

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.m1/11		Course title: Additional Studio - 2nd level			
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: 1.					
Educational level: II.					
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: The two-year diploma program (Mgr. arch.) deals with advanced forms of research, design practices and speculative thinking. Students improve their research skills while implementing and solving tasks coming from a wider portfolio of topics given by the head of the studio and creating proposals at the level of architectural practice. They continue to improve their skills not only as designers, but also refine ways to individually formulate their own academic programs that they will carry into their future professional careers.					
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: 2					
A	B	C	D	E	FX
50,0	0,0	0,0	0,0	50,0	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.m2/11		Course title: Additional Studio - 2nd level			
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: 2.					
Educational level: II.					
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: The two-year diploma program (Mgr. arch.) deals with advanced forms of research, design practices and speculative thinking. Students improve their research skills while implementing and solving tasks coming from a wider portfolio of topics given by the head of the studio and creating proposals at the level of architectural practice. They continue to improve their skills not only as designers, but also refine ways to individually formulate their own academic programs that they will carry into their future professional careers.					
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	0,0	0,0	100,0
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: 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.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
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 implements a complex approach to the design process, such as problem analysis, design concept, final processing supported by visual and textual presentation. He understands unity content and form with an emphasis on the semantic statement. It reflects a wider range of problems within the framework social and ecological commitment. Understands the cultural and ethnic context. Performs critical analysis.	
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 choose the areas of problems individually. For this, extended knowledge about studies is used socio-scientific disciplines in the context of the current state of design. The emphasis is on independent creative approach, analysis, conceptualization, experiment. When implementing projects, it is expected to use technologies from a professional environment. 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
66,67	33,33	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.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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 implements a complex approach to the design process, such as problem analysis, design concept, final processing supported by visual and textual presentation. He understands unity content and form with an emphasis on the semantic statement. It reflects a wider range of problems within the framework social and ecological commitment. Understands the cultural and ethnic context. Performs critical analysis.	
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 choose the areas of problems individually. For this, extended knowledge about studies is used socio-scientific disciplines in the context of the current state of design. The emphasis is on independent creative approach, analysis, conceptualization, experiment. When implementing projects, it is expected to use technologies from a professional environment. 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: 5					
A	B	C	D	E	FX
100,0	0,0	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.m1/22	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
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: PDU/DaDu.m2/22	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: The goal is to direct students to individual creative thinking in artistic creation with the ability to control the specifics and principles of the photographic image, with possible media connection. The intention is to provide students with space for the development of personal skills in artistic creation, including practical, theoretical and philosophical background.	
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 practically tries to master the specific principles of the photographic medium and develops individual creative thinking in artistic creation in combination with experience from other media. The outputs are practical, implemented individual projects.	
Class syllabus: 1. Individual student projects with the aim of achieving the highest possible content and visual quality of works and clarifying one's own author's goals and programs in line with the concept of the chosen studio. 3. Analysis of one's own work development in broader cultural and social aspects. 4. Theoretical and philosophical analysis of students' individual works and topics.	
Recommended literature: Čísař, K.: "What is photography?", Hermann a synové, Prague 2004 Petříček, M.: "Thinking with images", Hermann a synové, Prague 2009 Berger, J.: "On view", Agite/fra, Prague 2009 Ritchin, F.: "In our own image", RR Donnelley and Sons Company, 1999 Mitchell, W., J.: "The reconfigured Eye, Visual Truth in the Post-photographic era", The Mit Press, London 1994 Lipkin, J.: "Photography Reborn", Abrams, New York, 2005	

Ritchin, F.: "After photography", W.W. Norton and Company, Inc., 2009
Well, L.: "Photography and Critical Introduction, Routledge 2009

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	50,0	25,0	0,0	0,0	25,0

Lecturers: prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

Last change: 07.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/DaFm.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: The main goal is to direct students to individual creative thinking in artistic creation with the ability to control the specifics and principles of the photographic image, with possible media connection. The intention is to provide students with space for the development of personal skills in artistic creation, including practical, theoretical and philosophical background.	
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 practically tries to master the specific principles of the photographic medium and develops individual creative thinking in artistic creation in combination with experience from other media. The outputs are practical, implemented individual projects.	
Class syllabus: 1. Individual student projects with the aim of achieving the highest possible content and visual quality of works and clarifying one's own author's goals and programs in line with the concept of the chosen studio. 3. Analysis of one's own work development in broader cultural and social aspects. 4. Theoretical and philosophical analysis of students' individual works and topics.	
Recommended literature: Čísař, K.: "What is photography?", Hermann a synové, Prague 2004 Petříček, M.: "Thinking with images", Hermann a synové, Prague 2009 Berger, J.: "On view", Agite/fra, Prague 2009 Ritchin, F.: "In our own image", RR Donnelley and Sons Company, 1999 Mitchell, W., J.: "The reconfigured Eye, Visual Truth in the Post-photographic era", The Mit Press, London 1994 Lipkin, J.: "Photography Reborn", Abrams, New York, 2005	

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	100,0	0,0	0,0	0,0	0,0
Lecturers: prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.					
Last change: 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.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Prior studies, knowledge level and skills are primarily taken into account when being admitted to the Additional Studio course. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. - knowledge of graphic media technology is a prerequisite. -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 study in this semester prepares the student as a whole to, through self-reflection of the previous studies, his abilities, knowledge and skills, determine, re-evaluate, develop his priorities for the direction of creation, resources and impulses in terms of graphic thinking. Practical outputs of collective tasks (zines, author's books, comics, street art, artistic web projects and projects focused on the application of illustration in the digital space), these outputs must meet the laboratory character with an emphasis on the creation of research and other research material.	
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 examination of the boundary positions of the visual language of illustration itself and its author's form (e.g. comics, street art author's book, author's zine) with a focus on self-publishing and DIY methods. - In Mgr. degree of study in L.i. in terms of content, we are focusing more on more exclusive laboratory work with starting points with global social themes, in connection with the starting points of contemporary humanities in the area of illustration and graphics. - In Mgr. degree of study in L.i. we also critically examine students' personal artistic strategies with the intention of creating space for a certain re-evaluation of their own proven procedures and forms towards greater openness and critical thinking in the broader contexts of illustration and free creation.	

- We are exploring the possibilities of creating platforms for the application of individual and collective author projects in the segment of author's book, zine, comic, etc. from the laboratory processing with classical printing procedures and forms to the overlaps in the digital communication space.
- If the student chooses to study at L.i. in the following semester, we are also focusing on the investigation of possible starting points leading to processing in the final diploma project, but by sounding out possible unrealized projects or intentions of the student in the field of his/her own work so far with a connection to the main goal of the subject.

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

Languages necessary to complete the course:

Slovak, (English language is recommended - for the needs of studying foreign professional literature and other sources)

Notes:

Past grade distribution

Total number of evaluated students: 8

A	B	C	D	E	FX
62,5	25,0	0,0	12,5	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.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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. - knowledge of graphic media technology is a prerequisite. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio). Scale of assessment (preliminary/final): The interim evaluation takes place orally during consultations with the subject teacher and is reflected in the final evaluation of the department committee during the student's defenses.	
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 Michálek, O. Magic of printing, graphic technique and printing technology. B&P Publishing, z.ú. 2016. 276 p. EAN 9788074850981	
Languages necessary to complete the course: Slovak language	

Notes:					
Past grade distribution Total number of evaluated students: 6					
A	B	C	D	E	FX
66,67	16,67	0,0	0,0	0,0	16,67
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: KIM/DaIm.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
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 visuality and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

Recommended literature:

Arendt, Baudrillard, Barthes, Benjamin, Bourdieu, Danto, Deleuze, Derrida, Eco, Foucault, Fukuyama, Chomsky, Badiou

<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 and english

Notes:

Past grade distribution

Total number of evaluated students: 10

A	B	C	D	E	FX
40,0	20,0	10,0	0,0	30,0	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., doc. Mgr. art. Jana Hojstříčová, 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.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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 visuality and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

Recommended literature:

Arendt, Baudrillard, Barthes, Benjamin, Bourdieu, Danto, Deleuze, Derrida, Eco, Foucault, Fukuyama, Chomsky, Badiou

<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: 10

A	B	C	D	E	FX
80,0	10,0	10,0	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: 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.m1/11		Course title: Additional Studio - 2nd level			
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: 1.					
Educational level: II.					
Prerequisites:					
Course requirements: Attendance of at least 75% unless the teacher determines otherwise in accordance with the study regulations					
Learning outcomes: The student is able to apply the acquired experience to further artistic research.					
Class syllabus: The content of the supplementary studio is defined in adjacent alternation to the major field of study and may include specific direction in the student's art program. Particularly in the case of a complementary studio in alternation to another field of study, equivalent parameters for its completion should be considered at the outset, which is the full responsibility of the teacher of the complementary studio.					
Recommended literature: Literature is related to a specific issue and is suggested in communication with the educator					
Languages necessary to complete the course: slovak					
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. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Černušák, 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.m2/11		Course title: Additional Studio - 2nd level			
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: 2.					
Educational level: II.					
Prerequisites:					
Course requirements: Attendance of at least 75% unless the teacher determines otherwise in accordance with the study regulations					
Learning outcomes: The student is able to apply the acquired experience to further artistic research.					
Class syllabus: The content of the supplementary studio is defined in adjacent alternation to the major field of study and may include specific direction in the student's art program. Particularly in the case of a complementary studio in alternation to another field of study, equivalent parameters for its completion should be considered at the outset, which is the full responsibility of the teacher of the complementary studio.					
Recommended literature: Literature is related to a specific issue and is suggested in communication with the educator.					
Languages necessary to complete the course: slovak					
Notes:					
Past grade distribution Total number of evaluated students: 6					
A	B	C	D	E	FX
66,67	0,0	0,0	33,33	0,0	0,0
Lecturers: prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Černušák, 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.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
Prerequisites:	
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 návštěvníků 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., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 10. Brandi, C, Teorie resturování, Kutná Hora 2000

C.

Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002
Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984
Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984
Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000
Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980
Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946
Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999
Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000
Eipper, Paul, Bernard: Handbuch der Oberflächereinigung
Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
Horie, C. V.: Materials of conservation
Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006
Kiplik, D. I.: Technika Malby
Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag
Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004
Losos, L.: Pozlacovačské materiály II, Praha 1987
Losos, L.: Pozlacování a polychromie, Grada 2005
Losos, L.; Lux, V.: Pozlacování II., Praha 1987
Losos, L.; Lux, V.: Pozlacování III., Praha 1988
Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006
Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,
Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005
Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994
Rusina, Ivan: 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
 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-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. 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: 11

A	B	C	D	E	FX
54,55	18,18	18,18	9,09	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., akad. mal. Ľuba Wehlend, ArtD., Mgr. art. Kittí 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: KR/DaRt.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: Completion of Bachelor Degree at the Department of Conservation and Restoration.	
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 Gemalder 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

C.

Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002
 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984
 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984
 Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000
 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980
 Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946
 Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999
 Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000
 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung
 Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
 Horie, C. V.: Materials of conservation
 Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006
 Kiplik, D. I.: Technika Malby
 Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag
 Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004
 Losos, L.: Pozlacovačské materiály II, Praha 1987
 Losos, L.: Pozlacování a polychromie, Grada 2005
 Losos, L.; Lux, V.: Pozlacování II., Praha 1987
 Losos, L.; Lux, V.: Pozlacování III., Praha 1988
 Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006
 Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,
 Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005
 Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994
 Rusina, Ivan: 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

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
88,89	11,11	0,0	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, 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.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
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 Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Ruthenian Dawn: 20th century Judith Collins: Sculpture Today J. Geržová: Dictionary of world and Slovak visual arts of the second half of the 20th century. Rosalind E. Krauss: Passages in modern sculpture Paul Schimmel: OBJECTIVES: The New Sculpture	

A. M. Hammacher: The evolution of modern sculpture Aumont: Painting Thomson: how to sell a stuffed shark for \$12 million Tucker: The language of sculpture Messer, Hendrich: How to look at sculptures + according to the current assignment					
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	0,0	0,0	50,0	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.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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: Through a current topic, draw attention to oneself, to current topics in social events both domestically and internationally. Monitoring current trends and orientation in the given issue. The given topic enables the release of the listener's creative potential. Fulfilling the goal of the subject in the form of current, most up-to-date trends in visual arts /sculpture, object, installation, land art, intermedia, etc./ <ol style="list-style-type: none"> 1. assignment of the topic and subsequent discussion 2. search and solution of inspiration, creation of research 3. drawings, sketches, models 4. material tests 5. final project - sculpture, object, installation of a smaller scale and its inclusion in the context of visual arts 	

6. preparation of the defense6. preparation of the defense

Recommended literature:

monographs of artists

catalogs for exhibitions

Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture

Ruthenian Dawn: 20th century

Judith Collins: Sculpture Today

J. Geržová: Dictionary of world and Slovak visual arts of the second half of the 20th century.

Rosalind E. Krauss: Passages in modern sculpture

Paul Schimmel: OBJECTIVES: The New Sculpture

A. M. Hammacher: The evolution of modern sculpture

Aumont: Painting

Thomson: how to sell a stuffed shark for \$12 million

Tucker: The language of sculpture

Messer, Hendrich: How to look at sculptures

+ according to the current assignment

Languages necessary to complete the course:

Slovak and English

Notes:

Past grade distribution

Total number of evaluated students: 5

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: KTT/DaTt.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
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 or English language,

Notes:

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. 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.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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 or English language

Notes:

Past grade distribution

Total number of evaluated students: 10

A	B	C	D	E	FX
30,0	40,0	10,0	20,0	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.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: Work during the completion of the additional studio presupposes personal ambitions of studying not only theory, but also practical craft procedures. It means successful completion of subjects in the student's home studio.	
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. Scale of assessment (preliminary/final): The assessment is based on the internal regulation of VŠVU, the work is defended before the department committee with internal teachers of the department, which includes an external member. It is rated by weight expressed alphabetically from A to FX	
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. Knowledge: basic knowledge of the medium of the studio. Skills: being able to grasp the given issue both theoretically and practically.	

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. Lecture on a specific topic to teachers
4. drawing preparation
5. Implementation of models.
6. Realization of the final work.

Recommended literature:

ATELIER S+M+L_XL - METAL AND JEWELRY:

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, 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

CERAMICS ATELIER:

Pravoslav Rada: Techniques of ceramics, Pallas, 1996. ISBN 80-7095-022-6

Steve Matisson: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-X

Susan Peterson: The Craft and Art of Clay, Prentice Hall Inc. New Jersey 2004. ISBN 013-184426-1

Hugo and Marjorie Munsterberg: World Ceramics, Penguin Putnam Inc. New York 1998. ISBN 0-670-86741-1

Author catalogs and web portals about ceramics, design and architecture.

Languages necessary to complete the course:

Slovak language, German language, English language

Notes:

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

Teaching in the CERAMICS WORKSHOP is offered in Slovak and English.

Past grade distribution

Total number of evaluated students: 12

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

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

Last change: 06.12.2022

Approved by: prof. akad. mal. Boris Kvasnica

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/DaUu.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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. Scale of assessment (preliminary/final): The assessment is based on the internal regulation of VŠVU, the work is defended before the department committee with internal teachers of the department, which includes an external member. It is rated by weight expressed alphabetically from A to FX	
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. Lecture on a specific topic to teachers
4. drawing preparation
5. Implementation of models.
6. Realization of the final work.

Recommended literature:

ATELIER S+M+L_XL - METAL AND JEWELRY:

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, Academia Publishing House 2002, Pedants + Locketts, 500 Bracelets,

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

CERAMICS WORKSHOP: Pravoslav Council: Techniques of ceramics, Pallas, 1996. ISBN

80-7095-022-6 Steve Matisson: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-

X Susan Peterson: The Craft and Art of Clay, Prentice Hall Inc. New Yersey 2004. ISBN

013-184426-1 Hugo and Marjorie Munsterberg: World Ceramics, Penguin Putnam Inc. New

York 1998. ISBN 0-670-86741-1 Author catalogs and web portals about ceramics, design and architecture.

Languages necessary to complete the course:

Slovak language, German language, English language

Notes:

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

Teaching in the CERAMICS WORKSHOP is offered in Slovak and English.

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. 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: KVK/DaVk.m1/11	Course title: Additional Studio - 2nd level
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: 1.	
Educational level: II.	
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: Master's studies are largely carried out independently, during four semesters the student deals with partial problems of the chosen thematic area, or works continuously on one comprehensive project. He can participate in smaller studio topics and workshops, in the fifth year he has the opportunity to complete an internship abroad.	
Recommended literature: 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
... výber podľa individuálne zvoleného okruhu magisterskej DP

Languages necessary to complete the course:

slovak, english

Notes:

Past grade distribution

Total number of evaluated students: 11

A	B	C	D	E	FX
27,27	36,36	27,27	0,0	0,0	9,09

Lecturers: prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál', doc. Mgr. art. Marcel Benčík, 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.m2/11	Course title: Additional Studio - 2nd level
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: 2.	
Educational level: II.	
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: Master's studies are largely carried out independently, during four semesters the student deals with partial problems of the chosen thematic area, or works continuously on one comprehensive project. He can participate in smaller studio topics and workshops, in the fifth year he has the opportunity to complete an internship abroad.	
Recommended literature: 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
... výber podľa individuálne zvoleného okruhu magisterskej DP

Languages necessary to complete the course:

slovak, english

Notes:

Past grade distribution

Total number of evaluated students: 5

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

Lecturers: prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., Mgr. art. Peter Nosál', doc. Mgr. art. Marcel Benčík, 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: KTDU/Útk.m13/22	Course title: Applied Art in Text and Context 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: 1., 3.	
Educational level: II., III.	
Prerequisites:	
Course requirements: Attendance: attendance of at least 75% Continuous assessment: processing of the text and presentation at the discussion - constitutes 40% of the assessment activity on the e-learning course - constitutes 20% of the assessment Final assessment: oral exam - constitutes 40% of the grade Scale of assessment (preliminary/final): elaboration of the text and presentation in a discussion - 60% exam - 40%	
Learning outcomes: Knowledge: The student will gain an overview of key theories and concepts of applied art from acclaimed artists and representatives of various disciplines from the mid-19th to the mid-20th century. The acquired knowledge can be confronted with contemporary discourse and practice in the field. Skills: Through seminar exercises, the student will acquire analytical skills with the analysis of a theoretical text in its original form in which he/she trains his/her own critical thinking and argumentation. Competencies: The student will acquire the ability to take a critical stance towards objects of material culture with respect to the socio-cultural context.	
Class syllabus: 1. Decorative/ applied/ applied art. Interpretation of terms and characteristics of disciplines. Aesthetics of applied art and history of applied art theory 2. Craft in the Industrial Revolution: J. Ruskin, A. W. A. Ruskin, A. Ruskin, A. Ruskin, A. Pugin, N. Pugin 3. Morris 4. Craftsmanship in modern times - from arts and crafts to design: H. Muthesius 5. Modern Craftsmanship - From Arts and Crafts to Design: F. Lloyd Wright 6. Ornament and Style. Semper, J. Ruskin, O. Jones, A. Riegl, A. Loos	

7. Ornament and style: A. Loos, Ch. Threuther 8. The utilitarian object as an instrument: Le Corbusier 9. The utilitarian object as an instrument: P. Greenhalgh 10. The social-psychological meaning of the object: G. Simmel 11. The social-psychological meaning of the object: D. Norman					
Recommended literature:					
Languages necessary to complete the course: Slovak, English for reading English texts					
Notes: teaching method - combined: the course takes partly an e-learning form face-to-face: 16 hours distance learning: 6 hours total - 22 hours of teaching					
Past grade distribution Total number of evaluated students: 14					
A	B	C	D	E	FX
42,86	28,57	0,0	21,43	0,0	7,14
Lecturers: Mgr. Silvia Seneši Lutherová, 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/Útk.m24/22	Course title: Applied Art in Text and Context 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: 2., 4.	
Educational level: II., III.	
Prerequisites:	
Course requirements: Attendance: attendance of at least 75% Continuous assessment: elaboration of the text and presentation in a discussion - constitutes 40% of the assessment activity on the e-learning course - constitutes 20% of the assessment Final assessment: oral exam - constitutes 40% of the grade	
Learning outcomes: Knowledge: The student will gain an overview of key theories and concepts of applied art from acclaimed artists and representatives of various disciplines from the mid-19th to the mid-20th century. The acquired knowledge can be confronted with contemporary discourse and practice in the field. Skills: Through seminar exercises, the student will acquire analytical skills with the analysis of a theoretical text in its original form in which he/she trains his/her own critical thinking and argumentation. Competencies: The student will acquire the ability to take a critical stance towards objects of material culture with respect to the socio-cultural context.	
Class syllabus: 1. From applied art to free creation, R. Slivka 2. From applied art to free creation, H. Risatti, G. Adamson 3. Postmodernism and the "New Craft", R. Venturi, G. Lipovetsky, A. Branzi 4. Postmodern Fashion. Deconstructing Fashion, A. Gill 5. Gender stereotypes and artistic production. Feminism and craft, Ch. Buckley 6. Gender stereotypes and artistic production. Feminism and Craft, R. Parker, L. Lippard 7. The object as a means of communication, R. Barthes, M. Barnard, 8. The object as a means of communication, C. Campbell 9. Craft in the age of digital technology. M. McCullough 10. Craft in the age of digital technology. P. Atkinson, P. Dormer	

11. Discussion					
Recommended literature:					
Languages necessary to complete the course: Slovak, English for reading English texts					
Notes: teaching method - combined: the course takes partly an e-learning form face-to-face: 16 classes distance learning: 6 classes total - 22 classes					
Past grade distribution Total number of evaluated students: 184					
A	B	C	D	E	FX
69,02	15,76	9,24	3,26	0,0	2,72
Lecturers: Mgr. Silvia Seneši Lutherová, PhD.					
Last change: 20.11.2022					
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/Pife.m24/19		Course title: Big names and ideas of French Aesthetics in the last two decades			
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: II., III.					
Prerequisites:					
Course requirements: - active participation in the seminar (maximum number of absences 3) - passing the final written test or oral exam					
Learning outcomes: Familiarization of students with current intellectual developments in Francophone aesthetics, philosophy and art theory, with an enhanced emphasis on publications published in the last 5 years. Classes will provide students with unfamiliar and new topics, issues, and directions.					
Class syllabus: The one-semester course involves the introduction of more than a dozen figures in contemporary French aesthetics, generally professors of aesthetics and art theory at Paris I, IV and X Universities and EHESS, as well as newly emeritus professors and more prominent associate professors (publications from 1996-2016). It will be a presentation of aesthetics as it is currently reflected and taught in the French environment, and thus a translation into the actuality of theoretical-aesthetic developments in another cultural field. On the contrary, it will not be a presentation of figures who have already become authorities on a world scale, e.g. Didi-Huberman, etc., who are already somewhat known and present in our environment. Formally, it would be a seminar using the authors' own translations of selected chapters of the works of the presented authors.					
Recommended literature:					
Languages necessary to complete the course: Slovak, French - optional					
Notes:					
Past grade distribution Total number of evaluated students: 46					
A	B	C	D	E	FX
67,39	15,22	8,7	6,52	0,0	2,17
Lecturers: Mgr. Róbert Karul, PhD.					

