

Course descriptions

TABLE OF CONTENTS

1. DaAt.m1/11 Additional Studio - 2nd level.....	4
2. DaAt.m2/11 Additional Studio - 2nd level.....	6
3. DaDi.m1/11 Additional Studio - 2nd level.....	8
4. DaDi.m2/11 Additional Studio - 2nd level.....	10
5. DaDu.m1/22 Additional Studio - 2nd level.....	12
6. DaDu.m2/22 Additional Studio - 2nd level.....	14
7. DaFm.m1/11 Additional Studio - 2nd level.....	16
8. DaFm.m2/11 Additional Studio - 2nd level.....	18
9. DaGm.m1/11 Additional Studio - 2nd level.....	20
10. DaGm.m2/11 Additional Studio - 2nd level.....	22
11. DaIm.m1/11 Additional Studio - 2nd level.....	24
12. DaIm.m2/11 Additional Studio - 2nd level.....	26
13. DaMm.m1/11 Additional Studio - 2nd level.....	28
14. DaMm.m2/11 Additional Studio - 2nd level.....	29
15. DaRt.m1/11 Additional Studio - 2nd level.....	30
16. DaRt.m2/11 Additional Studio - 2nd level.....	33
17. DaSoi.m1/11 Additional Studio - 2nd level.....	36
18. DaSoi.m2/11 Additional Studio - 2nd level.....	38
19. DaTt.m1/11 Additional Studio - 2nd level.....	40
20. DaTt.m2/11 Additional Studio - 2nd level.....	42
21. DaUu.m1/11 Additional Studio - 2nd level.....	44
22. DaUu.m2/11 Additional Studio - 2nd level.....	46
23. DaVk.m1/11 Additional Studio - 2nd level.....	48
24. DaVk.m2/11 Additional Studio - 2nd level.....	50
25. Útk.m13/22 Applied Art in Text and Context I.....	52
26. Útk.m24/22 Applied Art in Text and Context II.....	54
27. Pife.m24/19 Big names and ideas of French Aesthetics in the last two decades.....	56
28. Sukt.m1/16 Contemporary Trends in Ceramics I.....	58
29. Sukt.m2/16 Contemporary Trends in Ceramics II.....	60
30. Aupr.m1-4/22 Copyright Law.....	62
31. Aupr.m1-4/22 Copyright Law.....	64
32. Tvfk.m13/18 Creation of Photobook I.....	66
33. Tvfk.m24/18 Creation of Photobook II.....	68
34. Kuma.m13/22 Cultural Management I.....	70
35. Kuma.m24/22 Cultural Management II.....	72
36. Kust.t2/22 Curatorial Studies I.....	73
37. Kust.t3/22 Curatorial Studies II.....	75
38. DiPr.m4/22 Degree Work (consultation, elaboration).....	77
39. Dise.m3/14 Diploma Seminar I.....	79
40. Dise.m4/14 Diploma Seminar II.....	81
41. MgrVU.m4/22 Diploma Work Defense and Master's state exam (state exam).....	83
42. KrVU.m1/22 Drawing I.....	85
43. KrMa.m2/22 Drawing II.....	87
44. Ajko.m1-4/22 English Conversation - 2nd level.....	90
45. Ajko.m1-4/22 English Conversation - 2nd level.....	92
46. Gpsu.t3/19 Gallery Practice in Contemporary Art and Design.....	94
47. Irsu.m1/22 Interpretation Frameworks of Contemporary Art I.....	96

48. Irsu.m3/22 Interpretation Frameworks of Contemporary Art I.....	98
49. Irsu.m2/22 Interpretation Frameworks of Contemporary Art II.....	101
50. Ucin.m1-4/22 Introduction to Chinese culture and language - 2nd level.....	103
51. Ucin.m1-4/22 Introduction to Chinese culture and language - 2nd level.....	105
52. LAHP.m1/17 Lab: Studio led by a visiting professor - 2nd level.....	107
53. LAHP.m2/17 Lab: Studio led by a visiting professor - 2nd level.....	109
54. NaPo.m1-3/22 Make Project and Build II.....	111
55. Otsy.m1/22 Open system I. - 2nd level.....	113
56. Otsy.m2/22 Open system II. - 2nd level.....	115
57. Fiku.m13/22 Philosophy of the Culture.....	117
58. Cipa.m24/22 Reading, writing, argumentation 2nd level.....	118
59. Ssem.m1/20 Schools and directions of aesthetic thinking I.....	120
60. Ssem.m2/20 Schools and directions of aesthetic thinking II.....	122
61. Vksf.m13/22 Selected Chapters from Contemporary Photography.....	124
62. Tesk.m1/15 Selected History of 20th Century Slovak and Czech Glassmaking I.....	126
63. Tesk.m2/22 Selected History of 20th Century Slovak and Czech Glassmaking II.....	128
64. KrKV.m3/17 Short - Term Education Course - 2 nd level.....	130
65. KrKV.m4/17 Short - Term Education Course - 2 nd level.....	132
66. KrVK.m1/17 Short - Term Education Course - 2 nd level.....	134
67. KrVK.m2/17 Short - Term Education Course - 2 nd level.....	136
68. Sljazz/22 Slovak language.....	138
69. OdEx.m1/17 Specialised Visit - 2nd level.....	139
70. OdEx.m2/17 Specialised Visit - 2nd level.....	141
71. OdEx.m3/17 Specialised Visit - 2nd level.....	143
72. OdEx.m4/17 Specialised Visit - 2nd level.....	145
73. OEBe.m1/17 Specialised Visit: Venice Biennial - 2nd level.....	147
74. OEBe.m3/17 Specialised Visit: Venice Biennial - 2nd level.....	149
75. Odwo.m12/22 Specialized Workshop - 2nd level.....	151
76. Odwo.m12/22 Specialized Workshop - 2nd level.....	153
77. Špgt.m13/18 Specific Problems of Graphical Technigues I.....	155
78. Špgt.m24/18 Specific Problems of Graphical Technigues II.....	157
79. AtSt.m1/12 Studio - Laboratory of Photography.....	158
80. AtSt.m2/12 Studio - Laboratory of Photography.....	161
81. AtSt.m3/12 Studio - Laboratory of Photography.....	164
82. AtTS.m1/22 Studio of Photography and Critical Practice.....	167
83. AtTS.m2/22 Studio of Photography and Critical Practice.....	172
84. AtTS.m3/22 Studio of Photography and Critical Practice.....	176
85. AtHo.m1/17 Studio: Photography, Reality, Construct.....	180
86. AtHo.m2/17 Studio: Photography, Reality, Construct.....	183
87. AtHo.m3/17 Studio: Photography, Reality, Construct.....	186
88. Tehf.m1/12 Technology of Historical Photography I.....	189
89. Tehf.m2/12 Technology of Historical Photography II.....	191
90. KaTZ.m1/16 Theory of Collecting - Selected Chapters I.....	193
91. KaTZ.m2/16 Theory of Collecting - Selected Chapters II.....	195
92. UrEn.m1-4/22 Urban Environment.....	197
93. UrEn.m1-4/22 Urban Environment.....	199
94. Mepr.m1-4/22 Urban Environment I.....	201
95. Mepr.m1-4/22 Urban Environment I.....	203
96. Dost.m1/16 Work Placement - 2nd level.....	205

97. Dost.m2/16 Work Placement - 2nd level.....207
98. Dost.m3/16 Work Placement - 2nd level.....209
99. Prst.m1/16 Work Placement - 2nd level.....211
100. Prst.m2/16 Work Placement - 2nd level.....213
101. Prst.m3/16 Work Placement - 2nd level.....215

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

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	

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

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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 visibility 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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

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., Šimůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 10. Brandi, C, Teorie resturování, Kutná Hora 2000

C.

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

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 Restauro, Restauratorenblätter

D.

Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987

Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998 Barty Philips, Tapestry, Phaidon Press, London, 2000

Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005

Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002

BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3

TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998

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

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

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

LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564

GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Průzkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

Languages necessary to complete the course:

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

Notes:

Past grade distribution

Total number of evaluated students: 9

A	B	C	D	E	FX
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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner

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

Last change: 06.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

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.	

<p>3. Lecture on a specific topic to teachers 4. drawing preparation 5. Implementation of models. 6. Realization of the final work.</p>												
<p>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.</p>												
<p>Languages necessary to complete the course: Slovak language, German language, English language</p>												
<p>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.</p>												
<p>Past grade distribution Total number of evaluated students: 2</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>100,0</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> </tr> </tbody> </table>	A	B	C	D	E	FX	100,0	0,0	0,0	0,0	0,0	0,0
A	B	C	D	E	FX							
100,0	0,0	0,0	0,0	0,0	0,0							
<p>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.</p>												
<p>Last change: 06.12.2022</p>												
<p>Approved by: prof. akad. arch. Karol Weisslechner</p>												

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. arch. Karol Weisslechner

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: <p>The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.</p>	
Learning outcomes: <p>Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.</p>	
Class syllabus: <p>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.</p>	
Recommended literature: <p>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</p>	

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/Sukt.m1/16	Course title: Contemporary Trends in Ceramics I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: 75% attendance, Submitted seminar work - presentation on a given or chosen topic. Scale of assessment (preliminary/final): The weight of the evaluation of the subject will be placed primarily on the final presentation dedicated to one author, a group of authors or the technology used in contemporary ceramic creation, the so-called. free, applied art or design and their overlaps in the domestic Slovak and Czech environment. This subject can contribute to the student's preparation for the state examination - for a subject related to the studied field, but also to prepare for future application in practice.	
Learning outcomes: Basic orientation of students in the given issue, acquisition of search skills, but above all selection of available information within the framework of current events in the field of so-called ceramic production. free, utilitarian and designer in the domestic Slovak and Czech environment. The content of the subject will be examples of individual authors and terms used in current events in the field of ceramic creation, taking into account the method (technique) of production of their objects/useful objects/designer products. We will focus on the used traditional or author's technologies and innovative approaches of the given author and on his ideas and meanings of the means used. The focus will be on the domestic Slovak and Czech scene - examples of authors and their approaches. The interpretation will be based on continuously updated visual materials.	
Class syllabus: 1. free, applied art and design in ceramics and porcelain - overlaps and blending 2. confrontation of classical and original ceramic techniques - ideas and meanings 3. domestic Slovak scene - examples of authors and their approaches, Slovak Art Union (SVU) - Slovak Pottery Association 4. Czech scene - examples of authors and their approaches, Association of Ceramic Artists (SVUK) 5. Ceramic cities - centers as an aid in searching for relevant information (selection of information from the Internet)	

Recommended literature:

Novotná, Hana: Porcelán+, Masaryk University, Brno 2018. ISBN 978-80-210-9105-4

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

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

There is no comprehensive publication dedicated to the current Slovak or Czech ceramic scene, the source of information will be primarily author's catalogs and internet portals.

Languages necessary to complete the course:

Slovak language, English language

Notes:**Past grade distribution**

Total number of evaluated students: 16

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

Lecturers: doc. Mgr. art. Markéta Nováková, ArtD.

Last change: 06.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/Sukt.m2/16	Course title: Contemporary Trends in Ceramics II.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 2.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: Intended only for students of the Ceramics Studio, depending on the previous semester - Current trends in ceramics I. and on the study and self-study of the given field - ceramics.	
Course requirements: 75% attendance, Submitted seminar work - presentation on a given or chosen topic. Scale of assessment (preliminary/final): The weight of the evaluation of the subject will be placed primarily on the final presentation dedicated to one author, a group of authors or the technology used in contemporary ceramic creation, the so-called. free, applied art or design and their overlaps on the international - European and world scene. This subject can contribute to the student's readiness for the state exam - for a subject related to the field of study, but also to prepare for subsequent application in practice.	
Learning outcomes: Expansion and consolidation of a broader overview in the given issue of current events in the field of ceramic creation, so-called free, utilitarian, designer and their overlaps at examples of authors or approaches in Europe and the World. The content of the subject will be examples of individual authors and other terms used in current events in the field of ceramic creation, taking into account the method (technique) of production of their objects/useful objects/designer products. We will focus on the used traditional or author's technologies and innovative approaches of the given author, on his ideas and meanings of the means used. The focus will be on the European and world scene - examples of authors and their approaches. The interpretation will be based on continuously updated visual materials.	
Class syllabus: 1. Industrial production, factory creation, author's studies 2. The International Academy of Ceramics (IAC-AIC) and world ceramic centers 3. examples of ceramic artists - designers or approaches in European creation 4. examples of ceramic artists - designers or approaches from the World, especially from Asia as the cradle of ceramics and porcelain	

5. Presentation - ceramic exhibitions and installations

Recommended literature:

Matisson, Steve: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-X
Peterson, Susan: The Craft and Art of Clay, Prentice Hall Inc. New Jersey 2004. ISBN 013-184426-1
C. Watkins, James and A. Wandless, Paul: Alternative Kilns and Firing Techniques, Lark Books Co. Inc. New York 2004, ISBN 1-57990-455-6
Munsterberg, Hugo and Marjorie: World Ceramics, Penguin Putnam Inc. New York 1998. ISBN 0-670-86741-1
Clare Lilley, Phaidon: Vitamin C: Clay and Ceramic in Contemporary Art, Phaidon Press Ltd 2017. ISBN: 0714874604
Novotná, Hana: Porcelán+, Masaryk University, Brno 2018. ISBN 978-80-210-9105-4
Author catalogs and internet portals

Languages necessary to complete the course:

Slovak language, English language

Notes:

Past grade distribution

Total number of evaluated students: 14

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

Lecturers: doc. Mgr. art. Markéta Nováková, ArtD.

