



<b>Course name</b>	PAINTING
<b>Entity running the course</b>	Faculty of Painting and Sculpture, Department of Painting
<b>Entity for which the course has been prepared</b>	Faculty of Painting and Sculpture, Faculty of Graphics and Media Art, Faculty of Ceramics and Glass, Faculty of Interior Architecture and Design
<b>Course type</b>	optional / compulsory, basic / specialty course
<b>Year of study / semester; Type of studies</b>	1st year / 1st and 2nd semester; full-time BFA studies / one-tier MFA studies
<b>ECTS credits</b>	Sculpture 6 / 6 , Art Mediation 4 / 4 Graphics and Printmaking 3 / 3, Media Art 4 / 2 Art and Design of Ceramics 4 / 3, Conservation and Restoration of Artworks 5 / 5, Art and Design of Glass 3 / 3 Stage Design 1 / 1, Interior Architecture 3 / 3, Design 4 / 4
<b>Academic tutor</b>	prof. Piotr C. Kowalski
<b>Aim of the course</b>	Sensitizing students to the language of painting Presentation of various artistic styles in the history of painting (their similarities and differences) Finding logical links between various artistic phenomena and their critical analysis Improving students' workshop skills through the search for means of expression offered by various painting techniques (watercolour, gouache, oil, tempera, acrylic and pastel), but also through colour, line, patch of colour, texture, scale, contrast, tool, support, time, place, temperature etc. Introducing the literature concerning various issues of painting (see the recommended literature)
<b>Prerequisites</b>	Knowledge and understanding of key painting terms: painting, depicting, paint, colour, value, pigment, transparent painting, form, composition, tone, patch of colour, shape, afterimage, light, texture, transparent layer of paint, alla prima, scale, contrast, matter, space, motion, perspective, watercolour, gouache, oil, acrylic, tempera, varnish, frottage, range of colours, palette knife, spray, still life, animate subject matter, landscape, portrait, plein air painting session, monotype, painting styles, painting epochs, underpainting, ready-made / stretched canvas, stretcher, canvas, perforated cartoon etc.
<b>Learning outcomes:</b>	
- <i>knowledge</i>	The student knows and understands key painting terms: painting, depicting, paint, colour, value, pigment, transparent painting, form, composition, tone, patch of colour, shape, afterimage, light, texture, transparent layer of paint, alla prima, scale, contrast, matter, space, motion, perspective, watercolour, gouache, oil, acrylic, tempera, varnish, frottage, range of colours, palette knife, spray, still life, animate subject matter, landscape, portrait, plein air painting session, monotype, painting styles, painting epochs, underpainting, ready-made / stretched canvas, stretcher, canvas, perforated cartoon etc.
- <i>skills</i>	The students has improved workshop skills through the search for means of expression offered by various painting techniques (watercolour, gouache, oil, tempera, acrylic and pastel), but also though colour, line, patch of colour, texture, scale, contrast, tool, support, time, place, temperature etc.
- <i>personal and social competence</i>	The student can form and express their opinions, make presentations, work in a team.