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: KTDU/Aupr.m1-4/22	Course title: Copyright Law
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: 1., 3.	
Educational level: II.	
Prerequisites:	
Antirequisites: KTDU/Aupr.m24/16	
Course requirements: active participation in lectures (maximum 3 absences) + exam	
Learning outcomes: Knowledge of copyright law - overview of the legal regulation of copyright, readiness to deal with issues arising in the creation and use of copyright works, readiness to conclude the basic types of contracts - a work contract and a licence agreement; knowledge of the rights related to copyright, which are regulated by copyright law	
Class syllabus: 1. The concept and historical development of copyright; the right to the protection of personality 2. Subject matter and subject matter of copyright - the work and the author 3. Content of copyright; exclusive personality rights 4. Exclusive property rights; methods of use of the work; relation of copyright to rights in rem 5. Duration of property rights, inheritance and free works - Art Funds Act 6. Restrictions on property rights 7. Special regimes of creation - employee, collaborative, school and commissioned works 8. Contract for the creation of a work 9. Licensing agreement 10. Copyright protection; collective rights management 11. Copyright and database rights 12. Designs Act, Patent Act and Trade Marks Act	
Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 254					
A	B	C	D	E	FX
73,62	19,29	3,15	0,0	0,0	3,94
Lecturers: Mgr. Silvia Moravčíková					
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: KTDU/Aupr.m1-4/22	Course title: Copyright Law
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: 2., 4.	
Educational level: II.	
Prerequisites:	
Antirequisites: KTDU/Aupr.m24/16	
Course requirements: active participation in lectures (maximum 3 absences) + exam	
Learning outcomes: Knowledge of copyright law - overview of the legal regulation of copyright, readiness to deal with issues arising in the creation and use of copyright works, readiness to conclude the basic types of contracts - a work contract and a licence agreement; knowledge of the rights related to copyright, which are regulated by copyright law	
Class syllabus: 1. The concept and historical development of copyright; the right to the protection of personality 2. Subject matter and subject matter of copyright - the work and the author 3. Content of copyright; exclusive personality rights 4. Exclusive property rights; methods of use of the work; relation of copyright to rights in rem 5. Duration of property rights, inheritance and free works - Art Funds Act 6. Restrictions on property rights 7. Special regimes of creation - employee, collaborative, school and commissioned works 8. Contract for the creation of a work 9. Licensing agreement 10. Copyright protection; collective rights management 11. Copyright and database rights 12. Designs Act, Patent Act and Trade Marks Act	
Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 254					
A	B	C	D	E	FX
73,62	19,29	3,15	0,0	0,0	3,94
Lecturers: Mgr. Silvia Moravčíková					
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: KR/Pokd.m1/15	Course title: Cultural Heritage Protection Legislation - 2nd level 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: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance of at least 75% unless otherwise specified by the instructor in accordance with the syllabus.	
Learning outcomes: By applying theoretical knowledge and mediated know-how, the student will be able to independently solve more complex legal issues in his/her professional sphere. The newly acquired knowledge will include a broader focus on cultural heritage, its protection and management, including an outline of the situation in other countries. In addition to the statutory ones, he will also become familiar with the sub-legislative regulations that directly regulate the field of the outcomes of his activities in the application practice.	
Class syllabus: 1) Law and society. Legal system of the Slovak Republic. Cultural heritage - concept and legal regulation. History of legislation in the field of cultural heritage - Europe + territory of 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 activities by its members. 5) Act on the conditions of export and import of objects of cultural value. Act on libraries. Act on archives. Other laws. 6) Crimes in the field of cultural heritage. Criminal aspects of the protection of cultural heritage. 7) International legislation I + II. 8) Possibilities of financial support for the protection of cultural heritage (national + transnational level). 9) Current issues in cultural heritage protection (discussion, space for students' realization) + preparation for the final test. 10) Visit to the historical centre of Bratislava - theory and practice of cultural heritage protection.	
Recommended literature: Text of laws and international conventions. Pavel Gregor: Dobrodružstvo pamiatok. Vyd. Perfekt, Bratislava, 2008	

<p>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</p>					
Languages necessary to complete the course:					
Notes:					
Past grade distribution					
Total number of evaluated students: 65					
A	B	C	D	E	FX
69,23	12,31	7,69	4,62	6,15	0,0
Lecturers: JUDr. Tomáš Michalík, 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/Kuma.m13/22	Course title: Cultural Management 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: 1., 3.	
Educational level: II., III.	
Prerequisites:	
Course requirements: active part in the course at least 75% unless the teacher determines otherwise in accordance with the study regulations.	
Learning outcomes: Knowledge and orientation in the given issue, ability to respond independently to situations related to the practice of an artist or curator, ability to design and realize a project in the field of visual arts. Realization of one's own project.	
Class syllabus: 1. introduction to the subject, discussion of possible projects to be implemented under the programme 2. Critical analysis of projects + evaluation of potential, definition of objectives and vision 3. Independent work of students on projects, individual consultations 4. Evaluation of the stage of project development, setting timelines and realistic goals 5. Fund raising 3., individual consultations 6. Fund raising 4., individual consultations 7. project promotion, PR, campaigns 8. partial presentations of project work in progress, exchange of experience and information 9. individual consultations 10. individual consultations 11. Presentation and realization of projects, feedback 12. Presentation and realization of projects, feedback	
Recommended literature:	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 149					
A	B	C	D	E	FX
73,83	19,46	5,37	1,34	0,0	0,0
Lecturers: Mgr. Mgr. Lýdia Pribišová, 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: KTDU/Kuma.m24/22		Course title: Cultural Management 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: 2., 4.					
Educational level: II., III.					
Prerequisites:					
Course requirements: active part in the course at least 75% unless the teacher determines otherwise in accordance with the study regulations.					
Learning outcomes: Knowledge and orientation in the given issue, ability to respond independently to situations related to the practice of an artist or curator, ability to design and realize a project in the field of visual arts.					
Class syllabus:					
Recommended literature:					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 46					
A	B	C	D	E	FX
63,04	4,35	10,87	21,74	0,0	0,0
Lecturers: Mgr. Mgr. Lýdia Pribišová, 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: KTDU/Kust.t2/22		Course title: Curatorial Studies 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: 4					
Recommended semester: 2.					
Educational level: II.					
Prerequisites:					
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: The course is intended to provide an introduction to the history of curatorial concepts, through a historical excursion into the format of exhibitions and exhibiting, and a subsequent focus on major curatorial projects and larger exhibitions (Biennale/Venice, Documenta/Kassel, Manifesta ai). Reflecting on the role of the curator/curator, the variable methods of exhibition concepts as well as the analysis of the exhibition/architectural space itself ("White Cube", "Black Cube ai) is an essential part of the course					
Class syllabus: A course aimed at introducing different concepts of curatorial strategies, conditions influencing exhibition and gallery practice. It includes discussion and analysis of specific selected exhibitions and exhibition possibilities.					
Recommended literature:					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 58					
A	B	C	D	E	FX
41,38	22,41	17,24	1,72	0,0	17,24
Lecturers: Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD., prof. Ing. arch. Monika Mitášová, PhD., 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/Kust.t3/22		Course title: Curatorial Studies 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: 5					
Recommended semester: 3.					
Educational level: II.					
Prerequisites:					
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: The course aims to clarify curatorial concepts, critically examine them and discuss their various forms. The semester course includes active participation in selected exhibitions, visits to selected museum or gallery institutions as well as art archives. The course combines theoretical teaching (lecture character) with visiting exhibitions and analysis, discussion of individual exhibition concepts and institutional operation. An essential part of the course is the seminar part with the output in the form of a proposal of the own curatorial concept of the exhibition.					
Class syllabus: The course focuses on specific issues and strategies of exhibition and curatorial practice. It also attempts to expose students to the various methods that curators and institutions employ. An important part of the course is an introduction to exhibition layout, architecture as well as the topic of alternative (non-institutionalized) forms of exhibition presentation					
Recommended literature:					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 24					
A	B	C	D	E	FX
50,0	29,17	12,5	0,0	4,17	4,17
Lecturers: Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD., prof. Ing. arch. Monika Mitášová, PhD., 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: KR/DiPr.m4/22	Course title: Degree Work (consultation, elaboration)
Educational activities: Type of activities: Studio Number of hours: per week: 18 per level/semester: 216 Form of the course: present	
Number of credits: 12	
Recommended semester: 4.	
Educational level: II.	
Prerequisites: KR/AtBa.m3/21 - Studio of Wooden Sculpture Restoration or KR/AtBi.m3/21 - Studio of Textile Restoration or KR/AtKv.m3/21 - Studio of Artwork on Paper and Photography Restoration or KR/AtKv.m3/22 - Studio of Artwork on Paper and Other Media Restoration or KR/AtWe.m3/22 - Studio of Paintings Restoration or KR/AtWe.m3/21 - Studio of Wall-hung and Panel Paintings or KR/Atft.m3/22 - Studio of Photography Restoration or KR/AtStr.m3/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration	
Course requirements: Completion of the previous semester according to the timetable for the progress of restoration and assessment of the state of development of the practical diploma thesis.	
Learning outcomes: Mastering the restoration implementation at the required professional level. Ability to think critically in the restoration process. The graduate is able to make independent decisions on possible treatment with appropriate technical means and artistic sensitivity, adequate to the nature and condition of the work, the student is able to rehabilitate the subject of his/her assignment, thus demonstrating the skills required to prove his/her professional competence.	
Class syllabus: Evaluation of the art intervention and aesthetic-artistic rehabilitation of the work. Preparation of the final Documentation of the restoration works carried out. Defence of the Master's thesis - demonstration of professional competence to confirm the restoration specialisation according to the department. Restoration of the artwork and handing in the Documentation of the restoration work carried out to the administrator of the owner institution, religious entity or private owner. In the case of restoration of a National Cultural Monument (NKP), preparation of the Documentation of the restoration works for the competent Monuments Office of the Slovak Republic.	
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

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. Brandi, 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

Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000

Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980

Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946

Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999

Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000

Eipper, Paul, Bernard: Handbuch der Oberflächereinigung

Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991

Horie, C. V.: Materials of conservation

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

Kiplik, D. I.: Technika Malby

Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag

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

Losos, L.: Pozlacovačské materiály II, Praha 1987

Losos, L.: Pozlacování a polychromie, Grada 2005

Losos, L.; Lux, V.: Pozlacování II., Praha 1987

Losos, L.; Lux, V.: Pozlacování III., Praha 1988

Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006

Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,

Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005

Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994
 Rusina, Ivan: Príbehy Starého zákona
 Rusina, Ivan: Príbehy Nového zákona
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015
 Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987
 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006
 Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004
 Zelinger, J.: Chemie v práci konzervátora a restaurátora
 Zelinger, J.; Kubička, R.: Výkladový slovník
 Odborné časopisy: mesačník Restauero, 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: 0

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

Lecturers: prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Gabriel Strassner, doc. Mgr. art. Sylvia Birkušová, akad. mal. Luba Wehlend, ArtD., doc. Mgr. art. Jana Karpjaková Balážiková, 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: KTT/Hisr.m1/22	Course title: Designs in history 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: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: A minimum of 75% attendance in class is a prerequisite for the course. Passing the final exam and realization of the final output - a corset, made on the basis of period patterns and technological procedures. Another condition is the preparation of the cut documentation and photo-documentation of the practical output. Scale of assessment (preliminary/final): Ongoing consultation and activity: 20%Final exam: 40%Practical exercises defence: 40%	
Learning outcomes: The student should become familiar and oriented in the terminology of period clothing technology and historical patterns, and acquire the practical skills of construction and realization of the chosen clothing creation. The student should become familiar with the principles of creating corsets and garments of the 18th and 19th centuries.	
Class syllabus: 1. Cutting solutions of women's crinoline dresses of baroque and rococo. Designs of cuts of men's coats, waistcoats and shirts in the Baroque and Rococo periods 2. Construction of cuts of corsets and its transformations of Baroque and Rococo 3. Cutting alternatives of corsets and shaping linen during the 19th century. Period technology of their elaboration. 4. The construction of cuts and the technology of elaboration of personal underwear of the 2nd half of the 19th century. Layering of linen. 5. Cutting alternatives of women's and men's social dresses of the Empire.	
Recommended literature: ARNOLD, J.: Patterns of Fashion 2(English Women's Dresses and their Constructions 1860-1940). New York: Drama Book Publisher, 2007. WAUGH, N.: The cut of Women's Clothes 1600 - 1930. London : Faber & Faber, 1987. WAUGH, N.: Corsets and Crinolines. New York: Routledge/Theatre Arts Books, 1993. Sbíрка Kyoto Costume Institute: Móda 18., 19. a 20. století. Tashen/ Nakladatelství Slovart, 2003. KYBALOVÁ, L.: Barok a rokoko, Praha : Lidové noviny, 2000.	

KYBALOVÁ, L.: Od empíru k druhému rokoku. Praha : Lidové noviny, 2004.
 KYBALOVÁ, L.: B, Praha : Lidové noviny, 2000.
 KYBALOVÁ, L.: Od empíru k druhému rokoku. Praha: Nakladatelství Lidové noviny, 2004.
 HILL, M. H. a BUCKNELL, P. E.: The Evolution of Fashion : Pattern and Cut From 1066 to 1930. London : Pavilion Books, 1987.
 UCHALOVÁ, E.: Česká móda (1870 - 1918). Praha: Olympia v spolupráci s UPM, 1997.
 STEELE, V.: The corset. London: New Haven, Yale University Press, 2004.

Languages necessary to complete the course:

Slovak language and English language

Notes:

The course is taught in blocks. Each teaching block consists of a lecture and exercises, i.e. theoretical and practical part.

Past grade distribution

Total number of evaluated students: 19

A	B	C	D	E	FX
84,21	15,79	0,0	0,0	0,0	0,0

Lecturers: Mgr. art. Jana Zaujecová

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/Dsrt.m3/21	Course title: Diploma Seminar 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: 5	
Recommended semester: 3.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: none	
Course requirements: Attending regular consultations according to the agreement with the teacher, submitting the basic structure of the diploma thesis with title, subtitle, introduction (concept), approximate content, preliminary bibliography. high-quality written part of the thesis. Scale of assessment (preliminary/final): 0/ 100 %	
Learning outcomes: Acquiring knowledge about procedures and methods in conceptualizing theoretical work, its logical and qualitatively demanding formulation and final form, The student is able to to formulate and elaborate scientific questions relevant to material analysis/ technology of works of art and to plan, conduct and document scientific work.	
Class syllabus:	
Recommended literature: Umberto ECO: Jak napsat diplomovou práci. Praha: Votobia 1997 Jana GERŽOVÁ: Slovník svetového a slovenského výtvarného umenia 2. pol. 20. stor. Bratislava: Profil 1999 Štefan KIMLIČKA: Ako citovať a vytvárať zoznamy bibliografických odkazov. Bratislava: Stimul 2002 CH. W. MILLS: Sociologická imaginace. Praha: Slon 2002 Jan SVENUNGSSON: Umelec a písanie. Bratislava: VŠVU - Slovart 2013 Ivan TUREK: Písanie záverečných prác na kvalifikačné skúšky pedagogických zamestnancov. Bratislava: Metodicko-pedagogické centrum 2006 Literatúra sa navyše zadáva individuálne podľa zamerania práce.	
Languages necessary to complete the course: Slovak, English 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: Mgr. art. Zuzana Machatová, PhD., Mgr. Mgr. art. Barbara Hodášová, 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: KTDU/Dsrt.m4/21	Course title: Diploma Seminar 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: 5	
Recommended semester: 4.	
Educational level: II.	
Prerequisites: KTDU/Dsrt.m3/21 - Diploma Seminar I.	
Recommended prerequisites: none	
Course requirements: Regular consultations, high-quality written part of the thesis. Attending regular consultations according to the agreement with the teacher, completing the thesis according to the teacher's comments, final formulation of the text with all required components (introduction with concept, content with logical division into chapters and subsections, bibliography, conclusion). The written part of the diploma thesis must meet the parameters of academic standards. Scale of assessment (preliminary/final): 30/ 70 %	
Learning outcomes: Acquiring knowledge about procedures and methods in conceptualizing theoretical work. Its logical and qualitatively demanding formulation and final form. The student is able to defend hers/ his/ their research and engage in scientific discourse about the topic.	
Class syllabus: Introduction of the seminar - work methodology, citation techniques, reference literature Work structure Study of literature Consultations of the written text by the teacher of the theoretical work.	
Recommended literature: The reference literature is recommended individually according to the focus of the work.	
Languages necessary to complete the course: Slovak, English language	
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. art. Zuzana Machatová, PhD., Mgr. Mgr. art. Barbara Hodásová, PhD.					
Last change: 19.11.2022					
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/MgrRET.m4/22	Course title: Diploma Work Defense
Number of credits: 11	
Educational level: II.	
Prerequisites: KR/DiPr.m4/22 - Degree Work (consultation, elaboration) or KR/DiPr.m4/21 - Degree Work (consultation, elaboration)	
Course requirements: Participation in the defense of the final thesis and state debate (state examination).	
Learning outcomes: The student independently forms the aim of their final thesis, is able to communicate independently and to defend his/hers own project and to actively develop the debate within the assigned state circles.	
Class syllabus: The diploma thesis consists of the written part of the thesis and the practical part. Mainly focuses on the artwork or a set of works of the graduate, created in the second year of their master's study, which completes their master's degree. The concept of the thesis is determined by the graduate in cooperation with the supervisor. The concept is submitted and approved by the department at the beginning of the second year. At the same time, the department will set the graduate the control stages for the progress of the thesis during the semester and will propose a thesis supervisor (in justified cases, if the nature of the thesis requires it, there may be two thesis supervisors). The theoretical part of the thesis is supervised by a lecturer from the Department of Theory and History of Art or a researcher. The theoretical part of the thesis focuses on summarizing the knowledge of the practical thesis topic, determining its content and possible theoretical and historical context. Its minimum length is 20 standard pages. The opponent is appointed by the Rector on the basis of the proposal of the supervisor and the department. The supervisor and the graduate shall acquaint the opponent with the concept and the state of development of the thesis as well as the theoretical part of the thesis no later than one month before the defence. The thesis must be installed and made available to the opponent five calendar days before the defence (otherwise the graduate is not admitted to the defence and must require the Rector for an alternative date). The opponents will hand in their report three working days before the defence to the study department, where the graduates will collect it and prepare their defence.	
State exam syllabus:	
Recommended literature: Literature is determined individually according to the topic of the thesis.	
Languages necessary to complete the course: English or Slovak.	
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: KR/ReDo.m1/15	Course title: Documenting For Restoration I. - 2nd 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: II.	
Prerequisites:	
Course requirements: Submission of the first level of restoration documentation (Proposal for restoration), completed or in progress, adequate to the state of work and research 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 previous experience and exercises related to the creation of restoration documentation in the bachelor's degree, the student should be capable of independent work and critical thinking when preparing the first stage of restoration documentation (Proposal for restoration), which meets the requirements and parameters of the applicable legislation of the Slovak Republic.	
Class syllabus: 1. ongoing consultations on restoration documentation	
Recommended literature: 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. iné: Benátska charta. 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:	

Notes: teaching in the Slovak language					
Past grade distribution Total number of evaluated students: 65					
A	B	C	D	E	FX
55,38	27,69	16,92	0,0	0,0	0,0
Lecturers: Mgr. Mgr. art. Ivan Pilný, akad. mal. Ľuba Wehlend, ArtD.					
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.m2/15	Course title: Documenting For Restoration II. - 2nd 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: II.	
Prerequisites: KR/ReDo.m1/15 - Documenting For Restoration I. - 2nd level	
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. Scale of assessment (preliminary/final): evaluation of ongoing work, communication with the teacher - 40% evaluation of the final work - 60%	
Learning outcomes: Based on previous experience and exercises related to the creation of restoration documentation, the student is capable of independent work and critical thinking when preparing restoration documentation that meets the requirements and parameters of the applicable legislation of the Slovak Republic.	
Class syllabus: 1. ongoing consultations on restoration documentation	
Recommended literature: 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. iné: Benátska charta. 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: 64

A	B	C	D	E	FX
65,63	21,88	10,94	1,56	0,0	0,0

Lecturers: Mgr. Mgr. art. Ivan Pilný, akad. mal. Ľuba Wehlend, ArtD.