Last change: 06.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Tvfk.m13/18	Course title: Creation of Photobook 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., 3.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: - control of Adobe Indesign - control of Adobe Photoshop - control of Adobe Lightroom	
Course requirements: Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Submission of the work in progress of the photo book in the form of a physical model. Scale of assessment (preliminary/final): interim evaluation:33% concept of book content33% photographic content33% graphic processingfinal assessment:33% photographic content33% graphic processing33% physical model of the book	
Learning outcomes: While studying the subject, the student will gain an introduction to technological and dramaturgical knowledge and skills associated with the creation of a photo book. the study focuses on visual dramaturgy, visualizing the story (storytelling) and the possibilities of technological processing of the book's content.	
Class syllabus: 1. introduction to the technology of creating photo books 2. introduction to visual dramaturgy 3. assigning a topic and creating student work teams 4. consultations on the proposed concepts of the content of the photo book 5. consultations on submitted photos 6. consultations on the graphic solution of the book 7. interim evaluation 8. incorporation of comments from the interim evaluation 9. consultations on the technological processing of the model 10. final presentation and evaluation	
Recommended literature:	

<p>People of Print Innovative, Independent Design and Illustration vydavateľ: Thames & Hudson ISBN 9780500517819 Behind the Zines vydavateľ: Gestalten ISBN 978-3-89955-336-9 Designing News vydavateľ: Gestalten Isbn: 978-3-89955-468-7 Pretty Ugly Visual Rebellion in Design vydavateľ / rok vydania: Gestalten, 2012 isbn: 978-3-89955-423-6 Visual Storytelling Inspiring a New Visual Language vydavateľ / rok vydania: Gestalten, 2011 Ready to Print Handbook for Media Designers By: Kristina Nickel Gestalten, July 2011 ISBN: 978-3-89955-325-3 Basics Design 02: Layout 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411498 Basics Design 01: Format 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411795 Basics Design 07: Grids, 2nd Edition 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411924 Behind the Zines: Self-Publishing Culture Robert Klanten Gestalten, 2011</p>												
<p>Languages necessary to complete the course: slovak, english</p>												
<p>Notes:</p>												
<p>Past grade distribution Total number of evaluated students: 49</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>87,76</td> <td>10,2</td> <td>2,04</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> </tr> </tbody> </table>	A	B	C	D	E	FX	87,76	10,2	2,04	0,0	0,0	0,0
A	B	C	D	E	FX							
87,76	10,2	2,04	0,0	0,0	0,0							
<p>Lecturers: doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Juraj Blaško, ArtD.</p>												
<p>Last change: 17.11.2022</p>												
<p>Approved by: prof. akad. arch. Karol Weisslechner</p>												

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Tvfk.m24/18	Course title: Creation of Photobook 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., 4.	
Educational level: II.	
Prerequisites: KF/Tvfk.m13/18 - Creation of Photobook I.	
Recommended prerequisites: Completion of the course Creation of a photographic book I.	
Course requirements: <ul style="list-style-type: none"> • Attendance at least 75% of classes, unless the teacher specifies otherwise in accordance with the study regulations. • Submission of a photo book in physical form • Submission of printable pdf • Submission of documentary photos of the resulting book Scale of assessment (preliminary/final): Interim assessment:50% content page of the book50% graphic processing of the book designFinal rating:33% content conception of the book33% graphic processing of the book33% final presentation of the book (photo documentation of the book)	
Learning outcomes: During the study of the subject, the student acquires extended knowledge of technological and dramaturgical creation procedures, which he subsequently applies to the process of creating his own photo book.	
Class syllabus: <ol style="list-style-type: none"> 1. Technological processing of photographs for printing 2. Technological possibilities of book printing 3. Material properties of paper 4. Technological types of book binding processing 5. Presentation of work in progress 6. Applying comments from work in progress 7. Final preparation of the book for printing and the actual printing and binding 8. Photographic documentation of the resulting book 9. Final assessment 	
Recommended literature: People of Print	

<p>Innovative, Independent Design and Illustration vydavateľ: Thames & Hudson ISBN 9780500517819 Behind the Zines vydavateľ: Gestalten ISBN 978-3-89955-336-9 Designing News vydavateľ: Gestalten Isbn: 978-3-89955-468-7 Pretty Ugly Visual Rebellion in Design vydavateľ / rok vydania: Gestalten, 2012 isbn: 978-3-89955-423-6 Visual Storytelling Inspiring a New Visual Language vydavateľ / rok vydania: Gestalten, 2011 Ready to Print Handbook for Media Designers By: Kristina Nickel Gestalten, July 2011 ISBN: 978-3-89955-325-3 Basics Design 02: Layout 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411498 Basics Design 01: Format 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411795 Basics Design 07: Grids, 2nd Edition 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411924 Behind the Zines: Self-Publishing Culture Robert Klanten Gestalten, 2011</p>												
<p>Languages necessary to complete the course: slovak, english</p>												
<p>Notes:</p>												
<p>Past grade distribution Total number of evaluated students: 47</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>89,36</td> <td>4,26</td> <td>4,26</td> <td>0,0</td> <td>0,0</td> <td>2,13</td> </tr> </tbody> </table>	A	B	C	D	E	FX	89,36	4,26	4,26	0,0	0,0	2,13
A	B	C	D	E	FX							
89,36	4,26	4,26	0,0	0,0	2,13							
<p>Lecturers: doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Juraj Blaško, ArtD.</p>												
<p>Last change: 17.11.2022</p>												
<p>Approved by: prof. akad. arch. Karol Weisslechner</p>												

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/DiPr.m4/22	Course title: Degree Work (consultation, elaboration)
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 12	
Recommended semester: 4.	
Educational level: II.	
Prerequisites: KF/AtSa.m3/11 - Studio about Photography or KF/AtSt.m3/12 - Studio - Laboratory of Photography or KF/AtTS.m3/22 - Studio of Photography and Critical Practice or KF/AtHo.m3/17 - Studio: Photography, Reality, Construct	
Recommended prerequisites: At the studio, we emphasize the content of the work, the message it conveys. Of course, the formal aspect is also important, and it is best when the form adequately complements the content.	
Course requirements: During the semester, it is mandatory to participate in all developments of the diploma thesis as determined by the department. Participation in classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Delivery and installation of final work. Scale of assessment (preliminary/final): 2 124 / 5 000Výsledky prekladovDuring the semester, it is mandatory to participate in all developments of the diploma thesis as determined by the department. Participation in classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Delivery and installation of final work.The student independently formulates the goal of the final work, is independently able to communicate and realize his artistic project. In practice, he communicates with experts, art critics, artists and other professions. He participates actively mainly as a creator of artistic practice, realizes socially beneficial projects or works of art.The literature is determined individually according to the topic of the work, it is determined in cooperation with the theoretician consultant and the head of the studio.Often, the work moves in an area for which there may not even be literature at the moment, because it is an experimental project that is looking for possible solutions.Slovak languageEnglish or another world language is recommended for the study of literature.At Ateliéra laboratorio fotografie, we emphasize the content of the work, the message it conveys. Of course, the formal aspect is also important, and it is best when the form adequately complements the content.- the concept of the work is created in cooperation with the supervisor, it is a new research, the progress of which develops according to where the work is headed- control stages of the progress of the work during the semester are the completion of the DP, in which participation is mandatory. While the project is being developed, all participating teachers and graduates comment on the project.This discussion brings new knowledge that could not have been found while working in the studios.The evaluation is related to the progress of the work during the semester, but the final	

evaluation is the result of the defense of the DP by the students. The course of the defense has its own rules, the evaluation committee is appointed by the rector, which is made up of teachers of the department as well as experts from outside the department. First, the head of the studio introduces the student, then the student presents his work. The supervisors of the practical as well as the theoretical diploma course will comment on the progress of the work. Then follows a discussion in which the positives and negatives of the entire research should be clarified. At the end, there is a closed meeting of the commission, where a grade for DP is awarded by voting.

Learning outcomes:

The student independently formulates the goal of the final work, is independently able to communicate and realize his artistic project. In practice, he communicates with experts, art critics, artists and other professions. He participates actively mainly as a creator of artistic practice, realizes socially beneficial projects or works of art.

Class syllabus:

- the concept of the work is created in cooperation with the supervisor, it is a new research, the progress of which develops according to where the work is headed
- control stages of the progress of the work during the semester are the completion of the DP, in which participation is mandatory. While the project is being developed, all participating teachers and graduates comment on the project.

This discussion brings new knowledge that could not have been found while working in the studios.

Recommended literature:

The literature is determined individually according to the topic of the work, it is determined in cooperation with the theoretician consultant and the head of the studio.

Often, the work moves in an area for which there may not even be literature at the moment, because it is an experimental project that is looking for possible solutions.

Languages necessary to complete the course:

Slovak language

English or another world language 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. 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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Dise.m3/14		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:					
Course requirements: Attendance at regular consultations as agreed with the teacher, submission of a basic timetable of the diploma thesis with title, subtitle, introduction (concept), approximate content, preliminary bibliography. Well-prepared written part of the diploma thesis.					
Learning outcomes: Acquisition of knowledge about procedures and methods in the conception of theoretical work. its logical and qualitatively demanding formulation and final form,					
Class syllabus: Introduction to the seminar, methodology of work, citations, literature Structure of the thesis Literature Consultations of the written text by tutor of the thesis					
Recommended literature:					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 717					
A	B	C	D	E	FX
63,18	20,22	10,32	3,91	1,95	0,42
Lecturers: Mgr. Róbert Karul, PhD., prof. akad. mal. Ladislav Čarný, prof. PhDr. Ivan Rusina, CSc., prof. PhDr. Marián Zervan, PhD., prof. PhDr. Zdenko Kolesár, PhD., doc. Mgr. Bohunka Koklesová, PhD., Mgr. Norbert Lacko, PhD., doc. Mgr. Daniel Grúň, PhD., Mgr. Silvia Seneši Lutherová, PhD., Mgr. Ján Kralovič, PhD., Mgr. Silvia Lacková Čúzyová, PhD., Mgr. Michaela Pašteková, PhD., Mgr. Peter Mačaj, PhD., Mgr. Beata Jablonská, PhD., prof. Ing. arch. Monika Mitášová, PhD., Mgr. Nad'a Kančevová, PhD., prof. PhDr. Peter Michalovič, PhD., doc. Mgr.					

Ladislav Tkáčik, PhD., doc. Mgr. art. András Cséfalvay, ArtD., Mgr. Mgr. art. Barbara Hodásová, PhD., Mgr. Eva Hasalová, Mgr. art. Zuzana Machatová, PhD.

Last change: 07.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KTDU/Dise.m4/14		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/Dise.m3/14 - Diploma Seminar I.					
Course requirements: Regular consultations, well prepared written part of the thesis. Attendance at regular consultations as agreed with the teacher, completion of 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 subchapters, bibliography, conclusion). The written part of the thesis must meet the parameters of university quality. Translated with www.DeepL.com/Translator (free version)					
Learning outcomes: Acquisition of knowledge about procedures and methods in the conception of theoretical work, its logical and qualitatively demanding formulation and final form,					
Class syllabus: Introduction to the seminar, work methodology , citations, literature Structure of the thesis Literature Consultations of the written text by the tutor					
Recommended literature: Literature is assigned individually according to the topic of the thesis.					
Languages necessary to complete the course: Slovak, English					
Notes:					
Past grade distribution Total number of evaluated students: 661					
A	B	C	D	E	FX
63,54	19,97	10,14	4,54	1,51	0,3
Lecturers: Mgr. Róbert Karul, PhD., prof. akad. mal. Ladislav Čarný, prof. PhDr. Ivan Rusina, CSc., prof. PhDr. Marián Zervan, PhD., prof. PhDr. Zdenko Kolesár, PhD., doc. Mgr. Bohunka					

Koklesová, PhD., Mgr. Norbert Lacko, PhD., doc. Mgr. Daniel Grúň, PhD., Mgr. Silvia Seneši Lutherová, PhD., Mgr. Ján Kralovič, PhD., Mgr. Silvia Lacková Čúzyová, PhD., Mgr. Michaela Pašteková, PhD., Mgr. Peter Mačaj, PhD., Mgr. Beata Jablonská, PhD., prof. Ing. arch. Monika Mitášová, PhD., Mgr. Nad'á Kančevová, PhD., doc. Mgr. Ladislav Tkáčik, PhD., doc. Mgr. art. András Cséfalvay, ArtD., prof. PhDr. Peter Michalovič, PhD., Mgr. Eva Hasalová, Mgr. art. Zuzana Machatová, PhD., Mgr. Mgr. art. Barbara Hodásová, PhD.

Last change: 07.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

STATE EXAM DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/MgrVU.m4/22	Course title: Diploma Work Defense and Master's state exam
Number of credits: 11	
Educational level: II.	
Prerequisites: KM/DiPr.m4/22 - Degree Work (consultation, elaboration) or KS/DiPr.m4/22 - Degree Work (consultation, elaboration) or KG/DiPr.m4/22 - Degree Work (consultation, elaboration) or KF/DiPr.m4/22 - Degree Work (consultation, elaboration) or PDU/DiPr.m4/22 - Degree Work (consultation, elaboration) or KIM/DiPr.m4/22 - Degree Work (consultation, elaboration) or KÚU/DiPr.m4/22 - Degree Work (consultation, elaboration)	
Course requirements: Participation in the defence of the diploma thesis and state debate (state examination).	
Learning outcomes: The student individually formulates the aim of his/her diploma thesis and is able to present his/her project and to actively develop the debate within the assigned state circles.	
Class syllabus: The diploma thesis consists of the theoretical part of the diploma thesis and especially the artistic work or a set of works of the graduate, created in the second year of study, which is the completed master's study. The concept of the thesis is determined by the graduate in cooperation with the tutor. 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 tutors). 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 context and possible theoretical and historical contexts. 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 ask the Rector for an alternative date). The opponent will hand in the opponent's report three working days before the defence to the study department, where the graduate will collect it and prepare his/her defence.	
State exam syllabus:	
Recommended literature: Literature is chosen to meet the individual criteria of the diploma thesis	
Languages necessary to complete the course: Slovak, English	
Last change: 17.12.2022	

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrVU.m1/22	Course title: Drawing I.
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: During the semester, the student is obliged to attend all consultations, contribute actively to discussions and submit meaningful ideas for the proposed assignments. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A master's degree student has the option of improving himself in figure drawing, or developing his own program, or reacting to the topics presented to him. He decides and creates independently, presents his individual position. The results express his skills, opinions, ability to think and express himself using the medium of drawing. He presents work that reflects his interest and complexity in developing his own idea. A grade of A requires 90 percent participation and exceptional quality work. The rating is reduced gradually downwards after two unexcused absences at consultations and insufficient level of the processed task. Scale of assessment (preliminary/final): The interim assessment is oral. The final is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. An individual approach to the issue of drawing and its use in one's own work. The result of the overall assessment is also the overall participation in classes, the necessary presence at the assessment and installation, as well as the installation and making of photo documentation. Failure to pass a subject is assessed as FX.	
Learning outcomes: A master's degree student is able to make independent decisions, process and develop his own idea of drawing in this medium. He can comprehensively process the topic from the beginning to the final end, which also includes an adequate form of installation, documentation or accompanying text.	
Class syllabus: The student can continue to devote himself to figurative drawing, as long as he prefers this form of drawing and wants to improve himself in this direction. The offer also includes processing of a separate program based on own and assigned topics in accordance with the individual interests of the student. Assignments, for example: - Own topic	

