

## Department of Art

<b>Faculty:</b>	Education of Art /Fine Art
<b>Level:</b>	'Bachelors' / 'Licentiate'
<b>Module:</b>	<b>Diploma Art Studio</b>
<b>Module Code:</b>	03.0-WA-EASP-DART
<b>Module Type:</b>	Core module/optional
<b>Language of Delivery:</b>	Polish
<b>Lecturers:</b>	Professor Ryszard Woźniak; Magdalena Gryska, PhD; ad. Zenon Polus, Radostaw Czarkowski, PhD; Alicja Lewicka-Szczegóła, PhD; kw. art. I st. Piotr Czech; Jarostaw Dziecielewski, PhD; kw. art. I st. Helena Kardasz; Professor Wieslaw Hudon; Professor Wojciech Müller
<b>Mode of Delivery:</b>	Classes
<b>Number of Hours:</b>	180
<b>Number of Hours per week:</b>	6
<b>Term:</b>	5, 6
<b>Assessment requirements:</b>	Pass
<b>Points ECTS:</b>	10

### *Painting / Unconventional forms in painting*

**Language of Delivery:** Polish

**Module supervisor:** Ryszard Woźniak, Prof.

**Principal lecturer:** Ryszard Woźniak, Prof.

#### **Module aims:**

The main aim of the module is an individual artistic search. Term 5 is devoted to the completion of only one major topic that has been elaborated together with the tutor.

Preparation for the defence of the Licence Diploma Thesis based on the selected works that have been made within the three years of the course or an autonomous series of paintings on one of the individually selected topics.

#### **Module outcomes:**

The ability to create original works in painting based on individually elaborated idioms of expression and individual techniques of work proposed by a student.

#### **Assessment requirements:**

Attendance. Review of the paintings made during the term. The condition to pass is to elaborate a topic in the form of a series of paintings, fully complete the paintings connected with the preparation for the defence of a license diploma.

#### **Basic literature:**

Artforum, [WWW.artforum.com](http://WWW.artforum.com)

Art Review, [WWW.artreview.com](http://WWW.artreview.com)

Flash Art., [WWW.flashartonline.com](http://WWW.flashartonline.com)

Parkett, [WWW.parkettart.com](http://WWW.parkettart.com)

Obieg, [WWW.obieg.pl](http://WWW.obieg.pl)

Art&Business, [WWW.artbiznes.pl](http://WWW.artbiznes.pl)

Sztuka.pl, [WWW.sztuka.pl](http://WWW.sztuka.pl)

Piktogram, [WWW.piktogram.pl](http://WWW.piktogram.pl)

Notes.na.6.tygodni, [WWW.funbec.eu](http://WWW.funbec.eu)

Muzeum, [WWW.gazeta-muzeum.pl](http://WWW.gazeta-muzeum.pl)

Arteon, [WWW.arteon.pl](http://WWW.arteon.pl)

#### **Supplementary literature:**

Painting/unconventional forms in painting

Introductory requirements: Basic drawing and painting skills.

## ***Painting / Unconventional forms in painting***

**Language of Delivery:** Polish/English

**Module supervisor:** Magdalena Gryska, PhD

**Principal lecturer:** Magdalena Gryska, PhD

### **Module aims:**

The main aim is to work on the topic and a set of paintings by using various means of interpretation and artistic experiment. Developing students' skills to make decisions on how to compose a picture.

### **Module outcome:**

Awareness of basic composition elements of a picture. Basic knowledge on the technology of oil, acryl, media mixing, etc. in painting. Preparation for the diploma work.

### **Assessment requirements:**

Attendance. Drawing works

### **Basic literature:**

Józef Czapski, *Patrząc*, Wydawnictwo Znak, Kraków 2004.

Bożena Kowalska, *Polska Awangarda Malarska 1945-1980. Szanse i mity*, PWN, Warszawa 1988.

Bożena Kowalska, *Twórcy - postawy. Artyści mojej galerii*, Wydawnictwo Literackie, Kraków 1981.

David Sylvester, *Rozmowy z Baconem*, Wyd. Zysk i S-ka, Poznań 1987.

Mieczysław Porębski, *Granice Współczesności 1909-1925*, Wyd. Art. i Filmowe, Warszawa 1989.

Aleksander Wojciechowski, *Polskie malarstwo współczesne*, Wydawnictwo Interpress, Warszawa 1977.

### **Supplementary literature:**

Krystyna Bartnik, Zbigniew Makowski, *Muzeum Narodowe*, Wrocław, 2008.