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.m3/15	Course title: Documenting For Restoration III. - 2nd 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: II.	
Prerequisites: KR/ReDo.m2/15 - Documenting For Restoration II. - 2nd level	
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.	
Learning outcomes: The student is able to work independently when preparing the first part of the restoration documentation: Proposal for restoration, which meets all the parameters set by the relevant legislation of the Slovak Republic.	
Class syllabus: 1. ongoing consultations on restoration documentation	
Recommended literature: 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. iné: Benátska charta. 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: 59					
A	B	C	D	E	FX
71,19	23,73	5,08	0,0	0,0	0,0
Lecturers: Mgr. Mgr. art. Ivan Pilný, akad. mal. Ľuba Wehlend, ArtD.					
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.m4/15	Course title: Documenting For Restoration IV. - 2nd 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: II.	
Prerequisites: KR/ReDo.m3/15 - Documenting For Restoration III. - 2nd level	
Course requirements: Submission of restoration documentation of completed restoration works from the practical part of the diploma thesis.	
Learning outcomes: The student is capable of independent work in the preparation of the second part of the restoration documentation: Documentation of the performed restoration work, which meets all the parameters established by the relevant legislation of the Slovak Republic.	
Class syllabus: 1. ongoing consultations on restoration documentation	
Recommended literature: 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. iné: Benátska charta. 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: 60					
A	B	C	D	E	FX
71,67	18,33	6,67	1,67	0,0	1,67
Lecturers: Mgr. Mgr. art. Ivan Pilný, akad. mal. Ľuba Wehlend, ArtD.					
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: KK/KrRt.m1/11	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: II.	
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: Individual program (2 alternatives): - hypothetical reconstruction of a damaged historical artifact of own choice - life nude figure drawing, improvement expected in comparison to undergraduate study	
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	

BAMMES, 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: 139

A	B	C	D	E	FX
39,57	20,14	23,74	12,23	3,6	0,72

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.m2/11	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: II.	
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: Individual program (2 alternatives): - hypothetical reconstruction of a damaged historical artifact of own choice - life nude figure drawing, improvement expected in comparison to undergraduate study	
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	

BAMMES, 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: 144

A	B	C	D	E	FX
60,42	15,97	11,11	4,86	4,17	3,47

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.m1-4/22	Course title: English Conversation - 2nd 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., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Active and regular attendance is an obligatory part of the course. The course is a conversation in English, with a focus on the art of the second half of the 20th century. Attendance is graded by 30 %. Two absences are allowed for online classes and three absences are allowed for face-to-face classes. Other absences will result in a reduction of points. For more than 6 absences, the course is graded with a grade of FX. During the semester, the student has to evaluate his/her chosen work of art in an optional written form (the work is evaluated with 10 %) and in a 10-minute presentation (the latter is evaluated with 30 points), which is an obligatory part of the course. The final outcome of the course is either a written test or an oral examination (assessed with 30 points), which focuses on the vocabulary and terminology covered during the semester. The test consists of a listening comprehension, reading comprehension, and lexical section. The maximum score for the test is 30 %. Credits will not be awarded to a student who fails to make a presentation or who has a poor attendance (more than 6 absences) or who fails to take the test/exam.	
Learning outcomes: The student will acquire an adequate vocabulary for the description analysis, interpretation, and evaluation of an artwork from the second half of the 20th century, as well as improve his/her language and presentation skills.	
Class syllabus: The course covers the following topics: characteristics of presentation skills, structure and delivery of presentations, parts of art criticism, selected art styles of the first half of the 20th century: Conceptual art, Graffiti, Minimalism, Photo-Realism, High-tech art, Feminist art, Pop art, Op art.	
Recommended literature: Study materials given to every student who enrolls in the course	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution					
Total number of evaluated students: 147					
A	B	C	D	E	FX
34,01	23,81	17,69	8,16	4,08	12,24
Lecturers: PaedDr. Monika Dobrovičová, 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: KTDU/Ajko.m1-4/22	Course title: English Conversation - 2nd 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., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: <p>Active and regular attendance is an obligatory part of the course. The course is a conversation in English, with a focus on the art of the second half of the 20th century. Attendance is graded by 30 %. Two absences are allowed for online classes and three absences are allowed for face-to-face classes. Other absences will result in a reduction of points. For more than 6 absences, the course is graded with a grade of FX. During the semester, the student has to evaluate his/her chosen work of art in an optional written form (the work is evaluated with 10 %) and in a 10-minute presentation (the latter is evaluated with 30 points), which is an obligatory part of the course. The final outcome of the course is either a written test or an oral examination (assessed with 30 points), which focuses on the vocabulary and terminology covered during the semester. The test consists of a listening comprehension, reading comprehension, and lexical section. The maximum score for the test is 30 %. Credits will not be awarded to a student who fails to make a presentation or who has a poor attendance (more than 6 absences) or who fails to take the test/exam.</p>	
Learning outcomes: <p>The student will acquire an adequate vocabulary for the description analysis, interpretation, and evaluation of an artwork from the second half of the 20th century, as well as improve his/her language and presentation skills.</p>	
Class syllabus: <p>The course covers the following topics: characteristics of presentation skills, structure and delivery of presentations, parts of art criticism, selected art styles of the first half of the 20th century: Conceptual art, Graffiti, Minimalism, Photo-Realism, High-tech art, Feminist art, Pop art, Op art.</p>	
Recommended literature: <p>Study materials given to every student who enrolls in the course</p>	
Languages necessary to complete the course: <p>Slovak, English</p>	
Notes:	

Past grade distribution					
Total number of evaluated students: 147					
A	B	C	D	E	FX
34,01	23,81	17,69	8,16	4,08	12,24
Lecturers: PaedDr. Monika Dobrovičová, 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: KTDU/Gpsu.t3/19	Course title: Gallery Practice in Contemporary Art and Design
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: 1., 3.	
Educational level: II., III.	
Prerequisites:	
Course requirements: Continuous participation in seminars, elaboration of a seminar paper.	
Learning outcomes: Using concrete examples, students are introduced to the principles of the institutional operation of art, its actors, spaces and contexts.	
Class syllabus: <ol style="list-style-type: none"> 1. Institutional framework of umemia <ul style="list-style-type: none"> - the birth of the museum: its forms in the past and today - traditional forms of institutional presentation - the museum and its social context. 2. Models of museums and galleries <ul style="list-style-type: none"> - Museum/gallery profiling, collection development, exhibition programme - State institutions versus private galleries - management and financing - examples (SNG its transformation and current operation, Nedbalka Gallery, etc.) 3. Visual art exhibitions and their audiences <ul style="list-style-type: none"> - ways of perception - communication with the public - viewer participation - audience segmentation, target groups, creation of communication strategies 4. Galleries and museums against the background of contemporary visual culture transformations <ul style="list-style-type: none"> - architecture of permanent exhibitions - contextual exhibition presentations - interventions in museum collections - multimedia and presentation 5. Utilitarian objects and design in an institutional framework <ul style="list-style-type: none"> - design as a vehicle for social relations - exhibitions of 20th and 21st century applied art and design - contemporary approaches, theory and practice 	

- example Slovak Design Museum
6. Design of an exhibition project

Recommended literature:

Languages necessary to complete the course:

Notes:

Past grade distribution

Total number of evaluated students: 53

A	B	C	D	E	FX
73,58	18,87	5,66	0,0	1,89	0,0

Lecturers: Mgr. Nad'a Kančevová, PhD., prof. PhDr. Zdenko Kolesár, 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/Hisr.m2/22	Course title: Historical cuts 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: 2.	
Educational level: II.	
Prerequisites:	
Course requirements: A minimum of 75% attendance in class is a prerequisite for the course. Passing the final exam and realization of the final output - an accessory, a garment component or a part of a selected historical sample made on the basis of period patterns and technological procedures. Another condition is the preparation of the cut documentation and photo-documentation of the practical output. Scale of assessment (preliminary/final): Ongoing consultation and activity: 20%Final exam: 40%Practical exercises defence: 40%	
Learning outcomes: The student should become familiar and oriented in the terminology of period clothing technology and historical patterns, and acquire the practical skills of construction and realization of the chosen clothing creation. The student should become familiar with the principles of creating 19th-century patterns, liturgical vestments and ethnostriches.	
Class syllabus: 1. Tendencies towards utilitarianism in women's clothing towards the end of the 19th century. Ladies' sportswear, its forms, types, forms. Tailor-made costume - cut solutions and choice of materials. 2. Etiquette of dressing during the 19th century, equipment of the bride. 3. Society Izabela - cut forms of ladies' dresses and blouses. 4. Changes in the cut of liturgical vestments over the centuries, basic terminology of liturgical vestments and the use of colour in the liturgy. 5. Ethnological patterns: patterns of Slovak folk garments and hats. 6. Ethnostriches of China and cuts of Asian trousers 7. Japanese, Korean and Tibetan patterns. Ethnostriches of Pakistan, Afghanistan, India and Nomads 9. Ethnostrips of south-eastern Europe	
Recommended literature: ARNOLD, J.: Vzory módy 2(Anglické dámske šaty a ich konštrukcie 1860-1940). New York: Vydavateľstvo Drama Book, 2007.	

WAUGH, N.: The cut of Women's Clothes 1600 - 1930. London : Faber & Faber, 1987.
 Sbirka Kjótskeho kostýmového inštitútu: Móda 18., 19. a 20. storočia. Tashen/ Nakladatelství Slovart, 2003.
 KYBALOVÁ, L.: Od empiru k druhému rokoku. Praha: Nakladatelství Lidové noviny, 2004.
 HILL, M. H. a BUCKNELL, P. E.: Vývoj módy : Vzor a strih od roku 1066 do roku 1930. London : Pavilion Books, 1987
 HASALOVÁ, E. a PIATROVÁ, E.: Paramenty. Liturgické texty. Bratislava : SNM-HM, 2015.
 CRILL, R.:Oblečenie v detailoch z celého sveta. Londýn : Victoria & Albert Museum 2002.
 TILKE, M.: Vzory a návrhy kostýmů. Rizzoli, 1995.

Languages necessary to complete the course:

Slovak language and English language

Notes:

The course is taught in blocks. Each teaching block consists of a lecture and exercises, i.e. theoretical and practical part.

Past grade distribution

Total number of evaluated students: 19

A	B	C	D	E	FX
78,95	21,05	0,0	0,0	0,0	0,0

Lecturers: Mgr. art. Jana Zaujecová

Last change: 04.11.2022

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/Irrt.m1/22	Course title: Interpretation Frameworks of Restoration I.
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 2 / 2 per level/semester: 24 / 24 Form of the course: present	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance of a minimum of 75% unless otherwise specified by the teacher in 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 improve the student's orientation in the current discourse of restoration and monument care in Slovakia (see interpretive frameworks of the course).	
Class syllabus: The structure of the course is modelled from the following, and successive, interpretive frameworks in the three semesters. The first semester will focus on a) deepening knowledge of the history and theory of art in the Central European geographical space through case studies, as well as analysis of the historical and social context of a particular work or monument; b) formal and iconographic case studies and analyses of specific works, e.g. in situ in Bratislava, or in Bratislava, Slovakia; c) the analysis of the history of art in the Central European geographical space through case studies and analyses of specific works, e.g. in situ in Bratislava, e.g. in Bratislava, e.g. in Bratislava, e.g. in Bratislava, e.g. in Bratislava, e.g. in Bratislava, e.g. This "traditional" approach should be extended to increase the student's sensitivity to the so-called "iconic" works of world art in the Kunsthistorischesmuseum Wien, while the "traditional" approach should also be extended to the so-called "iconic" works of world art in the Kunsthistorischesmuseum Wien. c) to comparatistics and a certain "instruction" on how to attribute works in a specific local production or historical environment, this method should be extended by defining contemporary methodological concepts such as global and local, high and low, vertical and horizontal, i.e. the reflection on the work in a specific time and space.	
Recommended literature:	
Languages necessary to complete the course: Slovak and English	
Notes:	

Past grade distribution					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
Lecturers: Mgr. Mgr. art. Barbara Hodášová, PhD., Mgr. art. Jakub Huba, prof. PhDr. Ivan Rusina, CSc.					
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: KTDU/Irrt.m2/22		Course title: Interpretation Frameworks of Restoration II.			
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 2 / 2 per level/semester: 24 / 24 Form of the course: present					
Number of credits: 5					
Recommended semester: 2.					
Educational level: II.					
Prerequisites:					
Course requirements: Attendance of a minimum of 75% unless otherwise specified by the teacher in 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 improve the student's orientation in the current discourse of restoration and monument care in Slovakia (see interpretive frameworks of the course).					
Class syllabus: The structure of the course is modelled from the following, and successive, interpretive frameworks in the three semesters. The second semester will focus on a) deepening the student's knowledge of the history and theory of restoration and conservation through case studies and discussion of current problems or discourse issues in these disciplines, or expanding the required elective course to include specially oriented topics in contemporary restoration such as retouch, patina, cleaning, etc. ; b) invited lectures by experts in specific dives in the history and theory of monument care and restoration; c) for analytical and contextual reflection on a specific work/monument/object/real in situ, which are significant for the historical process and the development of opinion in monument care and restoration, such as Bratislava Castle or Nitra Castle in order to reveal the stratigraphy of past interventions (19th century, modern, 2nd half of the 20th century).					
Recommended literature:					
Languages necessary to complete the course: Slovak and English					
Notes:					
Past grade distribution Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

Lecturers: Mgr. Mgr. art. Barbara Hodášová, PhD., Mgr. art. Jakub Huba, prof. PhDr. Ivan Rusina, CSc.

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: KTDU/Irrt.m3/22		Course title: Interpretation Frameworks of Restoration III.			
Educational activities: Type of activities: Lecture / Seminar Number of hours: per week: 2 / 2 per level/semester: 24 / 24 Form of the course: present					
Number of credits: 5					
Recommended semester: 3.					
Educational level: II.					
Prerequisites:					
Course requirements: Attendance of a minimum of 75% unless otherwise specified by the teacher in 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 improve the student's orientation in the current discourse of restoration and monument care in Slovakia (see interpretive frameworks of the course).					
Class syllabus: The structure of the course is modelled from the following, and successive, interpretive frameworks in the three semesters. The third semester will focus on a) orienting the student to sources for research and contextual interpretation of the particular work that the student is restoring in the M.A. degree, i.e. Critical analysis of textual sources and published literature, the possibility of online resources, especially databases in the Central European environment (Monuments Office of the Slovak Republic, Magyar Nemzeti Levéltár Budapest, Österreichischen Nationalbibliothek Wien, Bundesdenkmalamt Wien) or image databases aimed at iconographic and formal comparatistics (e.g. b) specially oriented discussions on the problems that the student will encounter in the restoration of a particular work in the Master's degree or in the context of the Master's thesis.					
Recommended literature:					
Languages necessary to complete the course: Slovak and English					
Notes:					
Past grade distribution Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

Lecturers: Mgr. Mgr. art. Barbara Hodášová, PhD., Mgr. art. Jakub Huba, prof. PhDr. Ivan Rusina, CSc.

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: KTDU/Ucin.m1-4/22	Course title: Introduction to Chinese culture and language - 2nd 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., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: a) (continuously) a paper or presentation (50 points) on a selected topic from is a part of the classes (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.Teachers will accept a maximum of 3 absences. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be posted via AIS no later than the last week of the semester.	
Learning outcomes: The student gains a basic knowledge 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:

Literature will be stated in a class

Languages necessary to complete the course:

Slovak and English

Notes:

Past grade distribution

Total number of evaluated students: 37

A	B	C	D	E	FX
10,81	45,95	18,92	10,81	0,0	13,51

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

Last change: 18.11.2022

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.m1-4/22	Course title: Introduction to Chinese culture and language - 2nd 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., 4.	
Educational level: II.	
Prerequisites:	
Course requirements: a) (continuously) a paper or presentation (50 points) on a selected topic from is a part of the classes (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.Teachers will accept a maximum of 3 absences. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be posted via AIS no later than the last week of the semester.	
Learning outcomes: The student gains a basic knowledge 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:

Literature will be stated in a class

Languages necessary to complete the course:

Slovak and English

Notes:

Past grade distribution

Total number of evaluated students: 37

A	B	C	D	E	FX
10,81	45,95	18,92	10,81	0,0	13,51

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

Last change: 18.11.2022

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.m1/21	Course title: Lab: Studio led by a visiting professor - 2nd 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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
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: The course is not enrolled via AIS. Students receive information about the exact focus of the course according to the specialty of the visiting lecturer, via school emails. The student, if	

interested, signs up also via e-mail. There may be a limited number of students per course, as determined by the visiting lecturer, and therefore a portfolio may be required. The visiting lecturer may select the students for the course based on their portfolio. After final selection a list of students are presented to the Prorektor of Studies. Based on this list the AIS officer enters the course into the AIS for each student individually.

Past grade distribution

Total number of evaluated students: 87

A	B	C	D	E	FX
70,11	25,29	2,3	1,15	1,15	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/LAHP.m2/21	Course title: Lab: Studio led by a visiting professor - 2nd 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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtBa.m1/21 - Studio of Wooden Sculpture Restoration or KR/AtBi.m1/21 - Studio of Textile Restoration or KR/Atft.m1/22 - Studio of Photography Restoration or KR/AtKv.m1/21 - Studio of Artwork on Paper and Photography Restoration or KR/AtKv.m1/22 - Studio of Artwork on Paper and Other Media Restoration or KR/AtStr.m1/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/AtWe.m1/21 - Studio of Wall-hung and Panel Paintings or KR/AtWe.m1/22 - Studio of Paintings Restoration or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level or KR/Lams.m1/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/Larf.m1/21 - Photography Restoration Lab or KR/LaSi.m1/21 - Laboratory of Mural Painting 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:

The course is not enrolled via AIS. Students receive information about the exact focus of the course according to the specialty of the visiting lecturer, via school emails. The student, if interested, signs up also via e-mail. There may be a limited number of students per course, as determined by the visiting lecturer, and therefore a portfolio may be required. The visiting lecturer may select the students for the course based on their portfolio. After final selection a list of students are presented to the Prorektor of Studies. Based on this list the AIS officer enters the course into the AIS for each student individually.