- How would I do it again: re-evaluation, return to older works, completion, or reworked older works that have already faded from memory over time. Restoration of own discarded, postponed ideas. It is possible
- My own opinion on the drawing
- Instructions, manuals: a collection of options on one topic with a serious or non-serious subtext:
- Own attributes of the drawing
- Drawing options without drawing: mechanical traces, controlled drawing
- Friends: group portrait, fictional or real characters
- Figure: processing with a more specific purpose: body decorations, body drawing, prints, portraits from each side, figure with technical elements...
- Mondays and other events: documenting every teaching day throughout the semester
- Drawing for the exterior of the interior: 1,000 views of Koceľka, projects and realizations for a specific space
- An element from the drawing room /also from one's own environment/: Selection of a single thing from the interior of the drawing room on Koceľová street /dust, air, pupils, space.../
- Transparent situation: work about light and situation
- War and peace: own battles, literary model...
- Just from memory
- Comic on the topic: birth, moment of imagination, forms of fascination.
- Self portrait:
- CMYK
- Flora and fauna

Recommended literature:

Languages necessary to complete the course:

Notes:

Past grade distribution

Total number of evaluated students: 45

A	B	C	D	E	FX
35,56	26,67	28,89	4,44	4,44	0,0

Lecturers: doc. Mgr. Emóke Vargová, doc. akad. mal. Miloslav Boďa, doc. akad. mal. Stanislav Bubán, Mgr. art. Pavol Truben, ArtD., Mgr. art. Marek Kvetan

Last change: 30.09.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KK/KrMa.m2/22	Course title: Drawing II.
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:	
Recommended prerequisites: 5 credits are awarded for completing the course. Teaching takes place in the form of exercises once a week for 5 hours. A total of 12 to 13 times per semester.	
Course requirements: During the semester, the student is obliged to attend all consultations, contribute actively to discussions and submit meaningful proposals for the proposed assignments. Respond creatively to comments and devote yourself to the task continuously throughout the semester. A master's degree student develops his own program or responds to the topics presented to him. He decides and creates independently, presents his individual attitude. The results express his skills, opinions, ability to think and express himself using the medium of drawing. He presents work that reflects his interest and complexity in developing his own idea. An A grade requires 80 percent participation and exceptional quality work. The rating is lowered gradually downwards after two unexcused absences at consultations and an insufficient level of the processed task. Scale of assessment (preliminary/final): The interim assessment is oral. The final is graded from A to FX. The level of interest, the method of communication and the intensity of personal contribution to the issue are evaluated. The result of the overall assessment is also the overall participation in classes, the necessary presence at the assessment and installation, as well as the installation and making of photo documentation. Failure to pass a subject is assessed as FX.	
Learning outcomes: A master's degree student is able to make independent decisions, process and develop his own idea of drawing in this medium. He can comprehensively process the topic from the beginning to the final end, which also includes an adequate form of installation, documentation or accompanying text.	
Class syllabus: Separate program based on own and assigned topics in accordance with the individual interests of the student. Assignments, for example: - Own topic	

- How would I do it again: re-evaluation, return to older works, completion, or reworked older works that have already faded from memory over time. Restoration of own discarded, postponed ideas. It is possible
- My own opinion on the drawing
- Instructions, manuals: a collection of options on one topic with a serious or non-serious subtext:
- Own attributes of the drawing
- Drawing options without drawing: mechanical traces, controlled drawing
- Friends: group portrait, fictional or real characters
- Figure: processing with a more specific purpose: body decorations, body drawing, prints, portraits from each side, figure with technical elements...
- Mondays and other events: documenting every teaching day throughout the semester
- Drawing for the exterior of the interior: 1,000 views of Kocel'ka, projects and realizations for a specific space
- An element from the drawing room /also from one's own environment/: Selection of a single thing from the interior of the drawing room on Kocel'ová street /dust, air, pupils, space.../
- Transparent situation: work about light and situation
- War and peace: own battles, literary model...
- Just from memory
- Comic on the topic: birth, moment of imagination, forms of fascination.
- Self portrait:
- CMYK
- Flora and fauna

Recommended literature:

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

Languages necessary to complete the course:

Slovak

Notes:

Past grade distribution

Total number of evaluated students: 28

A	B	C	D	E	FX
60,71	17,86	17,86	0,0	3,57	0,0

Lecturers: doc. Mgr. Emőke Vargová, doc. akad. mal. Miloslav Boďa, doc. akad. mal. Stanislav Bubán, Mgr. art. Pavol Truben, ArtD., Mgr. art. Marek Kvetan

Last change: 19.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

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: 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. arch. Karol Weisslechner					

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: <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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Irsu.m1/22	Course title: Interpretation Frameworks of Contemporary Art 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 at a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. Discussion - activity in seminars. Continuous evaluation : report 30% Final assessment: oral examination 70%	
Learning outcomes: Knowledge: the aim of the course is to provide students with an orientation in interpretive frameworks of contemporary art. To become familiar with exhibition formats, theories and criticism of contemporary art. Skills: interpretive, critical reflection, argumentation and polemic based on relevant texts theorists, critics and art historians Competences: ability to interpret contemporary art within the framework of valid discourses	
Class syllabus: 1. What is contemporary art? Contemporaneity as a temporal versus discursive category (Terms related to art in the 20th and 21st centuries: new, contemporary, modern, anti-modern, postmodern, altermodern, off-modern) 2. The rise of postmodernism in art. Postmodernism and the cultural logic of late capitalism / Communism. Appropriation, critique of originality, pastiche and textuality. Rival postmodernisms 3. References and simulations in painting and sculpture. Art as commodity, fetish and codes of consumption. Seriality, simulacrum, virtuality 4. Gender and racial issues in art, identity-centred production. Gender, queer and representation minorities in art 5. Postcolonial discourse, multiculturalism and global art worlds. New ethnicity, nomadic and hybrid in the arts. From the exhibition "Les Magiciens de la terre" (1989) to "Global Contemporary" (2013) 6. Ethnographic turn and sociological mapping. Institutional critique and the anthropological model	

of project art. The artist as ethnographer, curator, researcher, DJ, collector

7. The degraded body, trauma, melancholy. Questions of sexuality and mortality in painting, sculpture and performance art

Page: 2

8. The importance of drawing in contemporary art. Subjectivity and mass culture, elements of comics, zines, process, Animation

9. White Cube versus Black Cube. The projected image. Video art, docufiction, found footage, pseudo-documentary, film as archive

10. Informality, discursivity and utopian dimensions of art. Postproduction as use and programming of social and cultural forms (N. Bourriaud). Participatory art and its ethical implications. Perversity and authenticity. Pedagogy and art.

11. Performative and conceptual aspects of the art of former Eastern Europe. Social criticism, Politicized body, femininity and masculinity, gender aspects, self-documentation.

12. Artistic interventions in the museum. Contemporary exhibition practices and models of engagement with audiences. Retroavantgarde, reenactment, ostalgia

Recommended literature:

Languages necessary to complete the course:

Slovak,
English

Notes:

Past grade distribution

Total number of evaluated students: 435

A	B	C	D	E	FX
48,51	22,3	15,63	6,9	4,6	2,07

Lecturers: doc. Mgr. Daniel Grůň, PhD., Mgr. Beata Jablonská, PhD., Mgr. Silvia Seneši Lutherová, PhD., doc. Mgr. Bohunka Koklesová, PhD., Mgr. Ján Kralovič, PhD.

Last change: 07.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Irsu.m3/22	Course title: Interpretation Frameworks of Contemporary Art 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: 3.	
Educational level: II.	
Prerequisites: KTDU/Irsu.m2/11 - Interpretation Frameworks of Contemporary Art II. or KTDU/Útk.m2/11 - Applied Art in Text and Context II. or KTDU/Tefo.m2/16 - Theory of Photography II. or KTDU/Irsu.m2/22 - Interpretation Frameworks of Contemporary Art II.	
Course requirements: Attendance at a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. Continuous evaluation: report, activity at seminars 30% Final evaluation: oral examination 70%	
Learning outcomes: The aim of the course is to prepare students at the master's level to successfully pass the final state examination in the theory and history of contemporary art. Knowledge: the aim of the course is to provide students with an orientation in the interpretative frameworks of contemporary art. Familiarity with exhibition formats, theories and criticism of contemporary art. Skills: interpretive, critical reflection, argumentation and polemic based on texts by relevant theoreticians, critics and art historians. Competences: ability to interpret contemporary art within the framework of valid discourses	
Class syllabus: 1. Transformations of the definitions of photography. Photography as an index, as a function of discourse. The dichotomy of analogue and digital image. The consequences of technological and epistemological ruptures for the production, archiving or distribution of photography. From mechanical to digital reproduction. A selection of texts, authors and works that relate to the problem presented. ; 2. The political responsibility of the photographic image. The myth of photographic truth, the burden of the documentary authority of photography, authentic photography. The ideology of photographic language. The new journalism. A selection of texts, authors and works that relate to the problem presented.; 3. Photography in the era of communicative capitalism. The relationship between photography and social media; implications for the aesthetics and function of photography. Photography as experience. Transformations the relationship between public and private. The aestheticization of society. A selection of texts, authors and works that relate to the problem presented;	

4. Post-photographic situation, post-photographic image. Multiplication, recycling. Update of traditional artistic strategies (collage, appropriation, photographic sculpture, etc.). Selection of texts, authors and works that relate to the presented problem.;

5. Intermediality and participation, virtual reality. Interactive art, virtual and immersive environments and installations, interactive digital installation. Digital art and interactive installations in the Slovak context.

(J. Shaw, K. Goldberg, A. Muntadas, Rafael Lozano - Hemmer, A. Bartholl, Ch. Davis, C. Utterback, M. Bielický, Ch. Sommerer - L. Mignonneau, A. Muntadas, P. Rónai, M. Murin, J. Rokko? Juhász, R. Galovský, P. F. Černa, M. Kvetan, I. Diosi, R. Kitta, J. Šicko)

6. Computer art and Software art. Pioneers of computer art and computer animation Origin of the Ars Electronica Festival / Linz. Computer art in the 80s-90s. Computer art in the CS context. Software art / Software art

(J. Whitney, Ch. Csuri, A. M. Noll, H. W. Franke, L. Mezei, M. Mohr, R. Acsott, L. Schwartz, J.-P. Yvaral, W. Latham, D. Ritter, Z. Sikora, M. Klivar, D. Fischer, J. Jankovič, J- F-Simon, F. Cramer, A. McLean, Jaromil)

7. Art on the Net. What are new media? Art and culture under the influence of new media, principles and properties of new media. History of the Internet, Web 1.0 and Web 2.0. Characteristics and difference between versions of net art. as a new form using media extension. Pioneers and important artistic personalities of net art. Social networks as a new artistic environment.

(L. Manovich, M. Lister, Jodi.org group, B. Benjamin, M. America, net.art.group, C.B. Evas, W. Benedict, R. Tracartin, R. Fogelman, L. Zakas, etc.)

8. Artificial gardens of paradise and media extension. McLuhan Marshal: How to understand the media. Prague: Mladá fronta 2011, Welsh W.: Artificial Gardens of Eden? Exploring the world of electronic media and other worlds. In.: MURIN, M. - CSERES, J. (eds.): From analogue to digital New perspectives on new arts in the audiovisual age. BB: FVU 2010, pp. 13-25

9. Audio/Sound Art, Music and sound in art installations. Appropriation of music and sound .CUTLER, Chris: Plundrophony. In: Audioculture. Texts on modern music. Bratislava: Music Centre 2013, 171-192

Conceptualization of sound and music: - Milan GUŠTAR: Sound and numbers. In. Prague: ArtMap 2020, John Cage's texts on music

10. Parasitic visions of corporeality and hybridity of identity. Stelarc: Parasitic Visions. In: MURIN, M. - CSERES, J. (eds.): From analogue to digital New perspectives on new arts in the audiovisual age. BB: FVU 2010, pp. 209-214 -HARAWAY,D.: The Cyborg Manifesto. Available: [<http://socstudia.fss.muni.cz/dokumenty/080304142930.pdf>]

11. Art on the net, forms and concepts of internet art: net art (Jodi group, B. Benjamin, A. Shulgin, V. Cosic, M. America, net.art.group, C.B. Evans, W. Benedict, R. Tracartin...) BOOKCHIN, N - SHULGIN, A.: Introduction to net.art.,

12. Art after the Internet / art in the post-digital age (A. Vierkant, O. Laric, M. Olson, J. Rafman) - presentation of current tendencies in post-digital creation, - blending of digital and analogue creation, - return to traditional media and introduction of digital aesthetics

CHAN, Jennifer: Notes on the Post-Internet. In: #mm net art. Internet art in the visual and physical space of presentation. Olomouc.

Recommended literature:

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. Daniel Grůň, PhD., Mgr. Beata Jablonská, PhD., Mgr. Silvia Seneši Lutherová, PhD., doc. Mgr. Bohunka Koklesová, PhD., Mgr. Ján Kralovič, PhD.					
Last change: 07.11.2022					
Approved by: prof. akad. arch. Karol Weisslechner					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KTDU/Irsu.m2/22	Course title: Interpretation Frameworks of Contemporary Art 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: KTDU/Irsu.m1/11 - Interpretation Frameworks of Contemporary Art I. or KTDU/Irsu.m1/22 - Interpretation Frameworks of Contemporary Art I.	
Course requirements: Attendance at a minimum of 75% unless otherwise specified by the instructor in the course syllabus. Continuous evaluation: report, activity at seminars 30% Final evaluation: oral examination 70%	
Learning outcomes: The aim of the course is to prepare students at the master's level to successfully complete the final state examination in the theory and history of contemporary art. Knowledge: the aim of the course is To provide students with an orientation in the interpretative frameworks of contemporary art. The aim of the course is to provide the students with a knowledge of with exhibition formats, theories and criticism of contemporary art. Skills: interpretive, critical reflection, argumentation and polemic based on the texts of relevant theorists, critics and historians Art Competences: ability to interpret contemporary art within the framework of valid discourses	
Class syllabus: 1. What is visual culture. Visual power, visual pleasure, visuality in everyday life and media. Concepts of visual performance (spectacle), mass media, mass culture. 2. Subject and methods of visual studies. Interdisciplinarity and methodological background of visual of visual studies. Comparison of the bases of Anglo-American visual studies, Bildwissenschaft, théorie de l'image. 3. Images, power and politics. Representation, the myth of photographic truth, images and ideology, shaping meaning of images, the value of images and image icons. 4. Notions of identity and otherness in contemporary theories. Issues of gender and cultural difference in visual culture. The conditioned gaze in psychoanalysis and gender studies. Concepts of spectatorship, seeing,	

visual pleasure.

5. Exhibition practices. Surveillance, the supervisory gaze and institutions. Exhibition disciplines and apparatuses.

The museum as ritual place.

6. Visual technologies, image reproduction, copy. Image movement, sequence, mechanical and digital reproducibility of the image. Reproducibility and politics. The problem of authorship.

