mode/2up	

Languages necessary to complete the course: slovak language					
Notes:					
Past grade distribution Total number of evaluated students: 38					
A	B	C	D	E	FX
76,32	10,53	7,89	5,26	0,0	0,0
Lecturers: Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
Last change: 03.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KAT/Uppm.b5/19	Course title: Urbanism – Projects for the City I.
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: 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.	
Learning outcomes: 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"> - 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 	
Class syllabus: 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. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KAT/Uppm.b6/19	Course title: Urbanism – Projects for the City II.
Educational activities: Type of activities: Seminar Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 2	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: 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	
Learning outcomes: 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	
Class syllabus: 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					
Recommended literature:					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 35					
A	B	C	D	E	FX
68,57	22,86	8,57	0,0	0,0	0,0
Lecturers: doc. Mgr. art. Vít Halada, ArtD.					
Last change: 05.12.2022					
Approved by: prof. akad. mal. Boris Kvasnica					

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KG/Vegr.b2-8/16		Course title: Vector graphics (Illustrator)			
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present					
Number of credits: 3					
Recommended semester: 2., 4., 6., 8.					
Educational level: I.					
Prerequisites:					
Course requirements: — active participation (the subject is taught in the form of an intensive workshop) — mastering assigned tasks					
Learning outcomes: 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.					
Class syllabus: — 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					
Recommended literature: (http://help.adobe.com/archive/en/illustrator/cs6/illustrator_reference.pdf) https://helpx.adobe.com/pdf/illustrator_reference.pdf					
Languages necessary to complete the course:					
Notes: The course capacity is limited to 10 students. The course is offered only in the summer semester.					
Past grade distribution Total number of evaluated students: 68					
A	B	C	D	E	FX
76,47	2,94	1,47	1,47	0,0	17,65
Lecturers: Mgr. art. Zuzana Šebelová					

Last change: 26.10.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Dost.b4/16	Course title: Work Placement
Educational activities: Type of activities: Practical Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 4.	
Educational level: I.	
Prerequisites:	
Course requirements: The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be awarded only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
Learning outcomes: Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside of 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 community work 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.	
Class syllabus: The matter 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.	
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.	
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
100,0	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.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Dost.b5/16	Course title: Work Placement
Educational activities: Type of activities: Practical Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 5.	
Educational level: I.	
Prerequisites:	
Course requirements: The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be awarded only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
Learning outcomes: Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside of 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 community work 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.	
Class syllabus: The matter 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.	
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.	
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
100,0	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.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Dost.b6/16	Course title: Work Placement
Educational activities: Type of activities: Practical Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 6.	
Educational level: I.	
Prerequisites:	
Course requirements: The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be awarded only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
Learning outcomes: Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside of 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 community work 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.	
Class syllabus: The matter 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.	
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.	
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
100,0	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.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Dost.b7/16	Course title: Work Placement
Educational activities: Type of activities: Practical Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 7.	
Educational level: I.	
Prerequisites:	
Course requirements: The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be awarded only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
Learning outcomes: Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside of 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 community work 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.	
Class syllabus: The matter 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.	
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.	
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
100,0	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.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KR/Dost.b8/16	Course title: Work Placement
Educational activities: Type of activities: Practical Number of hours: per week: 5 per level/semester: 60 Form of the course: present	
Number of credits: 5	
Recommended semester: 8.	
Educational level: I.	
Prerequisites:	
Course requirements: The additional work placement is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be awarded only after an evaluation report has been submitted. The evaluation report must include confirmation of the time commitment to recognize the work placement.	
Learning outcomes: Enhanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside of 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 community work 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.	
Class syllabus: The matter 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.	
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.	
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
100,0	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.

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KR/Prst.b6/16		Course title: Work Placement			
Educational activities: Type of activities: Practical Number of hours: per week: 20 per level/semester: 240 Form of the course: present					
Number of credits: 20					
Recommended semester: 6.					
Educational level: I.					
Prerequisites:					
Course requirements: Credits and grades will only be awarded by the head of the studio 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 / a 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.					
Learning outcomes: 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.					
Class syllabus: The matter 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.					
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.					
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.					
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. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Ľuba Wehlend, ArtD., prof. akad. mal. Boris Kvasnica

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KR/Prst.b7/16		Course title: Work Placement			
Educational activities: Type of activities: Practical Number of hours: per week: 20 per level/semester: 240 Form of the course: present					
Number of credits: 20					
Recommended semester: 7.					
Educational level: I.					
Prerequisites:					
Course requirements: Credits and grades will only be awarded by the head of the studio 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 / a 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.					
Learning outcomes: 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.					
Class syllabus: The matter 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.					
Recommended literature: The scientific literature and the reading list is part of the assignment for the specific internship, given its goals, objectives and focus.					
Languages necessary to complete the course: To be determined by the relevant institution, organisation, etc., where the work placement will take place.					
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: Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., doc. Mgr. art. Gabriel Strassner, akad. mal. Ľuba Wehlend, ArtD., prof. akad. mal. Boris Kvasnica

Last change: 08.11.2022

Approved by: prof. akad. mal. Boris Kvasnica