Past grade distribution

Total number of evaluated students: 82

A	B	C	D	E	FX
71,95	17,07	7,32	3,66	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/Lams.m1/21	Course title: Laboratory of Modern and Contemporary 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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Completion of the semester assignment.	
Learning outcomes: The student will acquire theoretical knowledge and practical skills about traditional and modern restoration methods, materials and techniques used in the restoration of modern paintings. An overview of the restoration materials and techniques used in the process of oil and acrylic painting restoration will also be part of the learning process. The course will be taught through lectures focused on the process of restoration evaluation of a work of art. The students will be confronted with various methods of applications used for stabilization and artistic appreciation of damaged artwork in the form of theoretical lectures and practical exercises on a specific restored work.	
Class syllabus: The aim of the subject study is to acquire professional skills in solving complex problems related to non-traditional technologies used in the process of creating modern painting. The content of theoretical and practical training is the consolidation of the painting, various consolidation techniques performed on suction tables, moisture treatment, cleaning techniques, repair of scratches and perforations, consolidation treatments, sealants and their materials, the creation of surface texture, final artistic completion of missing parts of the painting and conservation. Specific instruction will focus on removing dirt, varnish layers and overpainting from the surface of the painting. Students will be oriented to self-study of the wide range of literature available.	
Recommended literature: 1. Theory and Practice in the Conservation of Modern and Contemporary Art (Ursula Schädler-Saub, Angela Weyer 2010) 2. Conservation of Easel Paintings (Joyce Hill Stoner, Rebecca Rushfield 2012) 3. Current technical Challenges in the Conservation of Painting (A. Barros D'Sa, L. Bone, R. Clarricoates, H. Dowding 2015)	

4. Adhesives and Consolidants in Painting Conservation (Angelina Barros D'Sa, Lizzie Bone Alexandra Gent 2012)
5. Innovative Approaches to the Complex Care of Contemporary Art (Iwona Szmelter 2012)
6. A Perfect Ground: preparatory layers for oil paintings 1550 -1900 (Maartje Stols-Witlox 2017)
7. Mixing and Matching (Ellison, Smithen, Turnbull 2010)
8. Artists Pigments (Robert Feller 2012)
9. Colour Change in Paintings (Rhiannon Claricoates, Helen Dowding, Alexandra Gent 2016)
10. Die Reinigung von Mallschichtoberflächen mit wässrigen Methoden (Richard Wolbers, 2010)
11. Handbuch der Oberflächenreinigung (Paul Bernhard Eipper 2017)
12. Firnis von matt bis glänzend (Amelie Menck-Schaa, Karin Schulte, Lena Reuber 2008)
13. Lösemittelgele und Seifen zur Trennung von Überzügen (Katharina Walch-von Miller 2003)

Languages necessary to complete the course:

Slovak or English or German

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: 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/Lams.m2/21	Course title: Laboratory of Modern and Contemporary 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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtKv.m1/22 - Studio of Artwork on Paper and Other Media Restoration or KR/AtWe.m1/21 - Studio of Wall-hung and Panel Paintings or KR/AtWe.m1/22 - Studio of Paintings Restoration or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level or KR/Lams.m1/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/LaSi.m1/21 - Laboratory of Mural Painting Restoration or KR/Larf.m1/21 - Photography Restoration Lab	
Course requirements: Completion of the studio in the previous semester is required. Completion of the semester assignment.	
Learning outcomes: Študent nadobudne teoretické vedomosti a praktické zručnosti o tradičných a moderných reštaurátorských metódach, materiáloch a technikách používaných v reštaurovaní modernej maľby. Súčasťou vyučujúceho procesu bude tiež prehľad reštaurátorských materiálov a techník používaných v procese tvorby olejomalby a akrylovej maľby. Predmetná výučba bude prebiehať formou prednášok zameraných na proces reštaurátorského zhodnotenia umeleckého diela. Poslucháči budú konfrontovaní s rôznymi metódami aplikácií používanými na stabilizáciu a výtvarné zhodnotenie poškodeného diela formou teoretických prednášok a praktickým cvičením na konkrétnom reštaurovanom diele.	
Class syllabus: The aim of the subject study is to acquire professional skills in solving complex problems related to non-traditional technologies used in the process of creating modern painting. The content of theoretical and practical training is the consolidation of the painting, various consolidation techniques performed on suction tables, moisture treatment, cleaning techniques, repair of scratches and perforations, consolidation treatments, sealants and their materials, the creation of surface texture, final artistic completion of missing parts of the painting and conservation. Specific instruction will focus on removing dirt, varnish layers and overpainting from the surface of the painting. Students will be oriented to self-study of the wide range of literature available.	
Recommended literature:	

1. Theory and Practice in the Conservation of Modern and Contemporary Art (Ursula Schädler-Saub, Angela Weyer 2010)
2. Conservation of Easel Paintings (Joyce Hill Stoner, Rebecca Rushfield 2012)
3. Current technical Challenges in the Conservation of Painting (A. Barros D'Sa, L. Bone, R. Clarricoates, H. Dowding 2015)
4. Adhesives and Consolidants in Painting Conservation (Angelina Barros D'Sa, Lizzie Bone Alexandra Gent 2012)
5. Innovative Approaches to the Complex Care of Contemporary Art (Iwona Szmelter 2012)
6. A Perfect Ground: preparatory layers for oil paintings 1550 -1900 (Maartje Stols-Witlox 2017)
7. Mixing and Matching (Ellison, Smithen, Turnbull 2010)
8. Artists Pigments (Robert Feller 2012)
9. Colour Change in Paintings (Rhiannon Claricoates, Helen Dowding, Alexandra Gent 2016)
10. Die Reinigung von Mallschichtoberflächen mit wässrigen Methoden (Richard Wolbers, 2010)
11. Handbuch der Oberflächenreinigung (Paul Bernhard Eipper 2017)
12. Firnis von matt bis glänzend (Amelie Menck-Schaa, Karin Schulte, Lena Reuber 2008)
13. Lösemittelgele und Seifen zur Trennung von Überzügen (Katharina Walch-von Miller 2003)

Languages necessary to complete the course:

Slovak or English or German

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: 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/LaSi.m1/21	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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Mandatory completion of the studio in the previous semester and successful completion of a two-semester bachelor's thesis assignment, which is successfully defended at the final presentation. The grade is graded on the basis of adequate work in progress on the assignment and the semester defense of the assignment. The grade shall be graded on a scale of A - F	
Learning outcomes: Mastering the restoration implementation at a professional level. Ability to think critically in the restoration process .Demonstration that the student has rehabilitated the subject of his/her assignment with appropriate technical means , artistic sensitivity, adequate to the nature and condition of the work, and has demonstrated the skills required to demonstrate his/her professional competence.	
Class syllabus: Individual programme: in the form of lectures - history of restoration, theory of restoration, legislation of monument protection, methodology of monument protection, methods of restoration in the form of practical exercises, restoration research of wall paintings and processing of "Documentation of Restoration Research and Proposal for Restoration". - non-destructive methods: inspection research, research using forensic diagnostics, thermal imaging cameras, photographic documentation - destructive methods: probing research, chemical-technological research, petrographic research, remediation research.	
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: 10

A	B	C	D	E	FX
80,0	20,0	0,0	0,0	0,0	0,0

Lecturers: Mgr. Ján Sikoriak, akad. mal. Ľuba Wehlend, 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: KR/LaSi.m2/21	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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/LaSi.m1/21 - Laboratory of Mural Painting Restoration or KR/AtWe.m1/22 - Studio of Paintings Restoration or KR/AtWe.m1/21 - Studio of Wall-hung and Panel Paintings or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: The student must complete the semester by completing the assigned tasks within the time schedule at an adequate professional, aesthetic-artistic and technical-craft level. The evaluation consists of a practical part and a final defense of the assignment with a positive evaluation in the range of A - F.	
Learning outcomes: Mastering the restoration implementation at a professional level. The ability to think critically in the process of restoration .Demonstration that the student has rehabilitated the subject of his/her assignment with appropriate technical means , artistic sensitivity, adequate to the nature and condition of the work, and has demonstrated the skills required to demonstrate his/her professional competence and has evaluated and defended the completed assignment before a professional panel.	
Class syllabus: Individual programme: in the form of lectures - history of restoration, theory of restoration, legislation of monument protection, methodology of monument protection in the form of practical exercises - evaluation of the artistic intervention and aesthetic-visual rehabilitation of the work preparation of the final: documentation of the restoration works carried out defence of the assigned work handing over the restored work and documentation of the restoration works carried out to the administrator of the collecting institution, to a religious entity or to a private owner.	
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, Výskum 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: 5

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

Lecturers: Mgr. Ján Sikoriak, akad. mal. Ľuba Wehlend, 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: KAT/NaPo.m1-3/22	Course title: Make Project and Build 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: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Active participation during the workshop, mastering the conceptual, preparatory and construction phase of the project at the level of a master 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	

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>

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: KM/Otsy.m1/22		Course title: Open system I. - 2nd level			
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: 1.					
Educational level: II.					
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, alternativa approach, stepping out of comfort zone towards unknown directions. The goal of the subject is motivation to curiosity, experiment, distance, and also self-irony. In Master Degree of Study we expect use of aquired skills and experencies within a context of students own creative process.					
Recommended literature: based on individual programs					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 11					
A	B	C	D	E	FX
81,82	0,0	9,09	0,0	0,0	9,09
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.m2/22	Course title: Open system II. - 2nd level
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: II.	
Prerequisites: KM/Teló.m1/18 - TECHNO-logy I. or KM/OdWo.b2/19 - Specialised Workshop 1st level	
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 assignent).	
Learning outcomes: Material experiment	
Class syllabus: The goal of Winter Semester was shift of artefact and its exeution in different media. The summer part 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) In Masters degree we expect a correlation within students own artistic programme.	
Recommended literature: based on individual programs	
Languages necessary to complete the course: Slovak, English	
Notes:	

Past grade distribution					
Total number of evaluated students: 4					
A	B	C	D	E	FX
100,0	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: KTDU/Fiku.m13/22		Course title: Philosophy of the Culture			
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., 3.					
Educational level: II.					
Prerequisites:					
Course requirements: Participation in classes at least 75% unless the teacher determines otherwise in accordance with the study regulations. Elaboration of an essay.					
Learning outcomes: Orientation in the basic problems of philosophical and cultural anthropological thinking about culture.					
Class syllabus: The subject of the philosophy of culture. Particularist and universalist conceptions of culture. History of the philosophy of culture (Herder, Horderlin, Romantics, von Humboldt, Arnold, Williams, Eagleton and others). Culture and identity. Culture and civilization. Culture and the sacred. Culture and religion. Culture and aesthetic interest. Purposeful and purposeless action. The philosophy of play. Imagination and imagination. Emotion and art. Rites of passage and culture. Aesthetics and ethics. Critical analysis of culture and its ambivalence...					
Recommended literature:					
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: doc. Mgr. Ladislav Tkáčik, PhD.					
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: KTDU/Cipa.m24/22		Course title: Reading, writing, argumentation 2nd 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., 4.					
Educational level: II.					
Prerequisites:					
Antirequisites: KTDU/Cipa.b57/20					
Course requirements: Attendance of least 75% unless otherwise specified by the teacher 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: In the course, students will work on the theoretical part of their semestral paper. Students will have 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 one's own artistic problem? - Frameworks of interpretation -- Academic writing? _ Basic problems of rhetoric and stylistics -- The basics 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: 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: KR/Revy.m1/21	Course title: Restoration Research I.
Educational activities: Type of activities: Practical / Lecture / Seminar Number of hours: per week: 3 / 1 / 1 per level/semester: 36 / 12 / 12 Form of the course: present	
Number of credits: 6	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: Basic knowledge of inorganic, organic and macromolecular chemistry is recommended (at least in the scope of the subjects Restoration research II. - VIII. (Bc.)	
Course requirements: Lectures attendance: at least 75%, unless specified otherwise Laboratory exercises attendance: 80 % Participation on assigned projects (essay, experimental work) Submitting of the conservation-restoration project proposal and material research protocol. Handover of processed and unprocessed samples (free samples of color layer and/ or embedded in resin, samples of wood, fibers, mortars and plaster, etc.) with complete report (conservation-restoration protocol) Colloquial exam (defense of the restoration project) Scale of assessment (preliminary/final): 0/ 100	
Learning outcomes: The student works independently on invasive and non-invasive research methods. He/ she/ they is/are able to evaluate the results and integrate outputs from different types of research. Based on the results of the research, he is able to choose the least invasive and reversible solution in the restoration proposal in accordance with the given restoration/restoration methodology. The results of the research will be processed in the form of a prescribed protocol	
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.
 Wood spp. identification using optical microscopy – analysis and description of structures on transversal, radial and tangential sections.
 Identification of plant and animal fibers using optical microscopy and microchemical staining tests
 Working with model systems (model experiments).
 Lectures and laboratory exercises: Cleaning of surfaces of cultural heritage objects and materials.

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, Maltechnik, Restauo, 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: 101

A	B	C	D	E	FX
68,32	22,77	7,92	0,99	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.m2/21	Course title: Restoration Research II.
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 3 / 2 per level/semester: 36 / 24 Form of the course: present	
Number of credits: 6	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/Revy.m1/21 - Restoration Research I.	
Recommended prerequisites: Basic knowledge of inorganic, organic and macromolecular chemistry is recommended (at least in the scope of the subjects Restoration research II. - VIII. (Bc.) and Restoration research I. (Mgr.)	
Course requirements: Submitting of the conservation-restoration project proposal and material research protocol. Handover of analysed samples (microsamples embedded in resin, unprocessed samples of the color layer, fibers, wood, etc.) Colloquial exam (defense of the restoration project) Scale of assessment (preliminary/final): 0/100	
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 outcome of the analysis, she/ he/ they is/ are able to choose a non-invasive, effective and reversible solution in the restoration proposal in accordance with the given restoration/restoration methodology. The results of the research are to be processed in the form of a protocol.	
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.	

Wood spp. identification using optical microscopy – analysis and description of structures on transversal, radial and tangential sections.
 Identification of plant and animal fibers using optical microscopy and microchemical staining tests
 Working with model systems (model experiments).
 Lectures and laboratory exercises: Synthetic polymers in cultural heritage materials - problems and approaches

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.: Průzkum 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
 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
 Zborníky a odborné časopisy: Studies in conservation-Identification of the materials of painting, Maltechnik, Restauero, 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: 100

A	B	C	D	E	FX
80,0	17,0	3,0	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: KTDU/Ssem.m1/20	Course title: Schools and directions of aesthetic thinking 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: 1.	
Educational level: II., III.	
Prerequisites:	
Course requirements: Participation in in the course at least 75% unless the teacher determines otherwise in accordance with the study regulations. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in seminar discussions, reading and interpretation of selected texts is a prerequisite for graduation. The final essay on the assigned topic is part of the evaluation and completion of the study.	
Learning outcomes: The seminar focuses on reading and analysing selected texts by aestheticians, philosophers, theoreticians and art critics from the second half of the 20th century and the beginning of the 21st century. Thematically, the seminar focuses on issues related to the relations of artistic research, the epistemology of the aesthetic, and the epistemology of the artist. Part of the work in the seminars is a theoretical, thought-provoking exploration of the interrelationships between artistic research, the field of so-called "artistic research", i.e. thinking realized in and through artistic media, but also thinking that is realized in non-artistic media - philosophical and scientific thinking and research. The seminar is discursive, theoretical, and primarily works in the form of close reading, critical commenting and discursive verification of aesthetic and philosophical texts, but the focus of the seminar crucially presupposes and requires a direct confrontation with the practical experience of students who are active visual artists and who carry out their own artistic research (often in an intuitive and unreflected way). The aim is to explore and approach the possibilities of articulating the phenomenon of thinking that is other than conceptual thinking, that is, thinking that happens through working with the visual medium and through the perception of the artwork. The seminar focuses on reading and analyzing texts, on discussion and polemics related to the chosen topics. The course Schools and Directions of Aesthetic Thought - Artistic and Scientific Research I concerts on Dieter Mersch's text Epistemology of the Aesthetic (2015) and the whole tangle of problems and concepts that this fundamental attempt to reflect on the phenomenon of cognition through art entails. The graduate of the course should acquire an elementary conceptual equipment through which he/she would be able to reflect and articulate his/her own artistic thinking and artistic research as a specific, autonomous and full-fledged type of thinking.	

Class syllabus:

1. Introduction: the problem of artistic research, cognition through the aesthetic and the artistic, Dieter Merse and his text Epistemology of the Aesthetic. Discussion. (2 hours)
- 2: Artistic research and research in the field of the aesthetic. Discussion. (4 hours)
3. A brief history of truth in art and modern aesthetic thought. Discussion. (6 hours)
4. Reflexive epistemics of art. Discussion. (6 hours)
5. Epistemic practices of art. Discussion. (6 hours)

Recommended literature:**Languages necessary to complete the course:**

Slovak

Notes:**Past grade distribution**

Total number of evaluated students: 50

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

Lecturers: Mgr. Norbert Lacko, 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: KTDU/Ssem.m2/20	Course title: Schools and directions of aesthetic thinking 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: 2.	
Educational level: II., III.	
Prerequisites: KTDU/Ssem.m1/20 - Schools and directions of aesthetic thinking 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, reading and interpretation of selected texts is a prerequisite for graduation. The final essay on the assigned topic is a part of the evaluation and completion of the study.	
Learning outcomes: The seminar focuses on reading and analysing selected texts by aestheticians, philosophers, theoreticians and art critics from the second half of the 20th century and the beginning of the 21st century. Thematically, the seminar focuses on issues related to the relations of artistic research, the epistemology of the aesthetic, and the epistemology of the artist. Part of the work in the seminars is a theoretical, thought-provoking exploration of the interrelationships between artistic research, the field of so-called "artistic research", i.e. thinking realized in and through artistic media, but also thinking that is realized in non-artistic media - philosophical and scientific thinking and research. The seminar is discursive, theoretical, and primarily works in the form of close reading, critical commenting and discursive verification of aesthetic and philosophical texts, but the focus of the seminar crucially presupposes and requires a direct confrontation with the practical experience of students who are active visual artists and who carry out their own artistic research (often in an intuitive and unreflected way). The aim is to explore and approach the possibilities of articulating the phenomenon of thinking that is other than conceptual thinking, that is, thinking that happens through working with the visual medium and through the perception of the artwork. The seminar focuses on reading and analyzing texts, on discussion and polemics related to the chosen topics. The course Schools and Directions of Aesthetic Thought - Artistic and Scientific Research I concerts on Dieter Mersch's text Epistemology of the Aesthetic (2015) and the whole tangle of problems and concepts that this fundamental attempt to reflect on the phenomenon of cognition through art entails. The graduate of the course should acquire an elementary conceptual equipment through which he/she would be able to reflect and articulate his/her own artistic thinking and artistic research as a specific, autonomous and full-fledged type of thinking.	