Page: 2

7. Media and the everyday. Mass society, media forms. Mass media and the critique of mass media. The concept of "culture industry". Media and the public sphere. Intertextuality and hyperreality.

8. Spectators, audiences and the construction of meaning. Concepts of author, producer, intervisuality. The question of taste,

"high" and "low" culture. Images and ideology, image coding, intervisuality. Appropriation and cultural production.

9. Global contemporaneity and the emergence of new art worlds. The world as a transit zone, real and

image worlds, postcolonialism, borders between Western and non-Western worlds, globalization as a theme, art-commodity-market.

10. Dictatorship, transformation, post-communism. The avant-garde and the art of totalitarian regimes. Culture

and counter-culture of the socialist epoch. Official and unofficial art, the dissident paradigm.

The utopian dimension of totalitarianism.

11. Art and democracy in post-communist countries. Critical art, socially and politically engaged art, artistic activism and artistic freedom

12. Archive, memory, monument. Personal versus collective memory. Post-memory, trauma and coping with the past. Art in public space. Monuments and the critique of monumentality

Recommended literature:

Languages necessary to complete the course:

Notes:

Past grade distribution

Total number of evaluated students: 398

A	B	C	D	E	FX
52,51	26,13	12,06	4,27	3,02	2,01

Lecturers: doc. Mgr. Daniel Grůň, PhD., Mgr. Beata Jablonská, PhD., Mgr. Silvia Seneši Lutherová, PhD., doc. Mgr. Bohunka Koklesová, PhD., Mgr. Ján Kralovič, PhD.

Last change: 07.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/LAHP.m1/17	Course title: Lab: Studio led by a visiting professor - 2nd level
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: The main goal is to expand knowledge and experience from the most current international events through internationally recognized creators from abroad.	
Course requirements: Completion of lectures and consultations with min. 75% attendance. Adequate handling and presentation of all parts of the assignment. Scale of assessment (preliminary/final): On the department	
Learning outcomes: Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the range of study fields in which VŠVU currently provides education: visual arts, design, architectural creation and restoration. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The student's study and human experience with the personality of the visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
Class syllabus: At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself in the form of a public lecture and the final selection of students will be concluded. The teacher assigns the students the main topic of the semester. consultations - critiques, discussions - presentations of progress At the end of the semester, a public presentation of the results. A detailed curriculum will be presented by a guest teacher at a public lecture.	
Recommended literature: If literature is needed, the teacher informs.	
Languages necessary to complete the course: English language with lecturers from abroad, Slovak language only with lecturers from domestic environment	

Notes:

The subject is not enrolled via AIS. Students receive an invitation with the exact focus of the Laboratory - visiting teacher, according to the specialization of the visiting teacher, via school emails. If the student is interested, he must sign up, also via email. Individual courses may have a limited number of students determined by the visiting teacher, and therefore a portfolio may be required. The visiting teacher selects students for the Laboratory based on the portfolio. After the final selection, the visiting teacher provides the list of students in writing to the vice-rector for studies. On the basis of the list, the vice-rector will entrust the officer for AIS with the enrollment of the subject in AIS for individual students.

Past grade distribution

Total number of evaluated students: 72

A	B	C	D	E	FX
26,39	30,56	27,78	11,11	4,17	0,0

Lecturers:

Last change: 07.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/LAHP.m2/17	Course title: Lab: Studio led by a visiting professor - 2nd level
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KF/AtHo.m1/17 - Studio: Photography, Reality, Construct or KF/AtSt.m1/12 - Studio - Laboratory of Photography or KF/AtTS.m1/22 - Studio of Photography and Critical Practice or KF/AtSa.m1/11 - Studio about Photography	
Recommended prerequisites: The main goal is to expand knowledge and experience from the most current international events through internationally recognized creators from abroad.	
Course requirements: Completion of lectures and consultations with min. 75% attendance. Adequate handling and presentation of all parts of the assignment. Scale of assessment (preliminary/final): Control days of progress, output defended before the commission.	
Learning outcomes: Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the range of study fields in which VŠVU currently provides education: visual arts, design, architectural creation and restoration. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The student's study and human experience with the personality of the visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
Class syllabus: At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself in the form of a public lecture and the final selection of students will be concluded. The teacher assigns the students the main topic of the semester. consultations - critiques, discussions - presentations of progress At the end of the semester, a public presentation of the results. A detailed curriculum will be presented by a guest teacher at a public lecture.	
Recommended literature: If literature is needed, the teacher informs.	

Languages necessary to complete the course:

English language with lecturers from abroad, Slovak language only with lecturers from domestic environment

Notes:

The subject is not enrolled via AIS. Students receive an invitation with the exact focus of the Laboratory - visiting teacher, according to the specialization of the visiting teacher, via school emails. If the student is interested, he must sign up, also via email. Individual courses may have a limited number of students determined by the visiting teacher, and therefore a portfolio may be required. The visiting teacher selects students for the Laboratory based on the portfolio. After the final selection, the visiting teacher provides the list of students in writing to the vice-rector for studies. On the basis of the list, the vice-rector will entrust the officer for AIS with the enrollment of the subject in AIS for individual students.

Past grade distribution

Total number of evaluated students: 58

A	B	C	D	E	FX
32,76	20,69	27,59	17,24	1,72	0,0

Lecturers:

Last change: 05.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

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. arch. Karol Weisslechner

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., 3.					
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. arch. Karol Weisslechner

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., 4.	
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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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 Mersch 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 epistemologies 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. arch. Karol Weisslechner

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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/Tesk.m1/15	Course title: Selected History of 20th Century Slovak and Czech Glassmaking I.
Educational activities: Type of activities: Practical / 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.	
Prerequisites:	
Course requirements: Controlled participation, 80 % Elaboration of assigned presentations Completion of the final written test	
Learning outcomes: -An overview of the development of Slovak and Czech art glass in the 20th and 21st centuries -An overview of the development of the glass industry in Slovakia in the 20th century	
Class syllabus: A lecture on a given topic from the history of the development of the glass industry. Presentation of the philosophy of creation and the work of the glass artist (students). Discussion on the work of the presented artist. Assignment of a new topic for students.	
Recommended literature: A selection from the literature: Petrova Sylva: Czech glass Žilák Ján, Hlodák Pavol: Glassworks of Central Slovakia Žilák Ján, Repčok Štefan, Kafka: Glassworks in Malohont, 2011 Sabina Jankovičová: Decades of Slovak Glass Magazines and periodicals: Neues Glas/New Glass Glassmaker and Ceramist Ceramics and Glass Urban Glass La Revue de la Ceramique et du Verre	
Languages necessary to complete the course: Slovak	

Notes:					
Past grade distribution Total number of evaluated students: 25					
A	B	C	D	E	FX
96,0	4,0	0,0	0,0	0,0	0,0
Lecturers: doc. Mgr. art. Pavol Macho					
Last change: 06.12.2022					
Approved by: prof. akad. arch. Karol Weisslechner					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KÚU/Tesk.m2/22	Course title: Selected History of 20th Century Slovak and Czech Glassmaking II.
Educational activities: Type of activities: Practical / 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.	
Prerequisites: KÚU/Tesk.m1/15 - Selected History of 20th Century Slovak and Czech Glassmaking I.	
Course requirements: Controlled attendance at lectures - 80%. Completion of tasks assigned on an ongoing basis. Completion of the final written test.	
Learning outcomes: Overview of the development of Slovak and Czech art glass in the 2nd half of the 20th century. 20th century and in the 21st century. Overview of the development of the glass industry in Slovakia in the 20th century. Overview of important glass collections and glass museums.	
Class syllabus: Lecture on the topic. Presentation of assignments by students (artist presentations). Discussion of the work of the presented artists. Assignment of artists for future presentation.	
Recommended literature: Selection of literature Petrová Sylva: Czech glass. Žilák Ján, Hlodák Pavol. Žilák Ján, Repčok Štefan, Kafka: Glassworks in Malohont, 2011. Sabina Jankovičová: Decades of Slovak Glass. Ľubomír Ferko. Journals and periodicals: Neues Glas/New Glass, Sklář a keramik Keramika a sklo, Urban Glass, La Revue de la Ceramique et du Verre. Internet resources.	
Languages necessary to complete the course: Slovak	
Notes:	

Past grade distribution					
Total number of evaluated students: 23					
A	B	C	D	E	FX
86,96	13,04	0,0	0,0	0,0	0,0
Lecturers: doc. Mgr. art. Pavol Macho					
Last change: 06.12.2022					
Approved by: prof. akad. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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 Hojstřičová, ArtD.

Last change: 18.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

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 Hojstřičová, ArtD., doc. Mgr. art. Sylvia Birkušová

Last change: 18.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

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. arch. Karol Weisslechner	

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. arch. Karol Weisslechner	

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. arch. Karol Weisslechner	

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 Hojstričová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
Last change: 19.11.2022	
Approved by: prof. akad. arch. Karol Weisslechner	

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. arch. Karol Weisslechner	

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. arch. Karol Weisslechner	

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. arch. Karol Weisslechner	

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. arch. Karol Weisslechner	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/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: Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations	
Learning outcomes: The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined on an ongoing basis) A student who signs up for the workshop should also expect some kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
Recommended literature: Update according to the need of the focus.	
Languages necessary to complete the course: Slovak, ENG	
Notes:	

Past grade distribution	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 05.12.2022	
Approved by: prof. akad. arch. Karol Weisslechner	

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/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: Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations	
Learning outcomes: The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
Class syllabus: The workshop takes the form of a short-term concentration (its date, duration and conditions are determined on an ongoing basis) A student who signs up for the workshop should also expect some kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
Recommended literature: Update according to the need of the focus.	
Languages necessary to complete the course: Slovak, ENG	
Notes:	

Past grade distribution	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
Lecturers: doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
Last change: 05.12.2022	
Approved by: prof. akad. arch. Karol Weisslechner	

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KG/Špgt.m13/18		Course title: Specific Problems of Graphical Techniques I.			
Educational activities: Type of activities: Practical Number of hours: per week: 1 per level/semester: 12 Form of the course: present					
Number of credits: 2					
Recommended semester: 1., 3.					
Educational level: II.					
Prerequisites:					
Course requirements: Final evaluation (presentation and defense of work). At the end of the semester, student will present the completed graphic prints or the degree of completion in the case of preparation for a master's thesis.					
Learning outcomes: The development of technological knowledge acquired so far and its creative connection with an individual and author's view of printmaking techniques enables a new and unconventional approach to the traditional forms of printmaking.					
Class syllabus: The subject is individually adapted to the focus and program of the student when preparing the diploma thesis. The teaching of the subject consists of a theoretical and a practical part. Analysis and consultation of the selected printmaking technique and specific technological procedure. Test prints, preparation of matrices and material. The use of new materials and the ability to work creatively with their characteristic properties. The technological procedure and scope in the preparation of the diploma thesis is more demanding, and the entire teaching concept is subject to this.					
Recommended literature:					
Languages necessary to complete the course: Slovak language					
Notes:					
Past grade distribution Total number of evaluated students: 64					
A	B	C	D	E	FX
31,25	39,06	17,19	9,38	3,13	0,0
Lecturers: akad. mal. Peter Augustovič					
Last change: 06.12.2022					

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KG/Špgt.m24/18		Course title: Specific Problems of Graphical Techniques II.			
Educational activities: Type of activities: Practical Number of hours: per week: 1 per level/semester: 12 Form of the course: present					
Number of credits: 2					
Recommended semester: 2., 4.					
Educational level: II.					
Prerequisites: KG/Špgt.m13/18 - Specific Problems of Graphical Techniques I.					
Course requirements: Final evaluation (presentation and defense of theses). At the end of the semester, the student will present the completed graphic sheets.					
Learning outcomes: The ability to choose and use the most suitable creative solution for the thesis. Realization of the technological side, deepening of acquired knowledge and skills in the field of technology and working with material.					
Class syllabus: Analysis and consulting of selected technology and technological procedure. The next step is the actual realization of the artistic designs into the material and the subsequent printing, during which all specific problems with mastering the technique are consulted. Graphic prints are realized in a printmaking workshop, where sufficient spatial, technological and personnel conditions are ensured, so that it is possible to implement techniques in the best technical and artistic quality.					
Recommended literature:					
Languages necessary to complete the course: Slovak language					
Notes:					
Past grade distribution Total number of evaluated students: 37					
A	B	C	D	E	FX
35,14	37,84	18,92	5,41	2,7	0,0
Lecturers: akad. mal. Peter Augustovič					
Last change: 06.12.2022					
Approved by: prof. akad. arch. Karol Weisslechner					

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtSt.m1/12	Course title: Studio - Laboratory of Photography
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Recommended prerequisites: The beginning of the master's studies is characterized by a more independent approach to the solution of assigned tasks, the application of craft skills, but also searching, experimentation within the photographic medium, or overlaps into other media / video, installation, etc./. Profiling the future creator of an artist is conditioned by a creative approach to finding new solutions. 1/ semester-long assignment 2/ small semester assignments at the beginning of the semester 3/ mandatory participation in expert lectures on the assigned topic, or in a creative workshop 4/ participation in exhibitions and other activities organized by the studio 5/ study of literature	
Course requirements: A basic condition is participation in ALFU projects, at least 75%. In the first part of the semester, there are lectures by artists, art historians + discussions on the given topic of the semester + joint visits to exhibitions. In the second part of the semester, there are regular consultations of the student with the head of the studio, assistant and other students on his project, but also on the projects of his colleagues. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Participation in classes at least 75%. To meet the deadlines of semester papers and participate in creative workshops. Create and add to a portfolio of your works. Scale of assessment (preliminary/final): Weight of final assessment: The overall grade for the semester is created from the interim assessment of partial assignments. Verbal assessment of students' work and analysis of their work motivates students to perform better.	
Learning outcomes: Bachelor's studies prepared the student to orient himself in artistic life also on the basis of cooperation with the teacher and the environment of the studio and school. Master's studies are a superstructure that leads to an independent solution to the problem of art, to the search for unique solutions. The range of selected topics for processing: reflection of visual art, interpretation, citation of visual art, or architectural/design realizations in the context of today. The task of the study is to motivate students during studio discussions and consultations to process their two-year master's studies as integrated research and implementation, so that their projects	

carry humanistic messages and socially current topics. To be engaged and critical in assessing our socio-political situation and looking for artistic messages that will move society forward. At the master's degree, students should be able to clearly formulate the topic on which they will work independently.

Class syllabus:

- use of analytical skills in the preparation of work, study of the topic and related problems
- independent project concept
- independent implementation of the project preparation phase
- independent handling of implementation

Recommended literature:

CSERES, Jozef – MURIN, Michal (eds). From analog to digital... New perspectives on new media in the audiovisual age. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2010. 218 p. ISBN 80-89078-78-3.