Heinrich Wölfflin, *Podstawowe pojęcia historii sztuki*, Wydawnictwo Słowo/Obraz/ Terytoria, Gdańsk 2006

## ***Drawing/ media practical techniques in drawing***

**Introductory requirements:** Basic drawing skills.

**Language of delivery:** Polish

**Module supervisor:** ad. Zenon Polus

**Principal lecturer:** ad. Zenon Polus

### **Module aims:**

A student is expected to present, and later, complete his own project-exhibition, based on the experience that he has gained throughout the two years of work in the drawing workshop.

### **Module outcome:**

The students should gain confidence in the areas of contemporary art by taking into consideration cultural and social conditions.

### **Assessment requirements:**

Attendance. Completion of the programme.

### **Basic Literature:**

Wassily Kandinsky, *O duchowości w sztuce*, przeł. Stanisław Fijałkowski, wyd. PGS, Łódź 1996.

Władysław Strzemiński, *Teoria widzenia*, Wyd. Literackie, Kraków 1974.

Maria Poprzęcka, *Inne obrazy*, Wydawnictwo słowo/ obraz terytoria, Gdańsk 2009.

Julian Bell, *Lustro Świata. Nowa Historia Sztuki*, wyd. Arkady, Warszawa 2009.

### **Supplementary Literature:**

Any books, catalogues, and magazines on contemporary art that are either within students' reach or purchased in any other ways: libraries, online, etc.

### ***Drawing / media practical techniques in drawing***

**Language of delivery:** Polish

**Module supervisor:** Radostaw Czarkowski, PhD

**Principal lecturer:** Radostaw Czarkowski, PhD

#### **Module aims:**

Preparation of the Diploma. Further development of individual drawing skills based on the freely selected medium. Preparation of a fully conscious, individual artistic work including students' ideas skills and facilities.

A License Diploma will be the final outcome. During the preparation for the Diploma, the students are to be able to elaborate a topic and complete it consciously. The students are also expected to show their knowledge of artistic techniques and the ability to use them in the best possible logical and consistent way.

The educational methods are based on the open group or individual discussions, on monitoring of the process of diploma realization, and supervision of the substantial and artistic qualities.

#### **Module outcome:**

License graduates should be able to present individual artistic ideas, show their awareness of the media and techniques used during the realisation of their works. They should also be able to present a logical, consistent and clear creation of their own designs. Great attention should be paid to developing skills in proper analysis of work of art and ways of artistic fulfilment. Accordingly, students' attitude towards the group (both its creative as perceptive nature) is of crucial importance.

#### **Assessment requirements:**

A pass grade.

#### **Basic Literature:**

The topics of the classes are based on individual suggestions and the reading list is prepared depending on individual problems considered during classes.

### ***Drawing / media practical techniques in drawing***

**Language of delivery:** Polish

**Module supervisor:** Alicja Lewicka-Szczegóła, PhD

**Principal lecturer:** Alicja Lewicka-Szczegóła, PhD

#### **Module aims:**

A student of the license workshop is expected to choose and precisely present a project which is either a result of the workshop programme (in the 1st and 2nd years) or individual project.

A Diploma in Art will be the final artistic output of an individual realisation of the suggested topic in the license workshop or a selection of all the work that was carried out within the three years of education in drawing.

#### **Module outcome:**

The students should be fully prepared to select and present an artistic project based on the general programme of the workshop or individual programme and realise it in the form of diploma exhibition.

#### **Assessment requirements:**

Participation in the overview of artistic work, regular consultations. The students are expected to complete their selected project in a form of series of works or any other form of artistic realisation (installation, practical techniques in drawing, etc.)

#### **Basic Literature:**

A. Mencwel [red.], Antropologia kultury. Zagadnienia i wybór tekstów, Wyd. Uniwersytetu Warszawskiego, Warszawa 2005.

L. Kolankiewicz [red.], Antropologia widowisk. Zagadnienia i wybór tekstów, Wyd. Uniwersytetu Warszawskiego, Warszawa 2005.

#### **Supplementary Literature:**

Paper and network magazines

Circulation  
Exit  
ARTEon  
Art and Philosophy  
Oronsko  
Exhibition catalogues

### **Graphic Design**

**Introductory requirements:** basic knowledge of computer and advanced level of graphic programmes.

**Language of delivery:** Polish

**Module supervisor:** kw. art. I st. Piotr Czech

**Principal lecturer:** kw. art. I st. Piotr Czech

#### **Module aims:**

Development of skills in typography, poster design, symbol, editorial and publishing graphics, as well as functional graphics and visual communication.