Class syllabus:

1. Introduction: making concepts, making funktives, making percepts and affects, or the problem of artistic thinking and the text What is the philosophy of G. Deleuze and F. Guattari. Discussion. (2 hours)
2. From chaos to the brain. Discussion. (2 hours)
3. Philosophy as the formation of concepts. Discussion. (8 hours)
4. Science as the formation of funktives. Discussion. (4 hours)
5. Art as the creation of affects and concepts. Discussion. (8 hours)

Recommended literature:**Languages necessary to complete the course:**

Slovak

Notes:**Past grade distribution**

Total number of evaluated students: 36

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

Lecturers: Mgr. Norbert Lacko, 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: KTDU/Vksf.m13/22	Course title: Selected Chapters from Contemporary Photography
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: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance at lectures is compulsory. Three excused absences per semester.	
Learning outcomes: The student acquires knowledge from the lectured material, should be capable of self-study and the result should be active thinking in the given issue, formulating their own opinions and views on the art of the period under study.	
Class syllabus: 1. Photography in deadpan aesthetics - city, landscape, urban space, portrait 3. Contemporary concepts of documentary photography 4. Actions organized in front of the camera 5. Intimate life in photographs 7. Moments of history in photography 8. Image simulation, computer manipulation 9. Postmodern photography - appropriation of historical but also commercial visual objects 10. Photography, memory, archive 11. Materiality of photography 12. Images of contemporary still life 14. Photography and politics 15. Photography in public space	
Recommended literature:	
Languages necessary to complete the course: Slovak and English for literature study	
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: doc. Mgr. Bohunka Koklesová, PhD., Mgr. art. Michal Huba, ArtD.					
Last change: 04.12.2022					
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/KrKV.m3/17	Course title: Short - Term Education Course - 2 nd 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: II.	
Prerequisites:	
Course requirements: 100% attendance in the course and the whole program	
Learning outcomes:	
Class syllabus: The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
Recommended literature:	
Languages necessary to complete the course: English competency is required for lectures given by foreign lecturers otherwise Slovak competency is sufficient	
Notes: Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, 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 per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.	
Past grade distribution	
Total number of evaluated students: 25	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	

Last change: 18.11.2022

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/KrKV.m4/17	Course title: Short - Term Education Course - 2 nd 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: II.	
Prerequisites:	
Course requirements: 100% attendance in the course and the whole program	
Learning outcomes: The benefit of the short-term course is primarily intensive education in a specialized field of art in the form of personal confrontation with a practitioner or educators from foreign schools, whether it is a prominent artist, theoretician or specialist in a particular field of technology. The point is for students to become familiar with the external environment, gaining direct and authentic experience of the most current manifestations in their respective fields. They gain new experience with internationally renowned artists, curators, theorists, technologists and educators from other universities.	
Class syllabus: The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
Recommended literature: Literature is updated according to a teacher's preferences	
Languages necessary to complete the course: English competency is required for lectures given by foreign lecturers otherwise Slovak competency is sufficient	
Notes: Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, 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 per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study	

Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.

Past grade distribution

Total number of evaluated students: 18

ABS	NEABS
100,0	0,0

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

Last change: 18.11.2022

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.m1/17	Course title: Short - Term Education Course - 2 nd 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: II.	
Prerequisites:	
Course requirements: 100% attendance in the course and the whole program	
Learning outcomes: The benefit of the short-term course is primarily intensive education in a specialized field of art in the form of personal confrontation with a practitioner or educators from foreign schools, whether it is a prominent artist, theoretician or specialist in a particular field of technology. The point is for students to become familiar with the external environment, gaining direct and authentic experience of the most current manifestations in their respective fields. They gain new experiences with internationally renowned artists, curators, theorists, technologists and educators from other universities.	
Class syllabus: The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
Recommended literature: Literature is updated according to a teacher's preferences	
Languages necessary to complete the course: English competency is needed in case of lectures given by foreign lecturers otherwise Slovak competency is sufficient	
Notes: Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, 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 per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study	

Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.

Past grade distribution

Total number of evaluated students: 40

ABS	NEABS
100,0	0,0

Lecturers: doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. art. Sylvia Birkušová

Last change: 18.11.2022

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.m2/17	Course title: Short - Term Education Course - 2 nd 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: II.	
Prerequisites:	
Course requirements: 100% attendance in the course and the whole program	
Learning outcomes: The asset of the short-term course is primarily intensive education in a specialized field of art in the form of personal confrontation with a practitioner or educators from foreign schools, whether it is a prominent artist, theoretician or specialist in a particular field of technology. The point is for students to become familiar with the external environment, gaining direct and authentic experience of the most current manifestations in their respective fields. They gain new experience with internationally renowned artists, curators, theorists, technologists and educators from other universities.	
Class syllabus: The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
Recommended literature: Recquired literature is updated by a teacher	
Languages necessary to complete the course:	
Notes: Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, 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 per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.	

Past grade distribution	
Total number of evaluated students: 46	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
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: 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.	
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: KTDU/OdEx.m1/17	Course title: Specialised Visit - 2nd 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: II.	
Prerequisites:	
Course requirements: 100% participation in the excursion and the complete program during the excursion.	
Learning outcomes: The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged 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 visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
Recommended literature: updates on literature are given by a teacher if it is necessary	
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 for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

Past grade distribution	
Total number of evaluated students: 19	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
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: KTDU/OdEx.m2/17	Course title: Specialised Visit - 2nd 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: II.	
Prerequisites:	
Course requirements: 100% participation in the excursion and the complete program during the excursion.	
Learning outcomes: The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged 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 visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
Recommended literature: updates on literature are given by a teacher if it is necessary	
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 for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

Past grade distribution	
Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, 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: KTDU/OdEx.m3/17	Course title: Specialised Visit - 2nd 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: II.	
Prerequisites:	
Course requirements: 100% participation in the excursion and the complete program during the excursion.	
Learning outcomes: The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged 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 visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
Recommended literature: updates on literature are given by a teacher if it is necessary	
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 for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

Past grade distribution	
Total number of evaluated students: 19	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstřichová, ArtD.	
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: KTDU/OdEx.m4/17	Course title: Specialised Visit - 2nd 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: II.	
Prerequisites:	
Course requirements: 100% participation in the excursion and the complete program during the excursion.	
Learning outcomes: The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged 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 visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
Recommended literature: updates on literature are given by a teacher if it is necessary	
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 for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

Past grade distribution	
Total number of evaluated students: 7	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, 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: KTDU/OEBe.m1/17	Course title: Specialised Visit: Venice Biennial - 2nd 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: II.	
Prerequisites:	
Course requirements: 100% participation and activity in the excursion and in the given program.	
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 acquire direct and authentic experience of the most current manifestations of internationally acknowledged 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. Venice hosts the major international Biennale of Architecture, the Biennale of Fine Arts and the Film Festival, which showcase the best of the arts in a concentrated form.	
Recommended literature: updates on literature are given by a teacher if it is necessary	
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 for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

Past grade distribution	
Total number of evaluated students: 26	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
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: KTDU/OEBe.m3/17	Course title: Specialised Visit: Venice Biennial - 2nd 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: II.	
Prerequisites:	
Course requirements: 100% participation in the excursion and the complete program during the excursion.	
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 acquire direct and authentic experience of the most current manifestations of internationally acknowledged 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. Venice hosts the major international Biennale of Architecture, the Biennale of Fine Arts and the Film Festival, which showcase the best of the arts in a concentrated form.	
Recommended literature: updates on literature are given by a teacher if it is necessary	
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 for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

Past grade distribution	
Total number of evaluated students: 11	
ABS	NEABS
100,0	0,0
Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.	
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: KR/Odwo.m12/22	Course title: Specialized Workshop - 2nd level
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: II.	
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 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.m12/22	Course title: Specialized Workshop - 2nd level
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: 1.	
Educational level: II.	
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 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/AtKv.m1/22	Course title: Studio of Artwork on Paper and Other Media 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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: <p>At the beginning of the Master's degree, students' focus is on expanding their knowledge and skills in the restoration of mixed-media artifacts. Emphasis is placed on differentiation in assignments in terms of damage as well as the materials used to create. Students are given a maximum of 3 assignments from which they continuously mostly continue in the 9th semester. Emphasis is placed on research as such, accurate characterization of the materials used, both primary and secondary. All within the limits of the possibilities and equipment of the studio in restoration.</p> <p>Students are encouraged to be responsible and independent.</p> <p>Emphasis is placed 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 the acquired knowledge, both technological and theoretical.</p>	
Course requirements: <p>During the semester the student will carry out research and prepare a written proposal for restoration, present his/her restoration research in the form of a presentation in front of representatives of the department and complete the assigned project in the form of a suitable adjustment - presentation of the project in the summer school-wide semester research with completed restoration documentation.</p> <p>Scale of assessment (preliminary/final): mid-term evaluation</p>	
Learning outcomes: <p>The main learning outcome in the first Master's semester is the practical acquaintance with the basics of working with a specific technique on a paper support, its identification as well as the identification of the technologies of construction of full-colour works created on paper (fully coloured works, watercolour, tempera, gouache). Emphasis is placed on the knowledge of the consolidation of the paper support with different technological nature and related procedures, familiarity with exclusively reversible materials and their proper use in restoration practice.</p>	
Class syllabus:	

Working with the student, the emphasis is on working with, gaining knowledge and skills in the restoration of mixed media artifacts on one or more paper supports. Their accurate identification and work in differentiated technologies.

Preference for collaboration with external environments.

Lectures :

Classical combinations of techniques in papermaking, their composition, historical development of the use of each technique.

Their stability, their influence on each other both in the aging process and in the restoration of works on paper, sophisticated forms of working with the different technologies used in the creation.

Practical exercises :

Cleaning the surface of the paper-paint, humidifying artifacts in the humidification chamber, working on the suction counter-cleaning the suction, removing secondary interventions with chemical solvents.

The student should capitalize on all the knowledge acquired in semesters 5,7,8, in combining and selecting appropriate technological processes.

Exercise on paper refilling on free time,

Exercise on paper filling by sealing,

Filling paper in alcohol suspension.

Concentration on works requiring maximum to extreme forms of retouching their conception and treatment within the whole.

Banishing pendants when dealing with lapses in the original work.

Work begins to unfold from the maximally technologically demanding works, which usually extend into the 10th semester.

Advanced techniques and skills in documentation implementation. Advanced skills in imaging methods - ultraviolet, infrared and other methods appropriate to the research area in terms of protecting the specialty of 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:

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. 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. Martin C. Jurgens - The Digital Print , Identification and Preservation. Getty publikation 2009

12. Prof. Peter Jenny, 01 Notizien zur Zeichentechnik, 2001, Maintz

13. Prof. Peter Jenny, 04 Zeichen im Kopf, 2009, Mainz

14. Walter Koschatzky, Die Kunst der Zeichnung, TEchnik, Geschichte, Meisterwerke, 2003, Mnichov.

15. Katarína Závadová, Verný a pravý obraz slovenských miest a hradov. Tatran 1974,
 16. Gabriela Krist und Martina Griesser, Konservierungswissenschaften und Restaurierung heute.2010, Wien.
 17. Debra Hess Norris & Jennifer Jae Gutierrez, Issues in the Conservation of Photographs. Getty publikation, 2010.

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: 4

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

Lecturers: prof. akad. mal. Boris Kvasnica, 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.m2/22	Course title: Studio of Artwork on Paper and Other Media 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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtKv.m1/22 - Studio of Artwork on Paper and Other Media Restoration or KR/AtKv.m1/21 - Studio of Artwork on Paper and Photography Restoration or KR/Lams.m1/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/Larf.m1/21 - Photography Restoration Lab or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level	
Recommended prerequisites: Continuity of study at the Master's level is pursued in focusing students' attention on expanding their knowledge and skills in the restoration of mixed-media artifacts. Emphasis is placed on differentiation in assignments in terms of damage as well as the materials used for creation. Emphasis is placed on research, accurate characterization of the materials used, both primary and secondary. All within the limits of the possibilities and equipment of the studio during the restoration. Entering historical and ethical principles in the selection of appropriate technological procedures in the acceptance of the structure and essence of the work. Students are encouraged to be responsible and independent. Emphasis is placed 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 the acquired knowledge, both technological and theoretical.	
Course requirements: 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. Scale of assessment (preliminary/final): Presentation of the Restoration Research and the restoration plan before the department committee : 30%Continuous evaluation (work in the studio, creative performance, communication with the teacher) : 30%Final evaluation (submission of work, evaluation by the supervising teacher): 40%1st test, 2.presentation of the restoration plan in front of the department 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 second semester of the Master's degree is the practical acquaintance with the basics of working with a particular paper medium, its identification, as well as the identification of the technology of creating monochromatic works on paper (gouache, tempera, watercolour). Emphasis is placed on the knowledge of the consolidation of paper support with different technological nature, size and procedures, familiarity with exclusively reversible materials and their proper use in restoration practice.

Emphasis is placed on the ability to consolidate the artistic quality of the work by retouching.

Class syllabus:

The emphasis is on working with and gaining knowledge and skills in the restoration of mixed media artworks on paper supports, their accurate identification and working with different techniques.

Introduction to the restoration of photography.

Preference for collaboration with external environments.

Lectures :

Classical combinations of techniques on paper, their composition, historical development of the use of each technique.

Their stability, their influence on each other both in the aging process and in the restoration of works on paper, sophisticated forms of working with the different technologies used in their creation.

Practical exercises :

Cleaning the surface of the paper and inpaint, humidifying artifacts in the humidification chamber, working on the suction counter, removing secondary interventions with chemical solvents.

The student should capitalize on all the knowledge acquired in semesters 5-7-8, in combining and selecting appropriate technological processes.

Focus on works requiring maximum to extreme forms of retouching will enhance their conception and treatment within the whole. Seeking out pendants when dealing with loss in the original work.

Dealing with technologically challenging works.

Continuing a series of practical skills and restoration experiences restoring and conserving works on paper, enabling the student to devote a wider range of time to researching and restoring a broader range of media on paper, and to address the problems of their conservation. Guidance in independent decision making and pragmatic problem solving is a prerequisite. More challenging research projects and more demanding implementations are needed here. Preparation and implementation of appropriate working strategies in these materials.

Recommended literature:

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. Martin C. Jurgens - The Digital Print , Identification and Preservation. Getty publikation 2009

12. Prof. Peter Jenny, 01 Notizien zur Zeichentechnik, 2001, Mainz

13. Prof. Peter Jenny, 04 Zeichen im Kopf, 2009, Mainz

14. Walter Koschatzky, Die Kunst der Zeichnung, TEchnik, Geschichte,

Meisterwerke, 2003, Mnichov.

15. Katarína Závadová, Verný a pravý obraz slovenských miest a hradov. Tatran 1974,
 16. Gabriela Krist und Martina Griesser, Konservierungswissenschaften und Restaurierung heute.2010, Wien.
 17. Debra Hess Norris & Jennifer Jae Gutierrez, Issues in the Conservation of Photographs. Getty publikation, 2010.

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: 5

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. 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.m3/22	Course title: Studio of Artwork on Paper and Other Media 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: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KR/AtKv.m2/22 - Studio of Artwork on Paper and Other Media Restoration or KR/AtKv.m2/21 - Studio of Artwork on Paper and Photography Restoration or KR/Larf.m2/21 - Photography Restoration Lab or KR/Lams.m2/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/Lams.m2/21 - Laboratory of Modern and Contemporary Painting Restoration	
Recommended prerequisites: Continuity of study at the Master's level is pursued in focusing students' attention on expanding their knowledge and skills in the restoration of mixed-media artifacts. Emphasis is placed on differentiation in assignments in terms of damage as well as the materials used for creation. Emphasis is placed on research, accurate characterization of the materials used, both primary and secondary. All within the limits of the possibilities and equipment of the studio during the restoration. Entering historical and ethical principles in the selection of appropriate technological procedures in the acceptance of the structure and essence of the work. Students are encouraged to be responsible and independent. Emphasis is placed 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 the acquired knowledge, both technological and theoretical.	
Course requirements: During the semester, the student independently develops a written proposal for restoration, presents his/her restoration research in the form of a presentation before representatives of the department, and completes the assigned restoration project and presents it in the form of an appropriate adaptation - a presentation of the project in the context of a school-wide semester-long survey with completed restoration documentation. Scale of assessment (preliminary/final): Presentation of the Restoration Research and the restoration plan before the department committee : 30%Continuous evaluation (work in the studio, creative performance, communication with the teacher) : 30%Final evaluation (submission of theses, evaluation by the supervising teacher): 40 %1.test, 2.presentation of the restoration plan in front of the department's committee, 3.presentation of independent work,4.Final assessment submission of the thesis and defence to the departmental committee, 5.Test.	

Learning outcomes:

The main learning outcome in the third Master's semester is a practical introduction to working with a specific paper support, its research and identification as well as the identification of the technology of construction of a full-colour work created on paper. Emphasis is placed on honing professional knowledge of responsibility in the consolidation of a work of art with a challenging technological nature, combination of techniques, overlapping media, non-traditional dimensions and processes of creation. The pursuit of solutions with exclusively reversible materials and their correct use, harmonization and logistics of procedures in restoration practice. The essence is to deepen the ability of a creative approach in the evaluation of restoration research, understanding the creative approach in the restoration process, understanding the possibility of consolidating the artistic quality of the artwork before during and during the treatment of the artwork. The independent creative approach under the professional supervision of the teacher is completed with a specific form and type of retouching.

Class syllabus:

Emphasis is placed on working with full-colour works - original in nature, watercolour, tempera, gouache, inks, inks.

Their identification and work in differentiated technologies.

Preferring to work collaboratively with external environments.

Lectures : The structure of the surface of the colour layer, its composition, the historical development of the use of colours, their roles and their influence on their surface gloss-matt, coloured materials used in the creation of works on paper, the stability of colours in the process of restoration of works on paper, sophisticated forms of working with coloured artefacts.

Practical exercises :

Cleaning the surface of the paper-paint, stabilizing the color layer, fixing the paints on the paper support, humidifying the artifacts in the humidification chamber, working on the extraction counter-cleaning the extraction, removing secondary interventions with chemical solvents.

The works begin to unfold from the issue of purely coloured artefacts, that is, they are mostly original works created in a single copy in the techniques of watercolour, tempera, gouache, on different kinds of paper supports.

Emphasis is placed on the artistic integration of original artifacts- retouching.

Continuation of a series of hands-on skills and restoration experiences restoring and conserving works on paper, to enable the student to devote more time to researching and restoring a wider range of media on paper, and to address conservation issues. Guidance in independent decision making and pragmatic problem solving is a prerequisite. More challenging research projects and more demanding implementations are needed here. Preparation and implementation of appropriate working strategies in these materials.

Continued study of the history of technology and salvage of a variety of materials encountered by students on historical and art objects/works. Alternative organics, understanding alternative manufacturing technologies and how to identify them. More challenging research projects and challenging implementations are required. Preparation and implementation of appropriate working strategies in these materials.