RUSNÁKOVÁ, Katarína. Extended methods of audience reception of digital art. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2011. 175 p. ISBN 978-80-89078-92-9.

FLAŠAR, Martin – HORÁKOVÁ, Jana – MACEK, Petr. Art and new media. Brno: Masaryk University, 2011. 194 p. ISBN 978-80-210-5639-8.

McLUHAN, M: How to understand media, Prague: Odeon, 1991, ISBN 80-207-0296-2.

McLUHAN, M.: Human, media and electronic culture, Brno: Jota, ISBN 80-7217-128-3.

ŠTOFKO, Miloš. From abstraction to living art. Dictionary of terms of modern and postmodern art. Bratislava: Slovart, 2007. 312 p. ISBN 978-80-8085-108-8

GERŽOVÁ, Jana (ed): Dictionary of world and Slovak visual arts of the second half of the 20th century, Kruh, Bratislava, 1999, ISBN 80-968283-0-4

RUSNÁKOVÁ, Katarína. History and theory of media art in Slovakia. Bratislava: AFAD Press, 2006. 300 p. ISBN 80-89259-04-9

RUSINOVA, Zora (ed.). Art of action 1965 – 89, SNG, Bratislava, 2001, ISBN 80-8059-054-0

RUSINOVÁ, Zora (ed): 20 storocie, History of Slovak Fine Arts, SNG, Bratislava, 2000, ISBN: 808059-031-1

JABLONSKÁ, Beata (ed.): OSEMDESIATE - Postmodernism in Slovak art 1985 – 1992 (published by SNG, 2009), ISBN 978-80-8059-140-3

CAGE, John: Silence, (published by Tranzit, 2008), Prague, ISBN 978-80-87259-07-8

Transart Communication - Performance and Multimedia Art, Studio erté 1987 – 2007, editors: Gábor Hushegyi, József R. Juhász, Ilona Németh, published by Kalligram, 2008, Bratislava, ISBN 978-80-7149-975-6

Profile - contemporary art (publisher: Circle of contemporary art Profile-Bratislava), issues, 4/2000, 3-4/2012

Ateliér - biweekly magazine of contemporary visual art (publisher: civic association Spoločnosť magazine Ateliér)

Magazines: Flasch Art, ENTER, Vlna, Jazdec, Profil

Barthes, Roland. Light chamber. Note on the photo. Prague: Fra, 2005, ISBN 80-86603-28-8.

FLUSSER, Vilém. Behind the philosophy of photography. Prague: Fra, 2013, ISBN 978-80-86603-79-7.

SONTAG, Susan. About photography. Prague: Paseka, 2002, ISBN 80-7185-471-9.

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

Macek, V. –Fišerová, L.L.: New Slovak photography. Bratislava: FOTOFO and Central European House of Photography, 2008.

Monographs of world and Slovak photographers

Martin Martinček, Pavol Sochán, Karel Plicka, František Kollár, Igor Grossman, Karol Kállay, Jindřich Štreit, Viktor Kolář, Vladimír Birgus, the FSA movement during the economic crisis in the USA, MAGNUM, Martin Paar, and other documentarians
 Birgus Vladimír, Mlčoch Jan: Czech photography of the 20th century, Kant Praha 2010
 Hlaváč Ludovít: Social photography in Slovakia, Pallas 1974
 Hlaváč Ludovít: History of photography, Osveta Martin 1987
 Hlaváč Ludovít: History of Slovak photography, Osveta Martin 1989
 Hrabušický Aurel, Macek Václav: Slovak Photography 1925-2000, SNG 2001
 Monographs of world and Slovak photographers
 Encyclopedia of art
 History of photography and visual art

Languages necessary to complete the course:

SK
 EN

Notes:

Past grade distribution

Total number of evaluated students: 83

A	B	C	D	E	FX
25,3	32,53	27,71	10,84	3,61	0,0

Lecturers: prof. Ing. Mgr. Lubomír Stacho, Mgr. art. Lenka Lindák Lukačovičová, ArtD.

Last change: 07.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtSt.m2/12	Course title: Studio - Laboratory of Photography
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KF/AtSt.m1/12 - Studio - Laboratory of Photography or KF/AtSa.m1/11 - Studio about Photography or KF/AtTS.m1/22 - Studio of Photography and Critical Practice or KF/AtHo.m1/17 - Studio: Photography, Reality, Construct or KF/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level	
Recommended prerequisites: Students implement projects independently, consult with the teacher about thematic range, language and procedures, while independently offering complex solutions. Actively participate in studio discussions and comment on their work and the work of their colleagues. 1/ semester-long assignment 2/ cloistered work at the beginning of the semester, or analytical study /written/ 3/ participation in a creative workshop 4/ participation in exhibitions and other activities organized by the studio 5/ study of literature	
Course requirements: The basic condition is completion of the first semester of master's studies, further participation in ALFU projects, at least 75%. In the first part of the second semester, mag. studies are lectures by artists, art historians + discussions on the given topic of the semester + joint visits to exhibitions. In the second part of the semester, there are regular consultations of the student with the head of the studio, assistant and other students on his project, but also on the projects of his colleagues. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Participation in classes at least 75%. To meet deadlines for cloistered works (including written assignments) and participate in creative workshops. Create and add to a portfolio of your works. Scale of assessment (preliminary/final): Each partial work of the semester in the studio has an assessment, but the focus is the main semester work. The overall grade for the semester takes into account all partial assignments. The final assessment is carried out first in the studio. The student presents his project and the members discuss in such a way that the student prepares for the departmental defense of the semester's work. During the department defense, the student presents his project to the entire department, answers questions from teachers and students. After the presentation of all the projects at the department, the team of educators will sit down to give a final evaluation of the works after a discussion by all the educators. (range from A to	

FX), if necessary also by voting. In the case of an online presentation, the student prepares a pdf presentation or a website with a complex project.

Learning outcomes:

In the first year of the master's degree at the school, the student demonstrates the ability to independently solve the assigned topic of the semester, participates in discussions in the studio and, with his opinions, helps his colleagues from the bachelor's study to better navigate the solution of the project. He should express his own opinion, oppose the teacher.

On the basis of knowledge and acquired experience, he is looking for opportunities for research and project implementation at various levels. The chosen language for presentation can be documentary, digital process, net art, public space, experimental overlap, etc. according to his author's approach. Its output should be a kind of "transformation". He should choose topics related to current socio-cultural issues. A crisis of culture, a return to nature, tradition.

Class syllabus:**Recommended literature:**

CSERES, Jozef – MURIN, Michal (eds). From analog to digital... New perspectives on new media in the audiovisual age. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2010. 218 p. ISBN 80-89078-78-3.

RUSNÁKOVÁ, Katarína. Extended methods of audience reception of digital art. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2011. 175 p. ISBN 978-80-89078-92-9.

FLAŠAR, Martin – HORÁKOVÁ, Jana – MACEK, Petr. Art and new media. Brno: Masaryk University, 2011. 194 p. ISBN 978-80-210-5639-8.

McLUHAN, M: How to understand media, Prague: Odeon, 1991, ISBN 80-207-0296-2.

McLUHAN, M.: Human, media and electronic culture, Brno: Jota, ISBN 80-7217-128-3.

ŠTOFKO, Miloš. From abstraction to living art. Dictionary of terms of modern and postmodern art. Bratislava: Slovart, 2007. 312 p. ISBN 978-80-8085-108-8

GERŽOVÁ, Jana (ed): Dictionary of world and Slovak visual arts of the second half of the 20th century, Kruh, Bratislava, 1999, ISBN 80-968283-0-4

RUSNÁKOVÁ, Katarína. History and theory of media art in Slovakia. Bratislava: AFAD Press, 2006. 300 p. ISBN 80-89259-04-9

RUSINOVA, Zora (ed.). Art of action 1965 – 89, SNG, Bratislava, 2001, ISBN 80-8059-054-0

RUSINOVÁ, Zora (ed): 20 storocie, History of Slovak Fine Arts, SNG, Bratislava, 2000, ISBN: 808059-031-1

JABLONSKÁ, Beata (ed.): OSEMDESIATE - Postmodernism in Slovak art 1985 – 1992 (published by SNG, 2009), ISBN 978-80-8059-140-3

CAGE, John: Silence, (published by Tranzit, 2008), Prague, ISBN 978-80-87259-07-8

Transart Communication - Performance and Multimedia Art, Studio erté 1987 – 2007, editors: Gábor Hushegyi, József R. Juhász, Ilona Németh, published by Kalligram, 2008, Bratislava, ISBN 978-80-7149-975-6

Profile - contemporary art (publisher: Circle of contemporary art Profile-Bratislava), issues, 4/2000, 3-4/2012

Ateliér - biweekly magazine of contemporary visual art (publisher: civic association Spoločnosť magazine Ateliér)

Magazines ENTER, Vlna, Jazdec

Barthes, Roland. Light chamber. Note on the photo. Prague: Fra, 2005, ISBN 80-86603-28-8.

FLUSSER, Vilém. Behind the philosophy of photography. Prague: Fra, 2013, ISBN 978-80-86603-79-7.

SONTAG, Susan. About photography. Prague: Paseka, 2002, ISBN 80-7185-471-9.

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

Macek, V. –Fišerová, L.L.: New Slovak photography. Bratislava: FOTOFO and Central European House of Photography, 2008.

Monographs of world and Slovak photographers

Martin Martinček, Pavol Socháň, Karel Plicka, František Kollár, Igor Grossman, Karol Kállay, Jindřich Štreit, Viktor Kolář, Vladimír Birgus, the FSA movement during the economic crisis in the USA, MAGNUM, Martin Paar, and other documentarians

Birgus Vladimír, Mlčoch Jan: Czech photography of the 20th century, Kant Praha 2010

Hlaváč Ludovít: Social photography in Slovakia, Pallas 1974

Hlaváč Ludovít: History of photography, Osveta Martin 1987

Hlaváč Ludovít: History of Slovak photography, Osveta Martin 1989

Hrabušický Aurel, Macek Václav: Slovak Photography 1925-2000, SNG 2001

Monographs of world and Slovak photographers

Professional art magazines

www pages

Languages necessary to complete the course:

SK

EN

Notes:

The analysis of the topic serves to bring the issue closer so that later during the synthesis, the student will be able to professionally solve the whole situation.

It is recommended to spend the 1st semester on a foreign internship.

Past grade distribution

Total number of evaluated students: 69

A	B	C	D	E	FX
31,88	23,19	27,54	14,49	2,9	0,0

Lecturers: prof. Ing. Mgr. Lubomír Stacho, Mgr. art. Lenka Lindák Lukačovičová, ArtD.

Last change: 07.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtSt.m3/12	Course title: Studio - Laboratory of Photography
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KF/AtSt.m2/12 - Studio - Laboratory of Photography or KF/AtSa.m2/11 - Studio about Photography or KF/AtTS.m2/22 - Studio of Photography and Critical Practice or KF/AtHo.m2/17 - Studio: Photography, Reality, Construct or KF/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level	
Recommended prerequisites: <p>If possible, immediately after the end of the first year of master's studies, on the basis of an invitation from the teacher, clarify the intention and choose the topic of the final master thesis. Take advantage of the holidays and start collecting material for thesis. At the beginning of the semester of the last 6th grade, consult the intentions of the work with the teacher so that the teacher can write a thesis on this topic. The student then applies and continues researching the theoretical and practical thesis. He visits institutions where he foresees the possibility of studying or finding adequate materials for researching his thesis. In addition to the head of the studio, he also consults with the head of the theoretical thesis, or other theoreticians, artists, etc. in which he assumes the possibility of obtaining information on the issue of his Dthesis</p>	
Course requirements: <p>The basic condition for DP processing is the completion of the 2nd year of the MA. study. During the semester, the research consultation of the practical and theoretical Diploma thesis takes place. The student works independently, carries out research through our and foreign literature, consults his project with experts from practice, studies in archives and other institutions that are of fundamental importance for his DP. He consults his research with the head of the studio and the consultant for TDP. The progress of the DP is presented on the studio and department progress of the DP. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Participation in classes at least 75%.</p> <p>Scale of assessment (preliminary/final): Each partial work of the semester in the studio has an assessment, but the focus is the main semester work. The overall grade for the semester takes into account all partial assignments. The final assessment is carried out first in the studio. The student presents his project and the members discuss in such a way that the student prepares for the departmental defense of the semester's work. During the department defense, the student presents his project to the entire department, answers questions from teachers and students. After the presentation of all the projects at the department, the team of educators will sit down</p>	

to give a final evaluation of the works after a discussion by all the educators. (range from A to FX), if necessary also by voting. In the case of an online presentation, the student prepares a pdf presentation or a website with a complex project.

Learning outcomes:

The student demonstrates independent thinking and the ability to work independently as if he were already in practice and was faced with the task of solving an order or participating in an art project. With his creativity, he tries to find unique solutions that will bear the marks of his handwriting and personality. With his ability to communicate, he establishes professional contacts with experts who can advise him in his project or direct him to the most interesting solutions. He collects materials for his work in a wide range of institutions, art historians, artists and the like. Based on the analysis, he realizes the synthesis of the final project.

Class syllabus:

In the 2nd year of the master's degree, the goal is to independently, without the intervention of the teacher, conceive, prepare and implement the final practical and written diploma thesis in full, which includes:

- use of analytical skills in the preparation of the diploma thesis, study of the topic and related problems
- independent project concept
- independent realization of the phase of professional preparation of the project
- independent mastery of the implementation of the diploma thesis in full, the subject of which can be any thematic area, procedure, technological principle, formal and aesthetic design and type of artistic expression and their combinations
- acquiring the ability to independently assess the state of research in the field of media art and currents of thought and contexts of the digital age and contemporary art at a high professional level
- independently prepared text of the final written work
- synthesis of all craft skills and use of knowledge when composing the mosaic of the final practical work.
- managerial mastery of ensuring technologies for the implementation of the final project

Recommended literature:

CSERES, Jozef – MURIN, Michal (eds). From analog to digital... New perspectives on new media in the audiovisual age. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2010. 218 p. ISBN 80-89078-78-3.

LÁB, Filip : Post-digital photography, Karolinum, Prague, 2021. ISBN 9788024647609.

RUSNÁKOVÁ, Katarína. Extended methods of audience reception of digital art. Banská Bystrica: Faculty of Fine Arts, Academy of Arts, 2011. 175 p. ISBN 978-80-89078-92-9.

FLAŠAR, Martin – HORÁKOVÁ, Jana – MACEK, Petr. Art and new media. Brno: Masaryk University, 2011. 194 p. ISBN 978-80-210-5639-8.

McLUHAN, M: How to understand media, Prague: Odeon, 1991, ISBN 80-207-0296-2.