Perfecting computer techniques in graphic design, appropriate and conscious selection of tools for the completion of the design. Preparation of the material for a digital print.

The students should also develop their skills in creative thinking, and be able to solve their problems in individual design work as well as to look for individual solutions in designing, taking into consideration the aesthetic and functional aspects of graphic objects. Both an idea and form of graphics are of high importance.

Searching for individual creative and designing solutions that lead to the completion of Diploma output is also one of the main aims of the module.

#### **Module outcome:**

In the process of education the programme is individualised depending on the students' creative abilities that emerge during their work and leads to an advanced level of conscious and professional artistic output.

#### **Assessment requirements:**

Attendance, a pass.

#### **Basic literature:**

Adrian Frutiger, Człowiek i jego znaki, Do/Optima, Warszawa 2003  
Robert Bringhurst, Elementarz stylu w typografii, Design Plus, Kraków 2007  
James Felici, Kompletny przewodnik po typografii. Zasady doskonałego składania tekstu, Słowo-Obraz Terytoria, Warszawa 2007  
Tibor Szántó, Pismo i styl, Wrocław, Zakład Narodowy Imienia Ossolińskich Wydawnictwo 1986  
Gavin Ambrose, Paul Harris, Typografia, Wydawnictwo Naukowe PWN SA, Warszawa 2008  
Quentin Newark: Design i grafika dzisiaj, ABE Dom Wydawniczy, Warszawa 2006  
Alice Twemlow: Czemu służy grafika użytkowa, ABE Dom Wydawniczy, Warszawa 2006  
Gavin Ambrose, Paul Harris, Twórcze projektowanie, Wydawnictwo Naukowe PWN SA, Warszawa 2007  
L. Manovich: Język nowych mediów, Warszawa 2006

#### **Supplementary literature:**

Piotr Rypson, Książki i strony. Polska książka awangardowa i artystyczna w XX wieku,  
Piotr Rypson: Obraz Słowa, Wydawnictwo AR, Warszawa 1989  
Centrum Sztuki Współczesnej Zamek Ujazdowski w Warszawie, Warszawa 2000  
Janina Wiercińska, Sztuka i książka, PWN, Warszawa 1986  
Frantz Herman Wills, Grafika reklamowa, WNT, Warszawa 1972  
Ruedi Ruegg Basic: Typography Design with Letters.  
David Brier: Great Type and Lettering Designs.  
Magazines  
If possible, reading periodicals.  
Text and 2+3D (home), Graphis, Print, Typography, Computer Arts  
Other sources: websites WWW (regularly recommended) connected with the issues of the classes.

## **Photography / intermedia photography**

**Introductory requirements:** knowledge on photography (techniques and technology-advanced level), theory and aesthetics in photography

**Language of delivery:** Polish

**Module Supervisor:** kw. art. I st. Helena Kardasz

**Principal lecturer:** kw. art. I st. Helena Kardasz

### **Module aims:**

Photography as an autonomous (having its own tradition) means of expression.

Photography as an interdisciplinary means of artistic expression. This area concerns photography used as a tool enabling and broadening the means and ways of representation in different areas of artistic creativity.

Completion of one of the topics proposed in the laboratory (students choose the topic in winter term).

Students should deepen their artistic self-awareness and develop their abilities to talk confidently about photography through active participation in the classes. The students are able to complete their Diploma work through analogue and digital recording, video, object, and installation.

The topic of the diploma works is suggested by students themselves.

### **Module outcome:**

- the students will broaden their artistic awareness and knowledge on contemporary photography
- they should be able to offer individual symbols for interpretation
- the students should be able to complete their work in the context of exhibition
- license Diploma

### **Assessment requirements:**

- individual meetings (project-the topic of the work and its completion)
- discussion meetings in the laboratory. Presentation of gradual stages of the completion of the project by each student in a group
- photography activities in the open air (summer term)

### **Basic literature:**

Barthes Roland, „Światło obrazu”, Wyd. KR, Warszawa 1999

Benjamin Walter, „Twórca jako wytwórca”, Wyd. Poznańskie, Poznań 1975

Benjamin Walter, „Dzieło sztuki w dobie reprodukcji technicznej”, w: „Anioł historii”, red. H. Orłowski, Wyd. Poznańskie, Poznań 1996