Recommended literature:

1. Prints - Art and techniques : Susane Lambert 2001
2. Malíarský rukopis : V. Volavka 1956
3. Du Monts - Handbuch der Gemäldekunde : 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. Martin C. Jurgens - The Digital Print , Identification and Preservation. Getty publikation 2009
12. Prof. Peter Jenny, 01 Notizien zur Zeichentechnik, 2001, Mainz
13. Prof. Peter Jenny, 04 Zeichen im Kopf, 2009, Mainz
14. Walter Koschatzky, Die Kunst der Zeichnung, TEchnik, Geschichte, Meisterwerke, 2003, Mnichov.
15. Katarína Závadová, Verný a pravý obraz slovenských miest a hradov. Tatran 1974,
16. Gabriela Krist und Martina Griesser, Konservierungswissenschaften und Restaurierung heute. 2010, Wien.
17. Debra Hess Norris & Jennifer Jae Gutierrez, Issues in the Conservation of Photographs. Getty publikation, 2010.
18. Richard Benson, The printed picture, MoMa, New York, ISBN : 9780870707216

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: 19

A	B	C	D	E	FX
84,21	10,53	5,26	0,0	0,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, 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/AtWe.m1/22	Course title: Studio of Paintings 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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: - the master's degree follows the theoretical and practical professional bachelor's degree and is defined as a continuous preparation for a highly professional artistic activity - the content is based on a combination of artistic and professional study, the development of talent, artistic feeling, on solving complex and extensive problems related to the restoration of paintings / according to the assignment/ - an integral part is the constant deepening of the craft skill, which develops according to individual abilities student - emphasis is placed on the formation of habits of scientific systematicity of restoration work, the autonomy of using scientific methods of restoration research, monitoring the development and application of new methods of accurate identification of components of individual layers, interdisciplinary cooperation, professional ethics, the formation of one's own aesthetic opinion, responsibility for cultural monuments and, above all, respect for the authenticity of the original	
Course requirements: Participation of at least 75% unless the educator determines otherwise in accordance with the study rules.	
Learning outcomes: Developing an analytical approach and conceptual thinking in solving complex issues of the assignment – preparation for highly professional artistic activity Historical layers and the principle of authenticity Continuous deepening of arts and craftsmanship skills Deepening of the habits of scientific systematicity of restoration work, autonomy of use of scientific methods of restoration research, monitoring of the development and application of new methods in the field of preservation and restoration Deepening of knowledge and use natural and synthetic materials in restoration practice in the 21st century and their recovery, cooperation with STU	
Class syllabus: Microclimate, micro-movement and transport of works of art Structural restoration of textile carriers and alternatives to the technological solution of their stabilization Historical layers and the principle of authenticity Collection and archiving of information from living authors of the 20th	

and 21st centuries for the purpose of restoring modern art Quantification of the state of a work of art Natural materials versus synthetic materials

Recommended literature:

Althöfer, H.: *Moderne Kunst, Handbuch der Konservierung*, Munich 1980 Althöfer, H. /Ed/: *Restaurierung moderner Malerei: Tendenzen – Material – Technik*. Munich 1985 An, Y.; Soli, F. J.; Jiang, H.: A thermodynamic model of physical gels, *Journal of the Mechanics and Physics of Solids*, ELSEVIER, Volume 58, Issue 12, December 2010 Angelova, L.V.; Terech, P.; Natali, I.; Carretti, E.; Weiss, R. G.: Cosolvent gel-like Sept 20;27(18):11671-82 Baglioni, M.; Berti, D.; Giorgi, R.; Baglioni, P.: Smart Cleaning of Cultural Heritage: a New Challenge for Soft Nanoscience, *Nanoscale*, 4, 2012, str. 42-53 Baglioni, M.; Berti, D.; Teixeira, J.; Giorgi, R.; Baglioni, P.: Nanostructured Surfactant-Based Systems for the Removal of Polymers from Wall Paintings: A Small-Angle Neutron Scattering Study, *Langmuir*, 28, 2012, str. 15193-15202 Baglioni, P.; Chelazzi (eds): *Nanoscience for the Conservation of Works of Art*, Royal Society of Chemistry, Oxfordshire, 2013, str. 2083-2099 Baglioni, P.; Chelazzi, D.; Giorgi, R.; Poggi, G.: Colloid and Material Science for the Conservation of Cultural Heritage: Cleaning, Consolidation and Deacidification, *Langmuir*, 29, 2013, str. 5110-5122 Baglioni, P.; Berti, D.; Bonini, M.; Caretti, E.; Dei, L.; Fratini, E.; Giorgi, R.: Micelle, Microemulsions, and Gels for the Conservation of Cultural Heritage, *Advances in Colloid and Interface Science*, 2013, DOI 10.1016/j.cis.2013.09.008 Baglioni, P.; Giorgi, R.: Soft and hard nanomaterials for restoration and conservation of cultural heritage, *Soft Matter*, 2, 2006, str. 293-303 Banik, G.; Krist G.: Lösungsmittel in der Restaurierung, Verlag Der Apfel, Wien, 1984 Bellucci, R.; Cremonesi P.: Rigid Gels and Enzyme Cleaning, 1994 Berger, G. A.; Russell, W. H.: *Conservation of Paintings, Research and Innovations*, Archetype Publications, London 2000 Berger, G. A. : Conservation of large canvas paintings: the role of constant tension mounting system, in: *Technology and Conservation*, 5 /1980/. pp. 26 - 31 Bergeon, S.: *Science et patience*, Editions de la Reunion des musees nationaux, 1990 Boissonas, P. B.: Removal of Varnishes and Glue from Painted Surfaces using Micro- friction, ICOM Committee for Conservation 1987 Bomford, D.; Leonard, M.: *Issues in the Conservation of Paintings*, Getty Publishers, Los Angeles, 2004 Bonini, M.; Lenz, S.; Giorgi, R.; Baglioni, P.: Nanomagnetic sponges for the cleaning of works of art, *Langmuir*, Aug. 2007, str. 8681-8685 Bonini, M.; Lenz, S.; Falletta, E.; Ridi, F.; Carretti, E.; Fratini, E.; Wiedenmann, A.; Baglioni, P.: Acrylamide-Based Magnetic Nanosponges: A new Smart Nanocomposite Material, *Langmuir*, 24, 2008, str. 12644-12650 Brandi, Cesare: *Teorie restaurování*, Tichá Byzanc, Praha 2000 Cennini, C.: *The Craftsman's Handbook*, Dover Publications, Inc., Yale University Press 1993 Brommelle, N.: Controversy in 1846, *Museum Journal* 56, 1957, str. 257-262 Brommelle, N.: Material for a History of Conservation, *Studies in Conservation* 2, 1956, str. 176-186 Buck, R.; Stout, G.: Original and later paint in pictures, *Technical Studies in the Field of Fine Arts* 8, 1940, str. 123-150 Burnstock, A.; White R.: The Effects of Selected Solvents and Soaps on a Simulated Canvas Painting. In *Cleaning, Retouching and Coatings*, ed. Mills, J.S., and Smith, P., London: International Institute for Conservation of Historic and Artistic Works. str. 111-118 Bayerová, T.: Solvents Gels Formulated by Richard Wolbers – materiály k přednášce, Wien, 2003 Caley, T.: Aspects of varnishes and the cleaning of oil paintings before 1700, Reprints of the Contributions to the Brussels Congress, 3.-7. Sept. 1990 Caley, T.: Aspects of varnishes and the cleaning of oil paintings before 1700, in *Cleaning, Retouching and Coatings*, IIC London, 1990, str. 70-72 Campani, E.; Casoli, A.; Cremonesi, P.; Sacconi, I.; Signorini, E.: Use of Agarose and Agar for preparing "Rigid Gels", *Quaderini del Cesmar*, 7(4), Ed Il Prato, Padova, 2007 Carlyle, L.: British nineteenth century oil painting instruction books: a survey of their recommendations for vehicles, varnishes and methods of paint application, in *Cleaning, Retouching and Coating*, IIC, London, 1990, str. 76-80 Carr, Dawson W.; Leonard, M.: *Looking at Paintings: A Guide to Technical Terms*, Malibu, Ca, The

John Paul Getty Museum, 1992 Carretti, E.; Dei, L.; Weiss, Richard G.; Baglioni, P.: A new class of gels for the conservation of painted surfaces, *Journal of Cultural Heritage* 9 (2008) str. 386-393 Carretti, E.; Natali, I.; Matarrese, C.; Bracco, P.; Weiss, R. G. Baglioni, P.; Salvini, A.; Dei, Luigi.: A new family of high viscosity polymeric dispersions for cleaning easel paintings, *Journal of Cultural Heritage*, 11 (2010) str. 373-380 Ciatti, M.: *Problemi di Restauro, Riflessioni e ricerche*, Edifir, Firenze, 1992 Ciatti, M.; Castelli, C.; Santacesaria, A.: *Panel Paintings, Technique and Conservation of Wood Supports*, Edifir, Firenze, 2006 Cidlická, L.: *Gotické krídlové oltáře na Slovensku*, Tatran, Bratislava, 1989 Ciulisová, I.: *Historizmus a moderna v pamiatkovej starostlivosti*, Veda, Bratislava, 2000 Conti, A.: *History of The Restoration and Conservation of Works of Art*, Butterworth- Helnemann, 2007 Cremonesi, P.: *L'Uso di Tensioattivi e Chelanti nella Pulitura di Opere Policrome*, Il Prato, Padua, 2004 Cremonesi P.: *Rigid Gels and Enzyme Cleaning*, Smithsonian Contribution to Museum Conservation, 2013 Cremonesi, P.: *L'uso degli enzimi della pulitura di opere policrome*, Prato, 1999 Daley, M.: A restoration tragedy, *The Times*, 4 June 1993, str. 17 Daley, M.: Solvent abuse, *The Spectator*, 30 January 1993, str. 55-58 Daley, M.: The Supper finished, *Art Review*, July/August 1999, str. 22-23 Dardes, K.; Rothe, A.: *The Structural Conservation of Panel Paintings*, Getty Publishers, Los Angeles, 1995 de la Rie, E. R.: *Stability and Function of Coatings Used in Conservation Polymers in Conservation*, Royal Society of Chemistry, 1996 de la Rie, E. R.: *Stable Varnishes for Old Master Paintings*, PhD. Thesis, University of Amsterdam, 1988 de la Rie, E. R.: The influence of varnishes on the appearance of paintings, *Studies in Conservation* 32, 1987, str. 1-13 Derrick, M. R.; Stulik, D.; Landry, M. J.: *Conservation Science, Infrared Spectroscopy in Conservation Science*, The Getty Conservation Institute Dionysius of Fournas: *Painters Manual*, The Sagittarius Press, London, 1974 Doerner, M.: *The Materials of the Artist and Their Use in Paintings*, revised edition, trans. E. Neuhaus, Harcourt, Brace & Co., New York, 1949 Domingues, J.; Bonelli, N.; Giorgi, R.; Fratini, E.; Baglioni, P.: Innovative method for the Cleaning of Water Sensitive Artifacts: Synthesis and Application of Highly Retentive Chemical Hydrogels, *International Journal of Conservation Science*, Volume 4, Special Issue, 2013, str. 715-722 Domingues, J.; Bonelli, N.; Giorgi, R.; Fratini, E.; Gorel, F.; Baglioni, P.: Innovative Hydrogels Based on Semi-Interpenetrating p(HEMA)PVP Networks for the Cleaning of Water-Sensitive Cultural Heritage Artifacts, *Langmuir*, 29, 2013, str. 2746-2755 Domingues, D.; Bonelli, N.; Giorgi, R.; Baglioni, P.: Chemical semi-IPN hydrogels for the removal of adhesives from canvas paintings, in: *Applied Physics A*, November 2013 Dossier de l'Office International de Musées, Paris, 1933, str. 318-319 Eastaugh, N.; Walsh, V.; Chaplin, T.; Siddall, R.: *Pigment Compendium, Optical Microscopy of Historical Pigments* van Eikema Hommes, M.: *Changing Pictures, Discoloration in 15th-17th century oil Painting*, Archetype Books, 2006 Feller, R. L.: *Accelerated Aging, Photochemical and Thermal Aspects*, The Getty Conservation Institute, 1994 Feller, R.; Stolow, N.; Jones, E. H.: *On Picture Varnishes and Their Solvents*, 2. Vydanie, The Press of Case Western Reserve University, Cleveland 1971 Feller, R.; Stolow, N.; Jones, E. H.: *Resins and the properties of varnishes*, in *On Picture Varnishes and Their Solvents*, National Gallery of Art, Washington, 1985, str. str. 117-191 Forge, A.: *Mortal masterpieces*, *New Stateman*, 26 May 1961, str. 845 Franck, J.: Let's keep the Mona Lisa smiling, *New Scientist*, 11 May 1996, str. 48 Gerát, I.: *Stredoveké obrazové témy na Slovensku*, Veda, Bratislava 2001 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- 704 Gottsegen, Mark D.: *The Painter's Handbook*, New York, NY, Watson-Guption Publications, 1993 Graham, I.: The effects of solvents on linocyn films, *Journal of Oil and Colour Chemists Association* 36, 1953, str. 500-506 Granville Fell H.: *Cleaning of scarifying? Treatment of National Gallery*

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Languages necessary to complete the course:

Slovak/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: akad. mal. Ľuba Wehlend, ArtD., Mgr. Ján Sikoriak, 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/AtWe.m2/22	Course title: Studio of Paintings 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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtWe.m1/21 - Studio of Wall-hung and Panel Paintings or KR/AtWe.m1/22 - Studio of Paintings Restoration or KR/Lams.m1/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: Completion of the previous semester Completion of the assignment in a given academic year according to the timetable, depending on the difficulty of the issue being addressed	
Learning outcomes: In addition to traditional techniques and materials, the study deepens theoretical knowledge of current technologies in the visual arts of the 20th and 21st centuries and acquires practical experience with modern methods of restoration of works of art of the 20th and 21st centuries Implementation of extended restoration research on the thesis in cooperation with STU, SAS, PÚ and collection institutions Interdisciplinarity – decision-making processes, dilemmas	
Class syllabus: Application of chemical-technological researches (Wolber, Cremonesi) Structural restoration of wooden carriers and alternatives to the technological solution of their stabilization Independent interdisciplinary cooperation and communication with the monuments office, administrators of collection institutions, owners and church entities The issue of removing renovations from the 19th century and ethical principles The issue of saponification	
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konferencie, ALMA AVU Praha Acta Artis Academica 2012, Zborník 4. Medzioborovej konferencie, ALMA AVU Praha Acta Artis Academica 2014, Zborník 5. Medzioborovej konferencie, ALMA AVU Praha, 2012 Galéria mesta Bratislavy GMB, Výber zo zbierok 1, Tatran, 1990 Getty Conservation Institute, Historical Paintings Techniques, Materials and Studio Practice, 1995 Kress Foundation, Studying and Conserving Paintings, Archetype Publications Modern Paints Uncovered, Proceedings from the Modern Paints Uncovered Symposium, May 16-19, 2006, Tate Modern, London TECHNOLOGIA ARTIS 6/08, Akademie výtvarných umění v Prahe Základné Dokumenty Komory Reštaurátorov, 2006 Odborná literatúra z domácich i zahraničných zdrojov - periodiká IIC, ICR0M, ICOM, ICOMOS, AHVT, RK – Studies in Conservation, Bulletin de l'Institute Royal du Patrimoine Artistique, Bulletin of the American Institute for Conservation, Maltechnik/Restauro, Renovatio, Technologia Artis, RK Zborníky prednášok z konferencií o reštaurovaní WEBOVÉ STRÁNKY <http://www.elsevier.com/locate/cis> <http://www.research.gate.net> http://www.polysciences.com/skin/frontend/default/polysciences/pdf/PR_Wolbers_Gels_WEB.pdf http://www.si.edu/mci/english/learn_more/taking_care/painting_varnish.html <http://www.chemgeneration.com/sk/chainreaction/experiments/detergency.html> <http://www.chemgeneration.com/sk/chainreaction/experiments/rozpustnost.html> https://fns.uniba.sk/fileadmin/prif/chem/kor/vyuka/Nazvoslovie_org_zl_ed2015.pdf

Languages necessary to complete the course:

Slovak/English or German

Notes:

Past grade distribution

Total number of evaluated students: 27

A	B	C	D	E	FX
70,37	11,11	11,11	7,41	0,0	0,0

Lecturers: akad. mal. Ľuba Wehlend, ArtD., Mgr. Ján Sikoriak, 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/AtWe.m3/22	Course title: Studio of Paintings 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: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KR/AtWe.m2/21 - Studio of Wall-hung and Panel Paintings or KR/AtWe.m2/22 - Studio of Paintings Restoration or KR/LAHP.m2/21 - Lab: Studio led by a visiting professor - 2nd level or KR/Lams.m2/21 - Laboratory of Modern and Contemporary Painting Restoration or KR/LaSi.m2/21 - Laboratory of Mural Painting Restoration	
Course requirements: Completion of the previous academic year Mastery of the scope of restoration tasks within the framework of the assignment of a thesis in a given semester according to the timetable depending on the difficulty of the issue addressed	
Learning outcomes: Continuous improvement of manual arts and craftsmanship skills and continuation of interdisciplinary cooperation in solving difficult restoration procedures implemented on the assignment of the thesis Deepening of analytical thinking in solving the issue Understanding the artistic quality of the work, considering the criteria for the rehabilitation of the work, justification of the method of artistic integration and techniques of restoring the artistic-aesthetic values of the work of art Separate processing of documentation restoration work carried out	
Class syllabus: Adjustment and protective microclimatic boxes for board paintings Immortal art ↔ Physical aging of works of art The myth of readability The myth of reversibility – Fiction or reality? State-of-the-art artwork Rehabilitation criteria – format reduction, torsional status, reconstruction rate	
Recommended literature: Althöfer, H.: Moderne Kunst, Handbuch der Konservierung, Munich 1980 Althöfer, H. /Ed/: Restaurierung moderner Malerei: Tendenzen – Material – Technik. Munich 1985 An, Y.; Soli, F. J.; Jiang, H.: A thermodynamic model of physical gels, Journal of the Mechanics and Physics of Solids, ELSEVIER, Volume 58, Issue 12, December 2010 Angelova, L.V.; Terech, P.; Natali, I.; Carretti, E.; Weiss, R. G.: Cosolvent gel-like Sept 20;27(18):11671-82 Baglioni, M.; Berti, D.; Giorgi, R.; Baglioni, P.: Smart Cleaning of Cultural Heritage: a New Challenge for Soft Nanoscience, Nanoscale, 4, 2012, str. 42-53 Baglioni, M.; Berti, D.; Teixeira, J.; Giorgi, R.; Baglioni, P.: Nanostructured Surfactant-Based Systems for the Removal of Polymers from Wall Paintings: A Small-Angle Neutron Scattering Study, Langmuir, 28, 2012, str. 15193-	

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of Acrylamide/Bisacrylamide Hydrogels and Their Application for the Conservation of Easel Paintings, *Langmuir*, 28, 2012, str. 3952-3961 Phenix, A.; Chui, S. A.: Facing the Challenges of Panel Paintings Conservation: Trends, Treatment,s and Training, The Getty Conservation Institute, Los Angeles 2009 Piva, G.: L'Arte del Restauro –Il Restauro dei Dipinti nel Sistema Antico e Moderno, Ulrico Hoepli Publishing, Milano, 1984 Pospíšil, A.: Organické rozpúšťadlá (skriptá), Bratislava 1989 Rasti, F.; Scott, G.: The effects of some common pigments on the photooxidation of linseed oil based paint media, *Studies in Conservation* 25, 1980, str. 145-156 Rees Jones, S.: The changed appearance of oil paintings due to increased transparency, *Studies in Conservation* 36, 1991, str. 151-154 Reifsnnyder, J. M.: A note of a traditional technique of varnish application for paintings on panel, *Studies in Conservation*, 41/1996 Ruhemann, H.: The Cleaning of Paintings, Problems & Potentialities, Frederick A. Praeger, Publishers, New York, 1968 Ruhemann, H.: Criteria for distinguishing additions from original paint, *Studies in Conservation* 3, 1958, str. 145-161 Ruhemann, H.: Restoration and technical examination of the picture, in Michelangelo's Entombment of Christ, some new hypotheses and some new facts, ed. M. Levey, National Gallery, London, 1970 Ruhemann, H.: Review of Doerner, M., op. cit., *Studies in Conservation* 9, 1964, str. 170-172 Sewell, B.: Restoration tragedy, *Art Review*, April 1993, str. 17-21 Shepherd, R.: A conservator's note, in George Stubbs 1724-1806, ed. J. Egerton, Tate Gallery, London, 1984, str. 20-21 Slánský, B.: Technika maľby, Díl I, Praha 1953 Slánský, B.: Technika maľby, Díl II, Praha 1953 Stolow, N.: Application of Science to Cleaning Methods: Solvent Action Studies on Pigmented and Unpigmented Linseed Oil Films, Recent Advances in Conservation Proceedings of the IIC Rome Conference, Rome, Italy, 1961, Butterworths, London, 1963, str. 84-88 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 Stulik, d.; Miller, D.; Khanjian.H.; Khandekar, N.; Wolbers, R.; Carlson, J.; Petersen, W. CH.: Solvent Gels for the Cleaning of Works of Art: The Residue Question, The Getty Conservation Institute, 2004 Sutherland, K. R.: Solvents extractable components of oil paint film, 2001 Swicklik, M.: French paintings and the use of varnish, 1750-1900, in Conservation Research, National Gallery of Art, Washington, DC, 1993, str. 157-174 Škeřík, J.: Technický receptár, 660 receptur pre kutily i profesionály, FCC Škeřík, J.: Receptár pro elektrotechnika, Praha 1988, SNTL Nakladatelství technické literatury Šturcl, K.; Nevařil, M.: Techniky malířské a kašéerské práce, Polytech. knižnica, SNTL Praha,1985 Tatg, W. S. ; Mayer W. J.: The Science of Paintings, Kindle Edition 2000 Thompson, D. V.: The materials an techniques of Medieval Paintings, Dover Publication, Inc. New York, 1956 Thomson, G.: Some picture varnishes, *Studies in Conservation* 2/1957 Thomson, G.: The Museum Environment, 2nd edition, Butterworths, Boston, MA, 1986 Torraca, G.: Solubility nad Solvents for Conservation Problems, 3. Vydanie, ICCROM, Roma 1984 Učnickova, D.: Historický portrét na Slovensku, Osveta, Martin, 1980 Végh, J.: Spišské maliarstvo posldej tretiny 15. Storočia. In: Gotika, Dejiny slovenského výtvarného umenia. Zostavil D. Buran a kol., Bratislava 2003, ss. 382 – 397 Villers C.: Lining Paintings Walden, S.: The ravished image: or how to ruin masterpieces by restoration, Weidenfeld & Nicolson, London, 1985 Weaver, J; Stout, G.; Coremans, P.: The Weaver Report on the cleaning of pictures in the National Gallery (summary), *Museum* 3, 1950, str. 113-135 Wolbers, R.: The Use of a Synthetic Soiling Mixture as a Means for Evaluating the Efficacy of a Aqueous Cleaning Materials on Painted Surfaces, *Conservation- Restoration Biens Culturels*, 4, 1992, str. 22-29 Zelinger, J.; Heidingsfeld, V.; Kotlík, P.; Šimůnková: Chemie v práci konzervátora a restaurátora, Academia Praha, 1987 Weisenab, E. M.: A Closer Look: Deceptions and Discoveries, National Gallery Company, London Wolbers, R.: Cleaning Painted Surfaces: Aqueous Methods, Archetype Publications, London, 2000 Woodcock, S.: Big pictures, Archetype Books Zelinger, J; Heidingsfeld, V.; Kotík, P.; Šimunková,E.: Chemie v práci konzervátora a

restaurátora, Academia, Praha 1987 Acta Artis Academica 2010, Zborník 3. Medzioborovej konferencie, ALMA AVU Praha Acta Artis Academica 2012, Zborník 4. Medzioborovej konferencie, ALMA AVU Praha Acta Artis Academica 2014, Zborník 5. Medzioborovej konferencie, ALMA AVU Praha, 2012 Galéria mesta Bratislavy GMB, Výber zo zbierok 1, Tatran, 1990 Getty Conservation Institute, Historical Paintings Techniques, Materials and Studio Practice, 1995 Kress Foundation, Studying and Conserving Paintings, Archetype Publications Modern Paints Uncovered, Proceedings from the Modern Paints Uncovered Symposium, May 16-19, 2006, Tate Modern, London TECHNOLOGIA ARTIS 6/08, Akademie výtvarných umění v Prahe Základné Dokumenty Komory Reštaurátorov, 2006 Odborná literatúra z domácich i zahraničných zdrojov - periodiká IIC, ICROM, ICOM, ICOMOS, AHVT, RK – Studies in Conservation, Bulletin de l'Institute Royal du Patrimoine Artistique, Bulletin of the American Institute for Conservation, Maltechnik/Restauro, Renovatio, Technologia Artis, RK Zborníky prednášok z konferencií o reštaurovaní WEBOVÉ STRÁNKY <http://www.elsevier.com/locate/cis> <http://www.research.gate.net> http://www.polysciences.com/skin/frontend/default/polysciences/pdf/PR_Wolbers_Gels_WEB.pdf http://www.si.edu/mci/english/learn_more/taking_care/painting_varnish.html <http://www.chemgeneration.com/sk/chainreaction/experiments/detergency.html> <http://www.chemgeneration.com/sk/chainreaction/experiments/rozpustnost.html> https://fns.uniba.sk/fileadmin/prif/chem/kor/vyuka/Nazvoslovie_org_zl_ed2015.pdf