McLUHAN, M.: Human, media and electronic culture, Brno: Jota, ISBN 80-7217-128-3.

ŠTOFKO, Miloš. From abstraction to living art. Dictionary of terms of modern and postmodern art. Bratislava: Slovart, 2007. 312 p. ISBN 978-80-8085-108-8

GERŽOVÁ, Jana (ed): Dictionary of world and Slovak visual arts of the second half of the 20th century, Kruh, Bratislava, 1999, ISBN 80-968283-0-4.

RUSNÁKOVÁ, Katarína. History and theory of media art in Slovakia. Bratislava: AFAD Press, 2006. 300 p. ISBN 80-89259-04-9

RUSINOVA, Zora (ed.). Art of action 1965 – 89, SNG, Bratislava, 2001, ISBN 80-8059-054-0

RUSINOVÁ, Zora (ed): 20 storocie, History of Slovak Fine Arts, SNG, Bratislava, 2000, ISBN: 808059-031-1.

KATUŠČÁK, Dušan: How to write final and qualifying theses. Enigma, 2004. ISBN 8089132103,
 JABLONSKÁ, Beata (ed.): OSEMDESIAETE - Postmodernism in Slovak art 1985 – 1992 (published by SNG, 2009), ISBN 978-80-8059-140-3
 CAGE, John: Silence, (published by Tranzit, 2008), Prague, ISBN 978-80-87259-07-8
 Transart Communication - Performance and Multimedia Art, Studio erté 1987 – 2007, editors: Gábor Hushegyi, József R. Juhász, Ilona Németh, published by Kalligram, 2008, Bratislava, ISBN 978-80-7149-975-6
 Profile - contemporary art (publisher: Circle of contemporary art Profile-Bratislava), issues, 4/2000, 3-4/2012
 Ateliér - biweekly magazine of contemporary visual art (publisher: civic association Spoločnosť magazine Ateliér)
 Magazines photographer, profile, Ejmap, Capital. ENTER, Wave, Rider
 Barthes, Roland. Light chamber. Note on the photo. Prague: Fra, 2005, ISBN 80-86603-28-8.
 FLUSSER, Vilém. Behind the philosophy of photography. Prague: Fra, 2013, ISBN 978-80-86603-79-7.
 SONTAG, Susan. About photography. Prague: Paseka, 2002, ISBN 80-7185-471-9.
 BAATZ, Willfried. Photos. Brno: Computer Press, 2004.
 Macek, V. –Fišerová, L.L.: New Slovak photography. Bratislava: FOTOFO and Central European House of Photography, 2008.
 Monographs of world and Slovak photographers
 Martin Martinček, Pavol Sochán, Karel Plicka, František Kollár, Igor Grossman, Karol Kállay, Jindřich Štreit, Viktor Kolář, Vladimír Birgus, the FSA movement during the economic crisis in the USA, MAGNUM, Martin Paar, and other documentarians
 Birgus Vladimír, Mlčoch Jan: Czech photography of the 20th century, Kant Praha 2010
 Hlaváč Ľudovít: Social photography in Slovakia, Pallas 1974
 Hlaváč Ľudovít: History of photography, Osveta Martin 1987
 Hlaváč Ľudovít: History of Slovak photography, Osveta Martin 1989
 Hrabušický Aurel, Macek Václav: Slovak photography 1925-2000, SNG 2001.
 www.dokumentmagazin.sk, www.artdispecing.sk, www.artalk.cz

Languages necessary to complete the course:

SK
 EN

Notes:

Past grade distribution

Total number of evaluated students: 67

A	B	C	D	E	FX
29,85	40,3	22,39	4,48	1,49	1,49

Lecturers: prof. Ing. Mgr. Ľubomír Stacho, Mgr. art. Lenka Lindák Lukačovičová, ArtD.

Last change: 07.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtTS.m1/22	Course title: Studio of Photography and Critical Practice
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
Learning outcomes: Methodology and teaching approaches stem from the current description of the study program at the master's degree level of Visual Media. Simultaneously in order to implement the concept of the Studio Photography and Critical Practice and to open discussion on the current state of the photographic medium, on reflection to photography, students of the Studio will participate in the creation of a podcast program within the AFAD podcast studio. In this unconventional way, the podcast program of the studio aims to bring students closer to the study program of the Studio and make them implement it into their artistic approach. The students will collaborate on creating the program for the master's degree programs and thus actively co-create the program of the Studio thus raise the public awareness about their artistic projects and themes they are working on. Public presentations of the Studio Photography and Critical Practice in Slovakia and abroad (pop-up exhibitions, discussions, engagement in the public life) make an important part of the teaching methodology of the Studio. Each semester will introduce a new platform with a new theme or content. Themes will stem from the basic concept of the Studio as well as from discussions with students. Students of master's degree programs join the studio with their own theme, whose content follows the areas of topics and concept of the Studio Photography and Critical Practice. The students are expected to be independent in drafting their semestral work, which can be one-semester in the first	

year of their studies, however, their artistic research can continue in the next term. The emphasis will be placed in such a way that the extension of study in the master's degree programs will be more visible and different from the bachelor's degree programs. Students will actively co-create on studio discussions. The final outcome of their effort is a diploma work which will be primarily focused on in consultations, final elaboration, public presentation as well as in mutual consultation with a tutor of the written part of the diploma work.

Each semester of the bachelor's and master's degree programs will cover the following methodological features:

- lectures
- individual consultations
- discussions with invited guests
- mutual consultations
- discussions and consultations with students of the bachelor's degree programs
- presentation of photographic semestral works for the students of the Studio and for freshmen
- visits to institutions (archives, museums, science centres, galleries, festival of the contemporary art and photography)

Class syllabus:

To grasp the meaning of the term critical practice in the context of the photographic medium we in the studio will analyse the impact of contemporary photography on the society, on the current discourse in relation to the act of seeing and the seen, on its investigative position and on ethics of photography. Photography today plays a key role in the everyday social production as well as reproduction of individuality and life around us, photography is not only used as a visual language, but is becoming a kind of visual currency of the present. (term adopted from the current exhibition called 'Currency', Triennale der Photographie Hamburg, 2022 – curator: Koyo Kouoh).

As producers and consumers of photographic images we realize, that this border in the current digitalized society is hardly recognizable in everyday life. Our perception of the society is therefore directly influenced by image and visual codes, which we receive or produce through a photographic medium. The term 'critical practice' actively and passively connects a creative role of photography with its investigative and ethical function. Critical practice interconnects in itself a photographic image with activism, analysis and discussion regarding the socio-political situation around us and thus opens up new space for perceiving photography, which is not only pictorial, but it also interconnects the creative with the political /image with word/ photograph with message/opinion/slogan... . Critical practice in the context of the photographic medium is an indispensable part of the current development of photography within the visual arts.

In the present a photographic medium cannot be perceived without technology. The concept of the studio will not directly analyse technological possibilities of a photographic medium, but it will actively employ them in its methodological approach of teaching. In the studio we will analyse new horizons of photography, critical practice, interdisciplinarity in artistic research. What conventions shall we leave behind to push the photographic practice and medium beyond the set limits? We will be interested, which role the current political, historic or societal situation plays on the analysis of the photographic medium. The core of the studio concept is to use photography, discussions, seminars and visual research for active discussions and for arousing interest in the political and social role of the photography. The emphasis will be placed on the photographic medium but at the same time projects and their extension will be supported to achieve further artistic and creative features. Students will be guided to leave the photographic medium to push its limits and thus to become a part of the global discourse on photography and new photographic strategies. The emphasis will be put on comprehensive education and understanding of photography to make students develop themselves independently and implement a research and artistic strategy within their artistic photographic work in the context of the relation between photography and

critical practice. They will be guided to critically discuss their work, work of their colleagues and be able of critical self-reflection. Lectures will cover discussions bound to the political, history, sociology, anthropology, psychology, aesthetics etc. which will introduce to students a new view and perspective on their projects, as well as on photography itself.

The study of photography in The Studio of Photography and Critical Practice means that students form their own opinions on the world through the photographic medium and are not afraid to experiment in the content, technological level of the image and are open and study topics which they relate to. The study of photography in The Studio of Photography and Critical Practice will guide students in their systematic study through the visual research, work with text, engagement in social discussions and experimentation with technological image. The study of photography is to encourage students to create their own artistic style, and help them embrace the 'fluid' multifacetedness of the photographic medium.

The Studio of Photography and Critical Practice is open space, a platform for exploration and discussion- for developing artistic strategies and inner (individual and creative) motivation of students. Within the program structure of the studio, we will collaborate with other schools and institutions at home and abroad.

The Studio of Photography and Critical Practice will actively participate in grants available. The studio's projects will help develop and introduce complex studies of themes, external specialists and public presentations of the studio (exhibitions).

The Studio of Photography and Critical Practice in its program will open topics regarding relations with ethics and photography, imperialism and photography, capitalism and ecology, Anthropocene ..., post-traumatic society, questions of the post- memory, de-colonialization, new history, communities and minorities, gender/gendering ... we will visually analyse current algorithms and data in connection with a photographic medium. Together we will discuss these topics and also introduce socially important topics, which students are interested in. Mutual dialogue is one of the pillars of the studio.

Recommended literature:

- Azoulay, A., 2008, *The Civil Contract of Photography*, Cambridge, Mass: MIT Press
- Azoulay, A., 2012, *Civil Imagination: A Political Ontology of Photography*, London: Verso
- Azoulay, A., 2019, *Potential History: Unlearning Imperialism*, London: Verso
- Balsom & Peleg (eds.), 2016 *Documentary Across Disciplines* Cambridge, Mass.: MIT Press
- Batchen, G. et al (eds.) 2012, *Picturing Atrocity: Photography in Crisis* London: Reaktion
- Bate, D., 2015, *Art Photography* London: Tate
- Beshty W., (ed.) 2018, *Picture Industry: A Provisional History of the Technical Image (1844-2018)* Bard and Luma
- Blight, D., 2019, *The Image of Whiteness: Contemporary Photography and Racialization*, Self Publish, Be Happy
- Bogre, M., 2019, *Documentary Photography: Reconsidered History, Theory and Practice* London: Bloomsbury
- Burbridge, B., 2020, *Photography After Capitalism* London: Verso
- Coleman, K. and James, D. (eds.), 2021 *Capitalism and the Camera: Essays on Photography and Extraction* London: Verso
- Costello and Iversen, M. (eds.) 2010, *Photography After Conceptual Art*, London: Wiley Blackwell
- Costello and Willsdon, (eds.) 2008, *The Life and Death of Images: Ethics and Aesthetics* London: Tate
- Cramerotti, A. 2010, *Aesthetic Journalism: How to inform without informing* London: Intellect
- Demos, T.J. 2013, *The Migrant Image: The Art and Politics of Documentary During Global Crisis* Duke UP

Dewdney, A. 2021 *Forget Photography* MIT Press

Dewdney, A and Sluis, K eds 2022 *The Networked Image in Post-Digital Culture*, Routledge

Dvořák, T. and Parikka, J., 2021, *Photography Off the Scale* Edinburgh: Edinburgh UP

Edwards, S., 2004. "Photography Out of Conceptual Art". In: G. Perry and P. Wood eds. *Themes in Contemporary Art*. New Haven and London: Yale University Press, pp 137- 180.

Elkins, J. (ed.) 2007, *Photography Theory* London, Cork: Routledge, CUP

Emerling, J. 2012, *Photography: History and Theory* London: Routledge

Flusser, V. 2011, *Into the Universe of Technical Images*, Minneapolis: Minnesota Fried, M. 2008, *Why Photography Matters As Art As Never Before* New Haven: Yale

Gâomez Cruz & Lehmuskallio (eds). 2018 *Digital photography and everyday life : empirical studies on material visual practices*, London: Routledge

Green D. 2003, *Where is the Photograph? Photoworks/Photoforum* Brighton

Hand, M, 2012, *Ubiquitous Photography* London: Polity

Hershberger, A, (ed.) 2014 *Photographic Theory: An Historical Anthology* London: Wiley

Jurgenson, N., 2019 *The Social Photo: On Photography and Social Media*, London: Verso

Kelsey & Stimson (eds.) 2008, *The Meaning of Photography* Yale: Yale UP

Linfield, S. 2010, *The Cruel Radiance: Photography and Political Violence* Chicago: Chicago UP

Lister, M, (ed.) 2013, *The Photographic Image in Digital Culture*, 2nd ed. London: Routledge

Mitchell, W.J.T., 2005, *What Do Pictures Want ?* Chicago: Chicago UP

Mitchell, W.J.T., 2011 *Cloning Terror: The War of Images, 9/11 to the Present* Chicago UP

Neumüller, M. (ed.) 2018 *The Routledge companion to photography and visual culture* London: Routledge

Osborne, P. 2018, *Photography and the contemporary cultural condition: commemorating the present* London: Routledge

Ranciére, J. 2007, *The Future of the Image* London: Verso

Bull, Stephen (ed.) (2020) *A Companion to Photography* Chicester: Wiley Blackwell

Ritchin, F. 2010 *After Photography* New York: WW Norton

Ritchin, F. 2013 *Bending the Frame: Photojournalism, Documentary, and the Citizen* New York Aperture

Roberts, J. 2014, *The Violations of Photography* New York: Columbia UP

Sealy, M. 2019, *Decolonising the Camera: Photography in Racial Time*, London: Lawrence & Wishart

Sliwinski, S. 2011, *Human Rights In Camera* Chicago: Chicago

Soutter, L. 2018, *Why Art Photography? 2nd Ed.* London: Routledge

Durden & Tormey, eds. (2019) *The Routledge Companion to Photography Theory* London: Routledge

Stallabrass, J. 2013, *Documentary* London: Whitechapel/MIT Press

Stallabrass, J. 2013, *Memory of Fire: Images of War and the War of Images* Brighton: Photoworks

Stallabrass, J. 2021, *Killing for Show: Photography, War, and the Media in Vietnam and Iraq* London: Rowman & Littlefield

Steyerl, H., 2017 *Duty Free Art: Art in the Age of Planetary Civil War* London and New York: Verso

Stimson, B. 2006, *The Pivot of the World : Photography and its Nation* Cambridge, MA: MIT Press

Swinnen, J. (ed.) 2010, *The Weight of Photography* Brussels: Brussels UP

Tagg, J 2009, *The Disciplinary Frame* Minneapolis: Minnesota Press

Van Gelder and Westgeest 2011 *Photography Theory in Historical Perspective: Case Studies from Contemporary Art*, First Edition. London: Blackwell

Van Lier, H. 2007 Philosophy of Photography Leuven: Leuven UP
Wells, L. ed. 2019 The Photography Cultures Reader: Representation, Agency and Identity.
London: Routledge

Languages necessary to complete the course:

Slovak /English

Notes:

Past grade distribution

Total number of evaluated students: 57

A	B	C	D	E	FX
22,81	38,6	28,07	7,02	3,51	0,0

Lecturers: doc. Mgr. art. Olja Triaška Stefanović, ArtD., Mgr. art. Dominika Ličková, ArtD.