Brauchitsch Boris von, „Mała historia fotografii”, Cyklady, Warszawa 2004

„Przestrzenie fotografii. Antologia tekstów”, praca zbiorowa pod red. T. Ferencza, K. Makowskiego, Galeria f5, Łódź 2005

Flusser Vilém, „Ku filozofii fotografii”, folia academiae, Katowice 2004

Michałowska Marianna, „Niepewność przedstawienia. Od kamery obskury do współczesnej fotografii”, Rabid, Kraków 2004

Michałowska Marianna, „Obraz utajony. Szkice o fotografii i pamięci”, Galeria f5, Kraków 2007

Rosenblum Naomi, „Historia fotografii światowej”, Wyd. Baturo i Grafis Projekt, Bielsko - Biała 2005

Rouillé André, „Fotografia. Między dokumentem a sztuką współczesną”, Universitas, Kraków 2007

Sontag Susan, „O fotografii”, Wyd. Artystyczne i Filmowe, Warszawa 1989

Tomaszczuk Zbigniew, „Łowcy obrazów. Szkice o fotografii”, CAK, Warszawa 1998

### **Supplementary literature:**

Berger John, „O patrzeniu”, Fundacja Aletheia, Warszawa 1999

Berger John, „Nasze twarze, moje serce, zwięzłe jak fotografie”, Czuly Barbarzyńca Pies, Warszawa 2006

„Co widać?”, praca zbiorowa pod red. J. Kaczmarka, M. Krajewskiego, Wyd. Naukowe UAM, Poznań 2006

Czartoryska Urszula, „Fotografia mowa ludzka. Perspektywy historyczne. Tom 2”, słowo/obraz/terytoria, Gdańsk 2006

„Efekt rzeczywistości. Fotografia i wideo z Polski”, praca zbiorowa pod red. M. Jurkiewicz, Zachęta Narodowa Galeria Sztuki, Warszawa 2007

„Estetyka wirtualności”, praca zbiorowa pod red. M. Ostrowickiego, Universitas, Kraków 2005

„Fotografia lat 90. Czas przemian czy stagnacji?”, praca zbiorowa pod red. K. Jureckiego, Muzeum Sztuki, Galeria FF, Łódź 2002

„Fotografia: realność medium”, praca zbiorowa pod red. G. Dziamskiego, A. Kępińskiej, S. Wojneckiego, ASP Poznań, Poznań 2000

Giżycki Marcin, „Koniec i co dalej?”, słowo/obraz/terytoria, Gdańsk 2001

„Kadrowanie rzeczywistości. Szkice z socjologii wizualnej”, praca zbiorowa pod red. J. Kaczmarka, Wyd. Naukowe UAM, Poznań 2006

Kluszczyński Ryszard W., „Film, video, multimedia”, Instytut Kultury, Warszawa 1999

Kluszczyński Ryszard W., „Obrazy na wolności”, Instytut Kultury, Warszawa 1998

„Nowoczesność jako doświadczenie”, praca zbiorowa pod red. R. Nycz, A. Zeidler - Janiszewskiej, Universitas, Kraków 2006

Manovich Lev, „Język nowych mediów”, Wyd. WaiP, Warszawa 2006

„Od fotografii do rzeczywistości wirtualnej”, praca zbiorowa pod red. M. Hopfinger, IBL PAN 1997

Ostrowicki Michał, „Wirtualne realis. Estetyka w epoce elektroniki”, Universitas, Kraków 2006

Pontremoli Edouard, „Nadmiar widzialnego. Fenomenologiczna interpretacja fotogeniczności”, słowo/obraz/terytoria, Gdańsk 2007

Popczyk Maria, „Przestrzeń sztuki: obrazy - słowa - komentarze”, ASP Katowice, Katowice 2005  
Segal Hanna, „Marzenie senne. Fantazja i sztuka”, Universitas, Kraków 2003  
Sobota Adam, „Szlachetność techniki”, Wyd. Naukowe Scholar, Warszawa 2001  
Tomaszczuk Zbigniew, „Odwzajemnione spojrzenie”, Typoscript, Wrocław 2004  
„Widzieć, myśleć, być. Technologie mediów”, opr. Andrzej Gwóźdź, Universitas, Kraków 2001

Exit <http://www.exit.art.pl/> Fotografia <http://www.fotografia.net.pl/> Fototapeta <http://fototapeta.art.pl/>  
Obieg <http://www.obieg.pl/>

- albums and exhibition catalogues