Languages necessary to complete the course:

Slovak/English or German

Notes:

Past grade distribution

Total number of evaluated students: 3

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

Lecturers: akad. mal. Ľuba Wehlend, ArtD., Mgr. Ján Sikoriak, 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/Atft.m1/22	Course title: Studio of 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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Participation of at least 75% unless the teacher specifies otherwise in meaning of the study regulations. Completion of individual exercises, evaluation of the final project and the work in progress. Scale of assessment (preliminary/final): The weight of the subject evaluation consists in the combination of midterm and final evaluation. The final evaluation will be derived from the level of completion of all assigned practical exercises and final restoration realizations during the semester and participation in theoretical and practical lectures. The overall interest of the student is in the issue of photo restoration and additional self-education is also evaluated.	
Learning outcomes: The student applies the knowledge acquired from the bachelor's study to selection of photographic techniques that will be made by one of the most used monochrome techniques of the 19th century. The issue will be focused on historical examination, technological-non-destructive research, from which variant proposals should emerge for conservation/restoration procedure. Subsequently, in the discussion between the teacher, the student and possibly with the owner of the artwork, there should have been an agreement on the optimal conservation procedure and/or restoration of the work and its subsequent storage or presentation. Treated object will have a two-stage conservation/restoration documentation. The assignment can last for two semesters.	
Class syllabus: The student will undertake an assignment in the form of photographic material where they will apply their knowledge in the field of identification photographic techniques, their conservation and restoration skills and a proposal for post-treatment storage. The process of restoration will include the preparation of a two-stage restoration documentation.	
Recommended literature: 1. HOJSTRICHOVÁ, Jana .(ed.) (2014) Renesancia Fotografie 19 storočia /Výskum, Vzdelávanie, Experiment/ Vysoká škola výtvarných umení. s. 287, ISBN: 978-80-89259-84-7	

2. SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500.
3. HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.
4. HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086.
5. 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.
6. REILLY, James M. Care and Identification of 19th-Century Photographic Prints. Rochester: Light Impressions : Eastman Kodak Company, 1980. s. 133. ISBN-13: 978-0879853655 .
7. SPENCER, Donald A. The Focal Dictionary of Photographic Technologies. London : Focal Press Limited, 1973. s. 725. ASIN: B004110D9M.
8. 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.
9. 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.
10. LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.
11. GERNSHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.
12. 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
13. NEWHALL, Beaumont. Latent Image: The Discovery of Photography. New York : Doubleday & Company, Inc., 1967. s. 148. ASIN: B00B1C0SBC.
14. ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.
15. NADEAU, Luis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. New Brunswick, Canada : Atelier Luis Nadeau, 1989. s. 542. ISBN-13: 978-0969084167.
16. SCHEUFLER, Pavel. Galerie c.k. fotografů. Praha : Grada, 2001. s. 244. ISBN-80-247-900440.

Languages necessary to complete the course:

Slovak,
english and german are recommended for reading

Notes:

Past grade distribution

Total number of evaluated students: 89

A	B	C	D	E	FX
70,79	24,72	2,25	1,12	1,12	0,0

Lecturers: doc. Mgr. art. Janka Blaško Križanová, 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/Atft.m2/22	Course title: Studio of 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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/Larf.m1/21 - Photography Restoration Lab or KR/Atft.m1/22 - Studio of Photography Restoration	
Course requirements: Participation of at least 75% unless the teacher specifies otherwise in meaning of the study regulations. Completion of individual exercises, evaluation of the final project and the work in progress. Scale of assessment (preliminary/final): The weight of the subject evaluation consists in the combination of midterm and final evaluation. The final evaluation will be derived from the level of completion of all assigned practical exercises and final restoration realizations during the semester and participation in theoretical and practical lectures. The overall interest of the student is in the issue of photo restoration and additional self-education is also evaluated.	
Learning outcomes: The student applies the knowledge acquired from the bachelor's study to selection of photographic techniques that will be made by one of the most used monochrome techniques of the 19th century. The issue will be focused on historical examination, technological-non-destructive research, from which variant proposals should emerge for conservation/restoration procedure. Subsequently, in the discussion between the teacher, the student and possibly with the owner of the artwork, there should have been an agreement on the optimal conservation procedure and/or restoration of the work and its subsequent storage or presentation. Treated object will have a two-stage conservation/restoration documentation. The assignment can last for two semesters.	
Class syllabus: Practical part: complex restoration realization of a photographic work with a focus on sealing and retouching. Theoretical part: end of the 20th and beginning of the 21st century, printed color photography. Digital printing. Digital photography. Differences in printers, papers and used techniques.	
Recommended literature: HOJSTRIČOVÁ, Jana .(ed.) (2014) Renesancia Fotografie 19 storočia /Výskum, Vzdelávanie, Experiment/ Vysoká škola výtvarných umení. s. 287, ISBN:	

978-80-89259-84-7

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500.

HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086.

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.

REILLY, James M. Care and Identification of 19th-Century Photographic Prints.

Rochester: Light Impressions : Eastman Kodak Company, 1980. s. 133. ISBN-13: 978-0879853655 .

SPENCER, Donald A. The Focal Dictionary of Photographic Technologies. London : Focal Press Limited, 1973. s. 725. ASIN: B004110D9M.

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.

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.

LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.

GERNSHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.

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

NEWHALL, Beaumont. Latent Image: The Discovery of Photography. New York : Doubleday & Company, Inc., 1967. s. 148. ASIN: B00B1C0SBC.

ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.

NADEAU, Luis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. New Brunswick, Canada : Atelier Luis Nadeau, 1989. s. 542. ISBN-13: 978-0969084167.

SCHEUFLER, Pavel. Galerie c.k. fotografů. Praha : Grada, 2001. s. 244. ISBN-80-247-900440.

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 65

A	B	C	D	E	FX
78,46	9,23	9,23	3,08	0,0	0,0

Lecturers: doc. Mgr. art. Janka Blaško Križanová, 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/Atft.m3/22	Course title: Studio of 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: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KR/AtKv.m2/21 - Studio of Artwork on Paper and Photography Restoration or KR/Larf.m2/21 - Photography Restoration Lab	
Course requirements: Participation of at least 75% unless the teacher specifies otherwise in meaning of the study regulations. Completion of individual exercises, evaluation of the final project and the work in progress. Scale of assessment (preliminary/final): The weight of the subject evaluation consists in the combination of midterm and final evaluation. The final evaluation will be derived from the level of completion of all assigned practical exercises and final restoration realizations during the semester and participation in theoretical and practical lectures. The overall interest of the student is in the issue of photo restoration and additional self-education is also evaluated.	
Learning outcomes: Students will acquire an education in the complex process of the photography conservation that they started in the winter/first semester of their master's studies and may (may not, if is a one-semester assignment) to continue with it during the second semester as well. In this semester, teaching will also focus on at least theoretical (to a large extent also practical) knowledge in color photography of the 20th century. Students will be familiar with the first attempts, failures but mainly successes and the subsequent commercial application of color photography. They will learn to understand the basic differences between a dye and a pigment. They will master the processes and identification of the most used color techniques of the 20th century. They will develop knowledge about types of protection of color photographic collections at home but especially abroad. Correct storing of a color photography is very important because of its frequent fading, therefore students will learn the forms of its protection and storage. Emphasis will also be placed on the conservation and restoration techniques. Students will be allowed to study a wide list of the relevant literature published mainly in the English language.	
Class syllabus: The student will undertake an assignment in the form of photographic material where they will apply their knowledge in the field of identification photographic techniques, their conservation and	

restoration skills and a proposal for post-treatment storage. The process of restoration will include the preparation of a two-stage restoration documentation.

Also, each student will receive a collection of photographs containing a variety of color photographic techniques, featuring various damages and issues. Emphasis will be on historical, technological and non-destructive research which should result in a number of restoration proposals. The student will also learn and discuss issues with the lecturer, chemist, historian and the owner of the work.

Recommended literature:

HOJSTRIČOVÁ, Jana .(ed.) (2014) *Renesancia Fotografie 19 storočia /Výskum, Vzdelávanie, Experiment/ Vysoká škola výtvarných umení*. s. 287, ISBN: 978-80-89259-84-7

SKOPEC, Rudolf. *Dějiny fotografie v obrazech od nejstarších dob k dnešku*. Praha : Orbis, 1963. s. 500.

HLAVÁČ, Ľudovít. *Dejiny fotografie*. Martin : Osveta, 1987. s. Martin. Osveta.

HLAVÁČ, Ľudovít. *Dejiny Slovenskej fotografie*. Martin : Osveta, 1989. s. 511. ISBN 802170086.

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.

REILLY, James M. *Care and Identification of 19th-Century Photographic Prints*. Rochester: Light Impressions : Eastman Kodak Company, 1980. s. 133. ISBN-13: 978-0879853655 .

SPENCER, Donald A. *The Focal Dictionary of Photographic Technologies*. London : Focal Press Limited, 1973. s. 725. ASIN: B004110D9M.

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.

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.

LAVÉDRINE, Bertrand. *Photographs of the Past. Process and Preservation*. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.

GERNSHEIM, Helmut & Alison. *The History of Photography*. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.

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

NEWHALL, Beaumont. *Latent Image: The Discovery of Photography*. New York : Doubleday & Company, Inc., 1967. s. 148. ASIN: B00B1C0SBC.

ROSENBLUM, Naomi. *A World History of Photography*. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.

NADEAU, Luis. *Encyclopedia of Printing, Photographic, and Photomechanical Processes*. New Brunswick, Canada : Atelier Luis Nadeau, 1989. s. 542. ISBN-13:

978-0969084167. SCHEUFLER, Pavel. *Galerie c.k. fotografů*. Praha : Grada, 2001. s. 244. ISBN-80-247-900440.

Languages necessary to complete the course:

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

Notes:

Past grade distribution					
Total number of evaluated students: 3					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
Lecturers: doc. Mgr. art. Janka Blaško Križanová, 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/AtStr.m1/21	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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: Separate professional approach to the issue of restoration of stone sculptures and parts of architecture.	
Class syllabus: The prerequisite is the preparation of research, including a graphic study, for larger objects also an architectural study, a proposal for restoration. This complete material is submitted for approval to the relevant KPÚ after correction by the teacher. After the decision, he works independently but consults with the teacher.	
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: 21					
A	B	C	D	E	FX
47,62	38,1	4,76	4,76	4,76	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.m2/21	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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtStr.m1/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: Artistic understanding of the restored work, its revitalization by own invention, corrected by a teacher, methodologist and art historian.	
Class syllabus: Expand your overview of the given topic, demonstrate your skills in theory, technology and practical restoration implementation. However, the most important thing is the artistic understanding of the restored work, its revitalization with one's own invention, corrected by a teacher, methodologist and art historian. From the practical side of the two-semester work, it involves cleaning, consolidating the material by petrification, modeling the missing parts, and making a mold and a blow-out in artificial stone on a natural basis or in plastic concrete. During the four-semester work, he continues the restoration works according to the time schedule and independently solves the technological and technical issues before the end of the work in the next two semesters.	
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
Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 23

A	B	C	D	E	FX
52,17	43,48	0,0	4,35	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.m3/21	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: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KR/AtStr.m2/21 - Studio of Stone Sculpture and Stone Elements of Architecture Restoration or KR/LAHP.m2/21 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
Learning outcomes: Professional approach to the restoration of works made of stone, orientation in the issue.	
Class syllabus: Expand your overview of the given topic, demonstrate your skills in theory, technology and practical restoration implementation. However, the most important thing is the artistic understanding of the restored work, its revitalization with one's own invention, corrected by a teacher, methodologist and art historian.	
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: 21					
A	B	C	D	E	FX
47,62	47,62	4,76	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/AtBi.m1/21	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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Class attendance of at least 75 %, 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, students are guided to approach and solve different problems individually. The importance lies in the reversibility of each intervention, collaboration and consultation with historians, chemists, restorers, etc. - 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. vydanie 1998

LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6

GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256

FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020

LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972

BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2

BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564

GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3

KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Pr[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: 4

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: 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/AtBi.m2/21	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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtBi.m1/21 - Studio of Textile Restoration or KR/LAHP.m1/21 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: Attendance in class at least 75%, completion of semester assignments, presentation of complete restoration documentation. Defence and evaluation of the semester work 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 case of challenging and large assignments, students continue working on the previous semester's work. For smaller assignments, they work on new collection objects. These are selected within the limits of possibilities and cooperation with museums, allowing students to gradually learn to master the complex process of textile restoration with independent orientation in the field: -restoration research, its evaluation and choosing the most appropriate method of restoration of collection objects - reconsidering and mastering the various possible procedures and problems of cleaning textiles - restoration and conservation of tapestries, woven and knotted carpets - restoration and conservation of fine materials and silk fabrics - restoration and conservation of three-dimensional objects, clothing and clothing accessories - restoration and conservation of embroidery, lace and other textile techniques An important part of the course is the study of the history of textiles, old historical patterns, textile materials, weaves and techniques. -During the study visit to selected museums and depositories and acquaintance with the problems of storage and deposition of 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-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
 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: 7

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.m3/21	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: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: (KR/AtBi.m2/21 - Studio of Textile Restoration or KR/LAHP.m2/21 - Lab: Studio led by a visiting professor - 2nd level) and KTT/Hisr.m1/22 - Designs in history I. and KTT/Hisr.m2/22 - Historical cuts II.	
Course requirements: Class attendance of at least 75 %, defence and evaluation of the semester assignment before the departmental committee. Scale of assessment (preliminary/final): Presentation of the restoration plan and the work in progress before the members of the department. Defence and evaluation of the 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 diploma year of the textile restoration course, students should independently solve a complex restoration problem: elaboration of a restoration plan, execution of restoration research, its evaluation and selection of the most optimal method of restoration. - mastering different and appropriate cleaning procedures: wet cleaning, dry cleaning, stain cleaning - restoration of one object or a set of objects according to the task. An important part of the course is the study of the history of textiles, old historical patterns, textile materials, weaves and techniques.	
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: 5

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: 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/AtBa.m1/21	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: 10	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: After completing the subject, the student must be able to independently solve the issue of complex restoration research of the work and independently submit possible Proposals for the Restoration of the assigned work. He must be able to independently apply these theoretical principles in practice on a specific work. After professional consultation with the methodologist, chemist and head of studio, he independently selects and chooses the correct procedure and method. He proceeds independently in individual actions, consults with the head of the studio in case of problematic decisions.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Continuous evaluation of the presentation of restoration research. In the final evaluation, the student defends the research itself, The Proposal for Restoration and the partial restoration process in front of a committee consisting of members of the Department. Continuous evaluation (work in the studio, creative performance, communication with the teacher): 40% Final evaluation (presentation of works, evaluation by the supervising teacher): 60%	
Learning outcomes: By completing the subject, the student builds on the previously acquired theoretical and practical knowledge of the bachelor's degree. On a specific assigned piece of a museum or living sacred artefact, in cooperation with a methodologist and a chemist, he can independently evaluate all available restoration research options and, based on his results, independently consider alternative options for developing a specific proposal for restoration. He can responsibly and independently approach the implementation of individual restoration operations with an understanding of their variability for each individual work of art. He can defend all the procedures proposed by him. 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:	

complex restoration research (visual, sounding, chemical-technological, art-historical)
proposal for the restoration of the work (restoration documentation)
fixing layers of polychromy
partial removal of inappropriate secondary interventions (varnishes, repainting, accessories)

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 Restauo, Restauratorenblätter
Rusina, Ivan: Příběhy Nového zákona
Eipper, Paul, Bernard: Handbuch der Oberflächereinigung
Horie, C.V.: Materials of conservation
Odborné časopisy: mesačník Restauo, 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: 11					
A	B	C	D	E	FX
90,91	9,09	0,0	0,0	0,0	0,0
Lecturers: doc. Mgr. art. Jana Karpjaková Balážiková, Mgr. art. Dušana Ondreková, 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: KR/AtBa.m2/21	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: 10	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KR/AtBa.m1/21 - Studio of Wooden Sculpture Restoration or KR/Lams.m1/21 - Laboratory of Modern and Contemporary Painting Restoration	
Recommended prerequisites: After completing the subject, the student must master all the principles of conservation and restoration (of polychrome wooden sculptures and altar architecture as well as other furniture components in sacred objects). He must theoretically and practically master historical techniques such as the issues of period polychromy, gilding technology, polierweiss and the illusory marbling painting associated with restoration. He must be able to apply the acquired knowledge in practice on a specific work. Furthermore, he must be able to evaluate the work in terms of its utility functions, historical and aesthetic values through restoration work. Based on the study, the student knows how to appropriately use his technological and especially artistic skills, but also his aesthetic sense necessary for this work.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Continuous evaluation (work in the studio, creative performance, communication with the teacher): 40%Final evaluation (presentation of works, evaluation by the supervising teacher): 60%Final assessment, presentation of the restored work and realized conservation and restoration works.In the final evaluation, the student will defend the research itself, The Restoration Proposal and the restoration process itself before a committee made up of members of the Department.	
Learning outcomes: By completing the subject, the student builds on the work in the previous semester, resulting in a concretely restored work of a museum or living sacral character. Based on previous research, he can independently, responsibly and creatively approach the practical implementation of more demanding and technologically and methodically complex restoration operations. Due to the higher demands during master's studies, it may be a more extensive restoration lasting all four semesters. 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:

removal of unsuitable secondary interventions (varnishes, repaints, sealants, nails, unsuitable shape solutions)
petrification of the wood material
reconstruction of missing parts of wood (altar architecture, furniture)
addition of missing shape solutions (cutting in wood, sealing)
addition of missing chalk layers - polychromy bases
retouching and aesthetic fusion of the original (gilding retouch, polierweise, trattegio)
reconstruction of polychromy
final repainting and surface treatments
presentation of the work and the restoration work carried out (poster or photos)
complete restoration documentation according to the applicable law on the protection of monuments
ongoing consultation of completed work with a trainer, methodologist, historian, chemist
final defense of the completed restoration work before the examination board

Recommended literature:

Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002
Böhm, F.; Kotrba, H.: Pozlacočské materiály I., Praha 1984
Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacočování 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.: Pozlacočské materiály II, Praha 1987
Losos, L.: Pozlacočování a polychromie, Grada 2005
Losos, L.; Lux, V.: Pozlacočování II., Praha 1987
Losos, L.; Lux, V.: Pozlacočování 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: 13

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

Lecturers: doc. Mgr. art. Jana Karpjaková Balážiková, Mgr. art. Dušana Ondreková, 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: KR/AtBa.m3/21	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: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KR/AtBa.m2/21 - Studio of Wooden Sculpture Restoration or KR/Lams.m2/21 - Laboratory of Modern and Contemporary Painting Restoration	
Recommended prerequisites: The student must independently approach the solution of the issue connected with the thesis. The student must be able to carry out complex restoration research of the work, evaluate it and consult with the methodology, supervisor, chemist and other cooperating experts. Based on the research, he must be able to propose suitable alternatives for the restoration process of the work and, after consultations, choose the most suitable method of restoration (Proposal for the Restoration of the work). He must be able to defend his chosen procedure both methodologically and technologically. During this work, he theoretically deals with selected issues related to restoration in more detail.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Presentation and ongoing evaluation of the restoration research and Proposal for the Restoration of the diploma thesis before a committee composed of members of the department. The student must independently approach the solution of the issue connected with the thesis. The student must be able to carry out complex restoration research of the work, evaluate it and consult with the methodology, supervisor, chemist and other cooperating experts. Based on the research, he must be able to propose suitable alternatives for the restoration process of the work and, after consultations, choose the most suitable method of restoration (Proposal for the Restoration of the work). He must be able to defend his chosen procedure both methodologically and technologically. During this work, he theoretically deals with selected issues related to restoration in more detail.	
Learning outcomes: By completing the subject, the student acquires maximum practical and theoretical knowledge and skills in the given restoration specialization. He is able to work independently, responsibly and creatively on various technologically and methodically demanding tasks associated with his diploma thesis. He can develop extensive restoration research using all available theoretical, technological and technical possibilities to obtain a comprehensive picture of the restored work.	