Last change: 22.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtTS.m2/22	Course title: Studio of Photography and Critical Practice
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KF/AtHo.m1/17 - Studio: Photography, Reality, Construct or KF/AtSt.m1/12 - Studio - Laboratory of Photography or KF/AtSa.m1/11 - Studio about Photography or KF/AtTS.m1/22 - Studio of Photography and Critical Practice or KF/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
Learning outcomes: Methodology and teaching approaches stem from the current description of the study program at the master's degree level of Visual Media. Simultaneously in order to implement the concept of the Studio Photography and Critical Practice and to open discussion on the current state of the photographic medium, on reflection to photography, students of the Studio will participate in the creation of a podcast program within the AFAD podcast studio. In this unconventional way, the podcast program of the studio aims to bring students closer to the study program of the Studio and make them implement it into their artistic approach. The students will collaborate on creating the program for the master's degree programs and thus actively co-create the program of the Studio thus raise the public awareness about their artistic projects and themes they are working on. Public presentations of the Studio Photography and Critical Practice in Slovakia and abroad (pop-up exhibitions, discussions, engagement in the public life) make an important part of the teaching methodology of the Studio. Each semester will introduce a new platform with a new theme or content. Themes will stem from the basic concept of the Studio as well as from discussions with students. Students of master's degree programs join the studio with their own theme, whose content follows the areas of topics and concept of the Studio Photography and Critical Practice. The students	

are expected to be independent in drafting their semestral work, which can be one-semester in the first year of their studies, however, their artistic research can continue in the next term. The emphasis will be placed in such a way that the extension of study in the master's degree programs will be more visible and different from the bachelor's degree programs. Students will actively co-create on studio discussions. The final outcome of their effort is a diploma work which will be primarily focused on in consultations, final elaboration, public presentation as well as in mutual consultation with a tutor of the written part of the diploma work. Each semester of the bachelor's and master's degree programs will cover the following methodological features: • lectures • individual consultations • discussions with invited guests • mutual consultations • discussions and consultations with students of the bachelor's degree programs • presentation of photographic semestral works for the students of the Studio and for freshmen • visits to institutions (archives, museums, science centres, galleries, festival of the contemporary art and photography)

Class syllabus:

To grasp the meaning of the term critical practice in the context of the photographic medium we in the studio will analyse the impact of contemporary photography on the society, on the current discourse in relation to the act of seeing and the seen, on its investigative position and on ethics of photography. Photography today plays a key role in the everyday social production as well as reproduction of individuality and life around us, photography is not only used as a visual language, but is becoming a kind of visual currency of the present. (term adopted from the current exhibition called 'Currency', Triennale der Photographie Hamburg, 2022 – curator: Koyo Kouoh). As producers and consumers of photographic images we realize, that this border in the current digitalized society is hardly recognizable in everyday life. Our perception of the society is therefore directly influenced by image and visual codes, which we receive or produce through a photographic medium. The term 'critical practice' actively and passively connects a creative role of photography with its investigative and ethical function. Critical practice interconnects in itself a photographic image with activism, analysis and discussion regarding the socio-political situation around us and thus opens up new space for perceiving photography, which is not only pictorial, but it also interconnects the creative with the political /image with word/ photograph with message/ opinion/slogan... Critical practice in the context of the photographic medium is an indispensable part of the current development of photography within the visual arts. In the present a photographic medium cannot be perceived without technology. The concept of the studio will not directly analyse technological possibilities of a photographic medium, but it will actively employ them in its methodological approach of teaching. In the studio we will analyse new horizons of photography, critical practice, interdisciplinarity in artistic research. What conventions shall we leave behind to push the photographic practice and medium beyond the set limits? We will be interested, which role the current political, historic or societal situation plays on the analysis of the photographic medium. The core of the studio concept is to use photography, discussions, seminars and visual research for active discussions and for arousing interest in the political and social role of the photography. The emphasis will be placed on the photographic medium but at the same time projects and their extension will be supported to achieve further artistic and creative features. Students will be guided to leave the photographic medium to push its limits and thus to become a part of the global discourse on photography and new photographic strategies. The emphasis will be put on comprehensive education and understanding of photography to make students develop themselves independently and implement a research and artistic strategy within their artistic photographic work in the context of the relation between photography and critical practice. They will be guided to critically discuss their work, work of their colleagues and be able of critical self-reflection. Lectures will cover discussions bound to the political, history, sociology, anthropology, psychology, aesthetics etc. which will introduce to students a new view and perspective on their projects, as well as on photography itself. The study of photography in The Studio of Photography and Critical Practice

means that students form their own opinions on the world through the photographic medium and are not afraid to experiment in the content, technological level of the image and are open and study topics which they relate to. The study of photography in The Studio of Photography and Critical Practice will guide students in their systematic study through the visual research, work with text, engagement in social discussions and experimentation with technological image. The study of photography is to encourage students to create their own artistic style, and help them embrace the 'fluid' multifacetedness of the photographic medium. The Studio of Photography and Critical Practice is open space, a platform for exploration and discussion- for developing artistic strategies and inner (individual and creative) motivation of students. Within the program structure of the studio, we will collaborate with other schools and institutions at home and abroad. The Studio of Photography and Critical Practice will actively participate in grants available. The studio's projects will help develop and introduce complex studies of themes, external specialists and public presentations of the studio (exhibitions). The Studio of Photography and Critical Practice in its program will open topics regarding relations with ethics and photography, imperialism and photography, capitalism and ecology, Anthropocene ..., post-traumatic society, questions of the post- memory, de-colonialization, new history, communities and minorities, gender/gendering ... we will visually analyse current algorithms and data in connection with a photographic medium. Together we will discuss these topics and also introduce socially important topics, which students are interested in. Mutual dialogue is one of the pillars of the studio.

Recommended literature:

Azoulay, A., 2008, *The Civil Contract of Photography*, Cambridge, Mass: MIT Press
 Azoulay, A., 2012, *Civil Imagination: A Political Ontology of Photography*, London: Verso
 Azoulay, A., 2019, *Potential History: Unlearning Imperialism*, London: Verso
 Balsom & Peleg (eds.), 2016 *Documentary Across Disciplines* Cambridge, Mass.: MIT Press
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 Beshty W., (ed.) 2018, *Picture Industry: A Provisional History of the Technical Image (1844- 2018)* Bard and Luma
 Blight, D., 2019, *The Image of Whiteness: Contemporary Photography and Racialization*, Self Publish, Be Happy
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 Cramerotti, A. 2010, *Aesthetic Journalism: How to inform without informing* London: Intellect
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 Dewdney, A and Sluis, K eds 2022 *The Networked Image in Post-Digital Culture*, Routledge
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 Edwards, S., 2004. "Photography Out of Conceptual Art". In: G. Perry and P. Wood eds. *Themes in Contemporary Art*. New Haven and London: Yale University Press, pp 137- 180.
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 Flusser, V. 2011, *Into the Universe of Technical Images*, Minneapolis: Minnesota
 Fried, M. 2008, *Why Photography Matters As Art As Never Before* New Haven: Yale
 Gâomez Cruz & Lehmuskallio (eds). 2018 *Digital photography and everyday life : empirical studies on material visual practices*, London: Routledge
 Green D. 2003, *Where is the Photograph?* Photoworks/Photoforum Brighton
 Hand, M, 2012, *Ubiquitous Photography* London: Polity
 Hershberger, A, (ed.) 2014 *Photographic Theory: An Historical Anthology* London: Wiley
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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. Olja Triaška Stefanović, ArtD., Mgr. art. Dominika Ličková, ArtD.

Last change: 22.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtTS.m3/22	Course title: Studio of Photography and Critical Practice
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KF/AtHo.m2/17 - Studio: Photography, Reality, Construct or KF/AtTS.m2/22 - Studio of Photography and Critical Practice or KF/AtSt.m2/12 - Studio - Laboratory of Photography or KF/AtSa.m2/11 - Studio about Photography or KF/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level	
Course requirements: Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
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 Burbridge, B., 2020, *Photography After Capitalism* London: Verso
 Coleman, K. and James, D. (eds.), 2021 *Capitalism and the Camera: Essays on Photography and Extraction* London: Verso
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Radiance: Photography and Political Violence Chicago: Chicago UP Lister, M, (ed.) 2013, The Photographic Image in Digital Culture, 2nd ed. London: Routledge Mitchell, W.J.T., 2005, What Do Pictures Want ? Chicago: Chicago UP Mitchell, W.J.T., 2011 Cloning Terror: The War of Images, 9/11 to the Present Chicago UP Neumüller, M. (ed.) 2018 The Routledge companion to photography and visual culture London: Routledge Osborne, P. 2018, Photography and the contemporary cultural condition: commemorating the present London: Routledge Ranciére, J. 2007, The Future of the Image London: Verso Bull, Stephen (ed.) (2020) A Companion to Photography Chicester: Wiley Blackwell Ritchin, F. 2010 After Photography New York: WW Norton Ritchin, F. 2013 Bending the Frame: Photojournalism, Documentary, and the Citizen New York Aperture Roberts, J. 2014, The Violations of Photography New York: Columbia UP Sealy, M. 2019, Decolonising the Camera: Photography in Racial Time, London: Lawrence & Wishart Sliwinski, S. 2011, Human Rights In Camera Chicago: Chicago Soutter, L. 2018, Why Art Photography? 2nd Ed. London: Routledge Durden & Tormey, eds. (2019) The Routledge Companion to Photography Theory London: Routledge Stallabrass, J. 2013, Documentary London: Whitechapel/MIT Press Stallabrass, J. 2013, Memory of Fire: Images of War and the War of Images Brighton: Photoworks Stallabrass, J. 2021, Killing for Show: Photography, War, and the Media in Vietnam and Iraq London: Rowman & Littlefield Steyerl, H., 2017 Duty Free Art: Art in the Age of Planetary Civil War London and New York: Verso Stimson, B. 2006, The Pivot of the World : Photography and its Nation Cambridge, MA: MIT Press Swinnen, J. (ed.) 2010, The Weight of Photography Brussels: Brussels UP Tagg, J 2009, The Disciplinary Frame Minneapolis: Minnesota Press Van Gelder and Westgeest 2011 Photography Theory in Historical Perspective: Case Studies from Contemporary Art, First Edition. London: Blackwell Van Lier, H. 2007 Philosophy of Photography Leuven: Leuven UP Wells, L. ed. 2019 The Photography Cultures Reader: Representation, Agency and Identity. London: Routledge

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. Olja Triaška Stefanović, ArtD., Mgr. art. Dominika Ličková, ArtD.

Last change: 22.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtHo.m1/17	Course title: Studio: Photography, Reality, Construct
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 1.	
Educational level: II.	
Prerequisites:	
Course requirements: Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of greater non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
Learning outcomes: Based on practical and theoretical knowledge in the language of the photographic medium (possibly with an extension to the technical image), students gradually expand the prerequisites to create a work of art in relation to other disciplines such as natural sciences, sociology or history. The result is a convincingly and unambiguously presented and realized work in the individual perspective of the student within the framework of the visual and content strategy in the selected relationship of photography with natural sciences or sociology or history. The student will demonstrate the degree of ability to think independently and formulate the issue of an art project in the context of contemporary thinking about art.	
Class syllabus: Master's studies are based on a relatively large degree of student independence. The pedagogue assigns a semester theme based on the strong initiative of the student, which is mostly individually built on the basis of the student's interest in the intentions of the relationship between photography and natural sciences, sociology and history: - Studio-wide and Individual consultations	

- Lectures by external and internal guests, doctoral students
- Criticisms and discussions
- Progress presentations
- Workshops focused on inter-media cooperation
- Presentations of the most current exhibitions, festivals and works of authors prepared by students according to their focus in an individual topic.

At joint studio meetings, master's degree students should actively enter into discussions with bachelor's students and set an example for them with their commitment to the field of study.

During the academic year, students together with the studio's teachers organize a joint exhibition of their works in a gallery or in another external exhibition space, or they organize another form of presentation, e.g. in a public or internet space.

At the end of the semester, students display their work outputs in the studio/school/public space and defend their work in front of a commission made up of teachers, explain the reasons for their creation, answer the questions of the commission members and discuss with them.

Recommended literature:

Literature:

The list of literature serves students as a basis for orientation and inspiration of the studied medium during the entire course of study.

Contemporary photography:

Hicks, A.: Průvodce světem současného umění, Nové směry 21. století., Kniha Zlín 2017

Cotton, Ch.: The Photograph as Contemporary Art. Thames & Hudson, 2009.

Company, David: Art and Photography. Phaidon, 2008

Grosenick, U. – Seelig, T.: Photo Art – The New World of Photography. Thames & Hudson, 2008

Vitamin PH – New Perspectives in Photography. Phaidon, 2006

William A. Ewing: Face – The New Photographic Portrait. Thames & Hudson, 2008.

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

Fried, Michael: Why Photography Matters As Art As Never Before. Yale University Press, 2009.

David Company: Art and Photography, Phaidon New York 2003

Blessing, J., Trotman, N.: Haunted, contemporary photography/video/performance, The Solomon R. Guggenheim Foundation, New York 2010

Badger, G.: The Genius of Photography, How photography has changed our lives, Quadrille 2007

Magazines:

Foam (www.foam.org)

British Journal of Photography (www.bjp-online.com)

Aperture (<https://aperture.org/shop/aperture-230-magazine>)

The Exposed (www.the-exposed.com)

Feelings (www.feelings.cool)

Pylot magazin (www.pylotmagazine.com)

Fotograf (www.fotografnet.cz)

Fotonoviny (www.sedf.sk)

Historical photography:

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500. HLAVÁČ, Ludovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

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

Aurel Hrabušický – Václav Macek: Slovenská fotografia 1925-2000, SNG Bratislava 2001

Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0.

NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1.
 LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.
 GERNSHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.
 ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.

Photography theory:

Karel Císar: Co je fotografie?, Praha 2004
 Roland Barthes: Světla komora, vysvetlivka k fotografii, Bratislava 1994
 Flusser, V.: Za filosofii fotografie. Praha: Hynek, 1994.
 Sonntagová, S.: „O fotografii“, Praha 2002
 Sonntagová, S.: "S bolestí druhých před očima", Paseka, Praha 2011
 Silverio, R.: "Postmoderní fotografie", AMU, Praha 2007
 Kroutvor, J.: "Fotografie jako mýtus", Pulchra 2013
 Grygar, Š.: „Konceptuální fotografie“, AMU, Praha 2004
 Lábová, A., Láb, F.: „Soumrak fotožurnalizmu“, Univerzita Karlova, Praha 2009
 Láb, F., Turek, P.: "Fotografie po fotografii", Karolinum, Praha 2009
 Anděl, J.: "Myšlení o fotografii I. ", AMU, Praha 2012
 Barthes, R.: " Světla komora", Archa, Bratislava 1994
 Batchen, G.: Obraz a diseminace, Za novou historii pro fotografii, AMU, Praha 2016

Languages necessary to complete the course:

Slovak language, English language for unlimited study of literature and lectures with discussions with foreign guests.

Notes:

Past grade distribution

Total number of evaluated students: 87

A	B	C	D	E	FX
21,84	34,48	27,59	10,34	5,75	0,0

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

Last change: 18.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtHo.m2/17	Course title: Studio: Photography, Reality, Construct
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 2.	
Educational level: II.	
Prerequisites: KF/AtSa.m1/11 - Studio about Photography or KF/AtSt.m1/12 - Studio - Laboratory of Photography or KF/AtTS.m1/22 - Studio of Photography and Critical Practice or KF/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level or KF/AtHo.m1/17 - Studio: Photography, Reality, Construct	
Course requirements: Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of greater non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
Learning outcomes: Based on their practical and theoretical knowledge from the previous semester, students further develop the prerequisites to create a work of art. Students are increasingly able to think independently in the context of contemporary thinking about art and develop their own artistic project more independently. Students should clearly formulate the topic that they will work on during the semester. The result is the student's ability to create an artistic project in the chosen relationship (photos/natural sciences/sociology/history) in which he showed interest during his master's studies. The result is a convincingly and unambiguously presented and realized work in an individual perspective within the framework of the student's strategy and the focus of the studio based on the result of the discussion with the teacher.	
Class syllabus:	

Master's studies are based on a relatively large degree of student independence.

The pedagogue assigns a semester theme based on the strong initiative of the student, which is mostly individually built on the basis of the student's interest in the intentions of the relationship between photography and natural sciences, sociology and history:

- Studio-wide and Individual consultations
- Lectures by external and internal guests, doctoral students
- Criticisms and discussions
- Progress presentations
- Workshops focused on inter-media cooperation
- Presentations of the most current exhibitions, festivals and works of authors prepared by students according to their focus in an individual topic.

At joint studio meetings, master's degree students should actively enter into discussions with bachelor's students and set an example for them with their commitment to the field of study.

During the academic year, students together with the studio's teachers organize a joint exhibition of their works in a gallery or in another external exhibition space, or they organize another form of presentation, e.g. in a public or internet space.

At the end of the semester, students display their work outputs in the studio/school/public space and defend their work in front of a commission made up of teachers, explain the reasons for their creation, answer the questions of the commission members and discuss with them.

Recommended literature:

Literature:

The list of literature serves students as a basis for orientation and inspiration of the studied medium during the entire course of study.

Contemporary photography:

Hicks, A.: Průvodce světem současného umění, Nové směry 21. století., Kniha Zlín 2017

Cotton, Ch.: The Photograph as Contemporary Art. Thames & Hudson, 2009.

Company, David: Art and Photography. Phaidon, 2008

Grosenick, U. – Seelig, T.: Photo Art – The New World of Photography. Thames & Hudson, 2008

Vitamin PH – New Perspectives in Photography. Phaidon, 2006

William A. Ewing: Face – The New Photographic Portrait. Thames & Hudson, 2008.

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

Fried, Michael: Why Photography Matters As Art As Never Before. Yale University Press, 2009.

David Company: Art and Photography, Phaidon New York 2003

Blessing, J., Trotman, N.: Haunted, contemporary photography/video/performance, The Solomon R. Guggenheim Foundation, New York 2010

Badger, G.: The Genius of Photography, How photography has changed our lives, Quadrille 2007

Magazines:

Foam (www.foam.org)

British Journal of Photography (www.bjp-online.com)

Aperture (<https://aperture.org/shop/aperture-230-magazine>)

The Exposed (www.the-exposed.com)

Feelings (www.feelings.cool)

Pylot magazin (www.pylotmagazine.com)

Fotograf (www.fotografnet.cz)

Fotonoviny (www.sedf.sk)

Historical photography:

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500. HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

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

Aurel Hrabušický – Václav Macek: Slovenská fotografia 1925-2000, SNG Bratislava 2001
Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0.

NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1.

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

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

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

Photography theory:

Karel Císař: Co je fotografie?, Praha 2004

Roland Barthes: Světla komora, vysvetlivka k fotografii, Bratislava 1994

Flusser, V.: Za filosofií fotografie. Praha: Hynek, 1994.

Sonntagová, S.: „O fotografii“, Praha 2002

Sonntagová, S.: "S bolestí druhých před očima", Paseka, Praha 2011

Silverio, R.: "Postmoderní fotografie", AMU, Praha 2007

Kroutvor, J.: "Fotografie jako mýtus", Pulchra 2013

Grygar, Š.: „Konceptuální fotografie“, AMU, Praha 2004

Lábová, A., Láb, F.: „Soumrak fotožurnalizmu“, Univerzita Karlova, Praha 2009

Láb, F., Turek, P.: "Fotografie po fotografii", Karolinum, Praha 2009

Anděl, J.: "Myšlení o fotografii I. ", AMU, Praha 2012

Barthes, R.: " Světla komora", Archa, Bratislava 1994

Batchen, G.: Obraz a diseminace, Za novou historii pro fotografii, AMU, Praha 2016

Languages necessary to complete the course:

Notes:

Past grade distribution

Total number of evaluated students: 72

A	B	C	D	E	FX
27,78	22,22	30,56	13,89	2,78	2,78

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

Last change: 18.11.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/AtHo.m3/17	Course title: Studio: Photography, Reality, Construct
Educational activities: Type of activities: Studio Number of hours: per week: 10 per level/semester: 120 Form of the course: present	
Number of credits: 15	
Recommended semester: 3.	
Educational level: II.	
Prerequisites: KF/AtSa.m2/11 - Studio about Photography or KF/AtTS.m2/22 - Studio of Photography and Critical Practice or KF/AtSt.m2/12 - Studio - Laboratory of Photography or KF/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level or KF/AtHo.m2/17 - Studio: Photography, Reality, Construct	
Course requirements: Participation in regular consultations with the head of the studio, completion of the practical diploma thesis, control days and studio lectures at 90%, in case of greater non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent.	
Learning outcomes: Based on practical and theoretical knowledge, students clearly develop the topic of the diploma thesis and present creative thinking and partial implementation of the art project. Students can think independently in the context of contemporary art and develop their own artistic project. The result is a convincingly and unambiguously presented thinking and development of the diploma thesis in an individual perspective within the framework of the student's strategy and the focus of the studio based on the result of the discussion with the teacher.	
Class syllabus: Master's studies are based on a relatively large degree of student independence, which is completed by a diploma thesis. After a discussion with the student at the beginning of the semester, the pedagogue assigns the thesis topic. The student presents an idea of processing the topic, and after a discussion with the teacher, the direction of the work is determined. - Studio and Individual consultations - Critiques and discussions with the thesis consultant and other external and internal guests - Progress presentations At joint studio meetings, graduate students should enter into discussions with undergraduate students and set an example for them with their commitment to the field of study. In the course of the academic year, graduate students deal with the possibilities of presenting their thesis in an external environment. At the end of the semester, they will present to the department the state of progress of the diploma thesis.	

Recommended literature:

Literature:

Individually according to the assigned thesis topic. The listed literature is a list for inspiration and to find references on a specific student topic.

Contemporary photography:

Hicks, A.: Pruvodce světem současného umění, Nové směry 21. století., Kniha Zlín 2017

Cotton, Ch.: The Photograph as Contemporary Art. Thames & Hudson, 2009.

Campany, David: Art and Photography. Phaidon, 2008

Grosenick, U. – Seelig, T.: Photo Art – The New World of Photography. Thames & Hudson, 2008

Vitamin PH – New Perspectives in Photography. Phaidon, 2006

William A. Ewing: Face – The New Photographic Portrait. Thames & Hudson, 2008.

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

Fried, Michael: Why Photography Matters As Art As Never Before. Yale University Press, 2009.

David Company: Art and Photography, Phaidon New York 2003

Blessing, J., Trotman, N.: Haunted, contemporary photography/video/performance, The Solomon R. Guggenheim Foundation, New York 2010

Badger, G.: The Genius of Photography, How photography has changed our lives, Quadrille 2007

Magazines:

Foam (www.foam.org)

British Journal of Photography (www.bjp-online.com)

Aperture (<https://aperture.org/shop/aperture-230-magazine>)

The Exposed (www.the-exposed.com)

Feelings (www.feelings.cool)

Pylot magazin (www.pylotmagazine.com)

Fotograf (www.fotografnet.cz)

Fotonoviny (www.sedf.sk)

Historical photography:

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500. HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

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

Aurel Hrabušický – Václav Macek: Slovenská fotografia 1925-2000, SNG Bratislava 2001

Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0.

NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1.

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

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

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

Photography theory:

Karel Císař: Co je fotografie?, Praha 2004

Roland Barthes: Světlá komora, vysvetlivka k fotografii, Bratislava 1994

Flusser, V.: Za filosofií fotografie. Praha: Hynek, 1994.

Sonntagová, S.: „O fotografii“, Praha 2002

Sonntagová, S.: "S bolestí druhých před očima", Paseka, Praha 2011

Silverio, R.: "Postmoderní fotografie", AMU, Praha 2007

<p>Kroutvor, J.: "Fotografie jako mýtus", Pulchra 2013 Grygar, Š.: „Konceptuální fotografie“, AMU, Praha 2004 Lábová, A., Láb, F.: „, Soumrak fotožurnalizmu“, Univerzita Karlova, Praha 2009 Láb, F., Turek, P.: "Fotografie po fotografii", Karolinum, Praha 2009 Anděl, J.: "Myšlení o fotografii I. ", AMU, Praha 2012 Barthes, R.: " Světla komora", Archa, Bratislava 1994 Batchen, G.: Obraz a diseminace, Za novou historii pro fotografii, AMU, Praha 2016</p>					
<p>Languages necessary to complete the course: Slovak language, English language for unlimited study of literature and lectures with discussions with foreign guests.</p>					
<p>Notes:</p>					
<p>Past grade distribution Total number of evaluated students: 76</p>					
A	B	C	D	E	FX
30,26	40,79	21,05	3,95	2,63	1,32
<p>Lecturers: doc. Mgr. art. Jana Hojstričová, ArtD.</p>					
<p>Last change: 18.11.2022</p>					
<p>Approved by: prof. akad. arch. Karol Weisslechner</p>					

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., 3.	
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. arch. Karol Weisslechner

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., 4.	
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 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: 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. arch. Karol Weisslechner

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. arch. Karol Weisslechner					

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. arch. Karol Weisslechner

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
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. arch. Karol Weisslechner

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.	
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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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Mepr.m1-4/22	Course title: Urban Environment I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 1., 3.	
Educational level: II.	
Prerequisites:	
Antirequisites: KF/Mepr.m24/12	
Course requirements: Submission of photo files on specified topics (max. 40 points) Activity in class (max. 30 points) Continuous consultations, partial exercises (30 points) A 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:

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Fried, Michael. Why Photography Matters as Art as Never Before. London : Yale University Press, 2008
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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
Háblová, A.B. : Non-Places of Cities: Brno: Host. 2019

Languages necessary to complete the course:

Slovak, 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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/Mepr.m1-4/22	Course title: Urban Environment I.
Educational activities: Type of activities: Practical Number of hours: per week: 2 per level/semester: 24 Form of the course: present	
Number of credits: 3	
Recommended semester: 2., 4.	
Educational level: II.	
Prerequisites:	
Antirequisites: KF/Mepr.m24/12	
Course requirements: Submission of photo files on specified topics (max. 40 points) Activity in class (max. 30 points) Continuous consultations, partial exercises (30 points) A 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.	
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11. Consultations, justification of projects, theoretical inputs to individual projects 12. Finalization of projects

Recommended literature:

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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. Konceptuální umění a fotografie. Praha : 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
Háblová, A.B. : Non-Places of Cities: Brno: Host. 2019

Languages necessary to complete the course:

Slovak, 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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/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 internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
Learning outcomes: Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
Class syllabus: It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
Recommended literature: The literature list is part of the assignment for a specific internship, given its goals and focus.	
Languages necessary to complete the course: It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
80,0	20,0

Lecturers: prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.

Last change: 05.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/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 internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
Learning outcomes: Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
Class syllabus: It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
Recommended literature: The literature list is part of the assignment for a specific internship, given its goals and focus.	
Languages necessary to complete the course: It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
80,0	20,0

Lecturers: prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.

Last change: 05.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023	
University: Academy of Fine Arts and Design Bratislava	
Faculty:	
Course ID: KF/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 internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
Learning outcomes: Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits in addition to experience.	
Class syllabus: The basis of the additional internship is the institution where the student completes the internship. It is stated in the application for the additional work placement and in the evaluation report form.	
Recommended literature: The literature list is part of the assignment for a specific internship, given its goals and focus.	
Languages necessary to complete the course: It will be determined the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
Notes:	
Past grade distribution	
Total number of evaluated students: 5	
ABS	NEABS
80,0	20,0

Lecturers: prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.

Last change: 05.12.2022

Approved by: prof. akad. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KF/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 evaluation will be granted by the head of the studio only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
Learning outcomes: Extended knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program.					
Class syllabus: The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
Recommended literature: The literature list is part of the assignment for a specific internship.					
Languages necessary to complete the course: It will determine the relevant institutions, organizations, etc., in which the internship will be completed.					
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. 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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KF/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 evaluation will be granted by the head of the studio only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
Learning outcomes: Extended knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program.					
Class syllabus: The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
Recommended literature: The literature list is part of the assignment for a specific internship.					
Languages necessary to complete the course: It will determine the relevant institutions, organizations, etc., in which the internship will be completed.					
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. 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. arch. Karol Weisslechner

COURSE DESCRIPTION

Academic year: 2022/2023					
University: Academy of Fine Arts and Design Bratislava					
Faculty:					
Course ID: KF/Prst.m3/16		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: 3.					
Educational level: II.					
Prerequisites:					
Course requirements: Credits and evaluation will be granted by the head of the studio only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
Learning outcomes: Extended knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program.					
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Recommended literature: The literature list is part of the assignment for a specific internship.					
Languages necessary to complete the course: It will determine the relevant institutions, organizations, etc., in which the internship will be completed.					
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. 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. arch. Karol Weisslechner