Based on the results of his research, during which he communicates with a methodologist, chemist and other experts, he can independently consider and decide on the correctness of the subsequent method of restoration.

Class syllabus:

Non-destructive methods of researching the work (visual research, art-historical research, UV, Infra, X-ray research)

Destructive methods of work research (probing research, chemical-technological research, optical microscopy - analysis of materials and binders)

Elaboration of the stratigraphy of individual cultural layers of polychromy and foundations

Evaluation of comprehensive restoration research

Elaboration of a Proposal for the Restoration of the work according to the Slovak Legislative.

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 Restauro, 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: 12

A	B	C	D	E	FX
83,33	16,67	0,0	0,0	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/Teko.m1/21	Course title: Technological Copy for Plastic Disciplines I. - 2nd level
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 3 / 2 per level/semester: 36 / 24 Form of the course: present	
Number of credits: 5	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: <p>A replica in wood/stone is essential for acquiring skills in its processing as well as the realization of reconstruction replicas based on pantograph techniques, reduction and enlargement or using a pointing machine. The copy is also related to the handling of heavier loads, practical and theoretical understanding of the production of stone tools and tools for woodcarving, as well as its preparation for the work itself. When making replicas in wood, it is also important to know the technological procedures for the construction of polychromy on sculptures. These basic practices, which in the past were the alma mater of stone sculpting and carving, must be restored, so that the restorer not only has theoretical experience, but also is proficient in the practical aspects that restoration requires.</p>	
Course requirements: <p>Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations</p> <p>Scale of assessment (preliminary/final): Continuous evaluation (work in the studio, creative performance, communication with the teacher): 40% Final evaluation (presentation of works, evaluation by the supervising teacher): 60%</p>	
Learning outcomes: <p>By completing the subject, the student masters the techniques of casting and preparing the model for using a pointing machine. The student is able to independently master demanding task of a technologically accurate wooden/stone carving replica according to the original model, even with polychromy made according to historical techniques.</p>	
Class syllabus: <p>Individual program: selection of artwork in the form of practical exercises - realization of a copy in wood/stone according to the selected artwork: work with material, technological procedures</p>	
Recommended literature: <p>Augustus C. Pugin: Pugin's Gothic Ornament: The Classic Sourcebook of Decorative Motifs with 100 Plates, Dover Publication 2000</p> <p>Bohumil Teplý: O sochárskej reprodukcii, 1990, Bratislava, ISBN 80-08-00995-0;</p>	

Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984
 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984
 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
 Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006
 Kiplik, D. I.: Technika Malby
 Jacques Stella: Baroque Ornament and Design (Dover Pictorial Archive), Dover Publication 2000
 David Esterly: Grinling Gibbons and the Art of Carving, V&A 2013
 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
 Paul N. Hansluck: Manual of Traditional Woodcarving, Dover Publication 1978
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015
 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 language, English or German language is recommended for studying literature

Notes:

possibility of consultation in English and German language

Past grade distribution

Total number of evaluated students: 18

A	B	C	D	E	FX
38,89	44,44	16,67	0,0	0,0	0,0

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

Last change: 17.10.2022

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.m2/21	Course title: Technological Copy for Plastic Disciplines II. - 2nd level
Educational activities: Type of activities: Practical / Lecture Number of hours: per week: 3 / 2 per level/semester: 36 / 24 Form of the course: present	
Number of credits: 5	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: A replica in wood/stone is essential for acquiring skills in its processing as well as the realization of reconstruction replicas based on pantograph techniques, reduction and enlargement or using a pointing machine. The copy is also related to the handling of heavier loads, practical and theoretical understanding of the production of stone tools and tools for woodcarving, as well as its preparation for the work itself. When making replicas in wood, it is also important to know the technological procedures for the construction of polychromy on sculptures. These basic practices, which in the past were the alma mater of stone sculpting and carving, must be restored, so that the restorer not only has theoretical experience, but also is proficient in the practical aspects that restoration requires.	
Course requirements: Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Continuous evaluation (work in the studio, creative performance, communication with the teacher): 40% Final evaluation (presentation of works, evaluation by the supervising teacher): 60%	
Learning outcomes: By completing the subject, the student masters the techniques of casting and preparing the model for using a pointing machine. The student is able to independently master demanding task of a technologically accurate wooden/stone carving replica according to the original model, even with polychromy made according to historical techniques.	
Class syllabus: Individual program: selection of artwork in the form of practical exercises - realization of a copy in wood/stone according to the selected artwork: work with material, technological procedures	
Recommended literature: 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;
 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984
 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984
 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
 Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006
 Kiplik, D. I.: Technika Malby
 Jacques Stella: Baroque Ornament and Design (Dover Pictorial Archive), Dover Publication 2000
 David Esterly: Grinling Gibbons and the Art of Carving, V&A 2013
 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
 Paul N. Hansluck: Manual of Traditional Woodcarving, Dover Publication 1978
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015
 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 language, English or German language is recommended for studying literature

Notes:

possibility of consultation in English and German language

Past grade distribution

Total number of evaluated students: 17

A	B	C	D	E	FX
52,94	29,41	0,0	5,88	11,76	0,0

Lecturers: doc. Mgr. art. Gabriel Strassner, doc. Mgr. art. Jana Karpjaková Balážiková, prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Sylvia Birkušová, Mgr. Ján Sikoriak, akad. mal. Ľuba Wehlend, 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: KF/Tehf.m1/12	Course title: Technology of Historical 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: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: The student must complete all partial practical exercises during the semester that he did not complete in previous semesters. Participation in lectures is voluntary only if the student has already mastered the lectured material. The student is expected to come up with his own artistic concept and photographic technique of how he wants to create his project. At the end of the semester, it is necessary to demonstrate the development of the project and theoretical knowledge. Scale of assessment (preliminary/final): The interim and final evaluation consists of passing the test, evaluating the ongoing work throughout the semester and its final processing from the artistic and technical side. Overall interest in the topic during the semester and regular attendance at lectures are also evaluated.	
Learning outcomes: Theoretical orientation in the issue of historical photographic techniques of the 19th, 20th and 21st centuries. Practical skill in controlling these processes: salted paper print, cyanotype, albumen paper, rubber printing and tinting. Theoretical and practical basics of modifying paper mats intended for the production of albumen paper and gum bichromate printing. The students will improve their artistic ability and skill by creating a strong artistic concept and implementing it in an adequate photographic process.	
Class syllabus: 1. A series of theoretical lectures on the technological development of photography, photomechanical prints and noble techniques in their contemporary use. 2. Practical teaching of selected processes. 3. Theoretical and practical preparation in modifying of the paper pads. 4. Preparation of photographic project concepts using historical processes.	
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: 47

A	B	C	D	E	FX
63,83	14,89	19,15	0,0	2,13	0,0

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: KF/Tehf.m2/12	Course title: Technology of Historical 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: 2.	
Educational level: II.	
Prerequisites: KF/Tehf.m1/12 - Technology of Historical Photography I.	
Course requirements: <p>The student must complete all partial practical exercises during the semester that he did not complete in previous semesters. Participation in lectures is voluntary only if the student has already mastered the lectured material. Realization and final form of the artistic and photographic concept. At the end of the semester, it is necessary to present a completed project and demonstrate theoretical knowledge.</p> <p>Scale of assessment (preliminary/final): The interim and final evaluation consists of passing the test, evaluating the ongoing work throughout the semester and its final processing from the artistic and technical side. Overall interest in the topic during the semester and regular attendance at lectures are also evaluated.</p>	
Learning outcomes: <p>Theoretical orientation in the issue of historical photographic techniques of the 19th, 20th and 21st centuries. Practical skill in controlling these processes: salt paper, cyanotype, albumen paper, gum bichromate print and tinting. Theoretical and practical basics of modifying paper mats intended for the production of albumen paper and rubber printing. The student will improve his artistic ability and skill by creating a strong artistic concept and implementing it in an adequate photographic process.</p>	
Class syllabus: <ol style="list-style-type: none"> 1. A series of theoretical lectures on individual historical photographic processes and their practical application. 2. Practical implementation of individual projects. 3. Realization of final works in selected historical photographic processes. 4. Regular consultations with teachers. 	
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. 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: 34

A	B	C	D	E	FX
61,76	29,41	5,88	0,0	0,0	2,94

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/KaTZ.m1/16	Course title: Theory of Collecting - Selected Chapters 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: 1., 3.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance of a minimum of 75% unless otherwise determined by the instructor in accordance with the course syllabus.	
Learning outcomes: Knowledge and understanding of the field	
Class syllabus: Ist SEMESTER 1. Collecting: theoretical frameworks - collecting and other forms of material gathering - differentiation (basic concepts: collecting subject, object, function, passion, compensation, time) - reflection on collecting from different theoretical perspectives (Jean Baudrillard, Russel Belk, Mieke Bal, James Clifford, etc.) 2. The Renaissance cabinet of curiosities as an encyclopaedic model of collecting - the origins of collecting in the modern period - the cabinet of curiosities, its origins and significance - the symbolic potential of the object and the narrative metaphor of the collection, the manner of presentation and perception of objects in the CC, characteristic examples 3. Modern collecting and the museum - the formation of institutional collections in the 19th and 20th centuries, their identity, function and mission, modernist modes of institutional presentation of collections as a visual representation of identity and power 4. The collecting boom in the 20th and 21st centuries - clarification of the causes and specifics of collecting in a society producing a surplus of goods, the shift from buying goods to collecting them later, the merger of the art museum and mass culture - dilemmas 5. New approaches to institutional collections - weakening of the belief in the narrative function of the object/collection, contextual presentations, the artist as curator, possibilities of interventions and working with collections in the context of institutional critique	

<p>- Initial entry of Duchamp: Boite en valise, Andy Warhol: Raid the Icebox , Marcel Broodhaers, Fred Wilsson et al. - Objects as curiosities yesterday and today - exhibition projects 6. Seminar paper on the topic.</p>					
Recommended literature:					
Languages necessary to complete the course: Slovak					
Notes:					
Past grade distribution Total number of evaluated students: 71					
A	B	C	D	E	FX
50,7	42,25	5,63	1,41	0,0	0,0
Lecturers: Mgr. Nad'a Kančevová, PhD.					
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: KTDU/KaTZ.m2/16	Course title: Theory of Collecting - Selected Chapters 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: 2., 4.	
Educational level: II.	
Prerequisites: KTDU/KaTZ.m1/16 - Theory of Collecting - Selected Chapters I.	
Course requirements: Attendance of a minimum of 75% unless otherwise determined by the instructor in accordance with the course syllabus.	
Learning outcomes: Knowledge and understanding of the field	
Class syllabus: 1. Working with the Found Object in the Context of Early Avant-Gardes - collections formed by visual artists, their functions and their influence on the form and direction of early "isms" (P. Picasso and his ethnographic collection; A. Breton and the poème objet) - mass-produced objects and their "discovery" by artists (Marcel Duchamp and the ready-made, the working practices of collage and assemblage, Kurt Schwitters and the Merzbau.) 2. Junk art - "Junk art" as a changing category in the art of the last two centuries - Historical context - everyday and banal objects as material and medium in art after World War II, waste art of urban civilization: junk art, (Arman's accumulations, Ceasor's compressions, Andy Warhol's Time Capsules, Daniel Spoerri's "edible assemblages", Jean Tinguely's "anti-machines", Robert Rauschenberg's Combine paintings, Arte Povera, etc. - Working with waste media behind the Iron Curtain (I. Kabakov, J. Koller, and others) specifics. 3. New principles of accumulation in art - Objet trouvé in the institutional framework (dependence of the found object on the institution and interpretation) Examples, selected: Haim Steinbach and Tony Cragg - materiality of banal things, Christian Boltanski - search for traces of the past, Thomas Hirschorn - social and ecological aspects, Mark Dion - objects as "curiosities", Song Dong -pathological aspects of collecting and others. 4. Photography as a found object - The origins of collecting reproduced image material, historical examples and their reception in contemporary art (Aby Warburg's Mnemosyne Atlas, André Malraux's Les Musée Imaginaire, Gerhard Richter's Atlas) - the 'Internet mega-archive' and post-production	

5. Archive in the hands of the artist

- The "archival impulse" and the "historiographical turn" at the turn of the 20th and 21st centuries. The phenomenon of returns to the past, memories, interest in ruins, the theme of individual and collective memory, working with the archive behind the Iron Curtain.

6. Seminar paper on the chosen topic

In the seminar papers, students are given a rather wide space: they can present and interpret a work that applies the "collecting principle", through the use of available electronic databases of museum institutions create and interpret their own collection in the form of a virtual exhibition, critically analyze the work of a particular artist.

Recommended literature:

Languages necessary to complete the course:

Slovak language

Notes:

Past grade distribution

Total number of evaluated students: 51

A	B	C	D	E	FX
50,98	33,33	11,76	1,96	0,0	1,96

Lecturers: Mgr. Nad'a Kančevová, PhD.

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: KF/UrEn.m1-4/22	Course title: Urban Environment
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.	
Educational level: II.	
Prerequisites:	
Course requirements: Submission of photo files on specified topics (max. 40 points) Activity in class (max. 30 points) Continuous consultations, partial exercises (30 points) And 100-85 B 84-70 C 69-54 D 53-38 E 37-22 FX 21-0	
Learning outcomes: The result of the education is a theoretically oriented student with practical skills to create an original visual work of art based on the city environment, referring to current and characteristic issues of urban agglomerations.	
Class syllabus: 1. Getting to know the issue of the urban landscape, urban planning and the social significance and function of urban agglomerations. 2. Theoretical inputs to the historical development of architecture, the relationship between history and the present in the urban environment. 3. Assignment of ongoing independent work on selected areas from the topics covered. 5. Analysis of the contrasts of old and new intermingling in the current image of the city. 6. Exterior versus interior. Searching for subjective space as a starting point for creative photographic thinking. 7. Detail, object – defragmentation of urban space, selection of details and found objects of the urban environment. Different photography strategies. 8. Urban space as an environment for human activities. A record of a part of the city, the environment and its social structure. 9. Fine art in public space, forms of various fine art projects implemented in the urban environment. 10. Analysis of different environments and spaces, creation of individual concepts for the final work. 11. Consultations, justification of projects, theoretical inputs to individual projects 12. Finalization of projects	

Recommended literature:

Cotton, Charlotte. The Photography as Contemporary Art. London: Thames and Hudson, 2014
Bright, Susan. Art Photography. London : Thames and Hudson, 2005
Company, David. Art and Photography. London: Phaidon, 2003
Costello, D., Iversen, M. (ed.) Photography After Conceptual Art. Oxford: Wiley and Blackwell, 2010
Fried, Michael. Why Photography Matters as Art as Never Before. London: Yale University Press, 2008
Grygar, Štěpán. Conceptual art and photography. Prague: AMU, 2004
Torney, Jane. Cities and Photography. London: Routledge, 2013
Wells, Liz. Photography: A Critical Introduction. London: Routledge, 2004
Cotton, Charlotte : Photography is Magic. New York: Aperture, 2015
Hábllová, A.B. : Non-places Cities. Brno: Host. 2019

Languages necessary to complete the course:

English

Notes:**Past grade distribution**

Total number of evaluated students: 192

A	B	C	D	E	FX
38,02	23,96	17,19	6,25	5,21	9,38

Lecturers: Mgr. art. Dominika Ličková, 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/UrEn.m1-4/22	Course title: Urban Environment
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.	
Educational level: II.	
Prerequisites:	
Course requirements: Submission of photo files on specified topics (max. 40 points) Activity in class (max. 30 points) Continuous consultations, partial exercises (30 points) And 100-85 B 84-70 C 69-54 D 53-38 E 37-22 FX 21-0	
Learning outcomes: The result of the education is a theoretically oriented student with practical skills to create an original visual work of art based on the city environment, referring to current and characteristic issues of urban agglomerations.	
Class syllabus: 1. Getting to know the issue of the urban landscape, urban planning and the social significance and function of urban agglomerations. 2. Theoretical inputs to the historical development of architecture, the relationship between history and the present in the urban environment. 3. Assignment of ongoing independent work on selected areas from the topics covered. 5. Analysis of the contrasts of old and new intermingling in the current image of the city. 6. Exterior versus interior. Searching for subjective space as a starting point for creative photographic thinking. 7. Detail, object – defragmentation of urban space, selection of details and found objects of the urban environment. Different photography strategies. 8. Urban space as an environment for human activities. A record of a part of the city, the environment and its social structure. 9. Fine art in public space, forms of various fine art projects implemented in the urban environment. 10. Analysis of different environments and spaces, creation of individual concepts for the final work. 11. Consultations, justification of projects, theoretical inputs to individual projects 12. Finalization of projects	

Recommended literature:

Cotton, Charlotte. The Photography as Contemporary Art. London: Thames and Hudson, 2014
Bright, Susan. Art Photography. London : Thames and Hudson, 2005
Company, David. Art and Photography. London: Phaidon, 2003
Costello, D., Iversen, M. (ed.) Photography After Conceptual Art. Oxford: Wiley and Blackwell, 2010
Fried, Michael. Why Photography Matters as Art as Never Before. London: Yale University Press, 2008
Grygar, Štěpán. Conceptual art and photography. Prague: AMU, 2004
Tormey, Jane. Cities and Photography. London: Routledge, 2013
Wells, Liz. Photography: A Critical Introduction. London: Routledge, 2004
Cotton, Charlotte : Photography is Magic. New York: Aperture, 2015
Hábllová, A.B. : Non-places Cities. Brno: Host. 2019

Languages necessary to complete the course:

English

Notes:**Past grade distribution**

Total number of evaluated students: 192

A	B	C	D	E	FX
38,02	23,96	17,19	6,25	5,21	9,38

Lecturers: Mgr. art. Dominika Ličková, 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: KR/Dost.m1/16	Course title: Work Placement - 2nd level
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: 1.	
Educational level: II.	
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: 3	
ABS	NEABS
100,0	0,0

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

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.m2/16	Course title: Work Placement - 2nd level
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: 2.	
Educational level: II.	
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: 3	
ABS	NEABS
100,0	0,0

Lecturers: prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, 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.m3/16	Course title: Work Placement - 2nd level
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: 3.	
Educational level: II.	
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: 3	
ABS	NEABS
100,0	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.m1/16		Course title: Work Placement - 2nd level			
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: 1.					
Educational level: II.					
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.m2/16		Course title: Work Placement - 2nd level			
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: 2.					
Educational level: II.					
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: 5					
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

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