<b>Course content</b>	<ol style="list-style-type: none"><li>1. PRESENTATION OF STUDENTS' OWN WORKS</li><li>2. THE COLOUR WHEEL Students are to make a thorough analysis of the colours of their paints (oil, acrylic, tempera paints). (This is an obligatory task for first-year students.) Students are to perform this task at home on a round canvas (students are free to choose the length of the diameter).</li><li>3. 'PAINTING TECHNOLOGY' (Demonstration for first-year students) Students learn how to make their own canvases and primer, how to choose the right canvas and make size/glue, based on the book by Max Doerner (see the recommended literature).</li><li>4. '1:1' or 'CAMOUFLAGE' (based on the paintings of famous artists, such as Rene Magritte and Liu Bolin) Students are to paint a picture where they choose, as long as it's on the Academy's premises, and make it blend with its surroundings. It is very important that students make a photographic documentation of their works, before, in the middle and after their work. This is a non-obligatory task for first-year students (students are free to choose the size of the painting and technique, e.g. oil, acrylic, tempera, pastel, watercolour etc.)</li><li>5. NEITHER WITH A BRUSH, NOR WITH A PALETTE KNIFE Students are to paint a picture and they are free to choose its technique, size and shape as well as their tools as long as it's not a brush or a palette knife, following Max Ernst's quote that 'painting can be done using a variety of mediums, including paint'.</li><li>6. MODEL – FEMALE MODEL Nude vs clothed model. This is an obligatory task for all students. Students perform this task in the studio. They can choose from tempera, acrylic and oil on canvas techniques; the size of their work must not be 100x70 cm.</li><li>7. 'WHAT'S UP?' Students are to paint a picture inspired by the radio in the studio or their radios at home. Students are free to choose the method of their work.</li><li>8. SELF-PORTRAIT Students are to paint their self-portraits but inspired by another artist's work. This is an obligatory task for all first-year students. The size of work: 50x30 cm (vertical), any technique on canvas is allowed.</li><li>9. 'WROCLAW GALLERIES' The starting point for this task is any place called a GALLERY, including those places that aren't used for art exhibition purposes. This is a group task.</li><li>10. 'EVERYDAY' Students are free to interpret this topic as they please.</li><li>11. 'I and I' Students are to make a picture that somehow refers to the earliest (or one of the earliest) pictures they made as children. Both works (new and old one) will be shown in an exhibition. This is an optional task.</li><li>12. 'PAINTING ON OBJECTS' Students are to paint a picture on a chosen object. This is an attempt to create a new reality.</li><li>13. STUDENTS' OWN TOPIC – Students perform this task at home.</li><li>14. 'A – 3', artist's book, the title for the 2015/2016 academic year is LEONARDO. Students are to produce an answer to the title; their works should be A-3 size (horizontal), on paper or foil (or any other support that is not stiff). This is an obligatory task for all students.</li><li>15. MINI PLEIN AIR PAINTING SESSION – the title of which is 'ZOO' or 'STADIUM'</li></ol>
<b>Course form and number of course hours</b>	<p>Sculpture 6 hours/week, Art Mediation 4 hours/week Graphics and Printmaking 5 hours/week, Media Art 3 hours/week Art and Design of Ceramics 4 hours/week, Conservation and Restoration of Artworks 6 hours/week, Art and Design of Glass 4 hours/week Stage Design 4 hours/week, Interior Architecture 4 hours/week, Design 4 hours/week</p> <p>Students consciously use the acquired practical and theoretical knowledge in the field of painting. They learn the basics of painting technology from books (see the recommended literature).</p> <p>Since every discipline of art is based on compromise, what to choose, what to keep and what to leave out, the same goes for instruction in painting, in which many things change including equipment, so today it is no surprise that students bring and present their works on pendrives and laptops.</p> <p>Workshop skills are not the end but the means for creating an individual and authentic artwork.</p> <p>I want my students to develop their own artistic language through interpreting various tasks and through tapping into their painting predispositions.</p> <p>In the instructional process I help my students to make decisions (which are sometimes extreme) that will enable them to execute their artistic vision to the fullest.</p> <p>Through dialogue and discussion I try to help my students understand the reason why they paint and how best to express their ideas.</p>



<b>Assessment methods and criteria</b>	99% assignment execution 55% participation in classes 44% working critiques 88% open critique of works 77% participation in discussions
<b>Assessment type</b>	graded pass / examination review
<b>Literatura / Literature</b>	<ul style="list-style-type: none"><li>- John Berger „O patrzeniu”, Fundacja Aletheia, Warszawa 1999,</li><li>- E. H. Gombrich „O Sztuce”, Warszawa Arkady 1997,</li><li>- Max Doerner „Materiały malarskie i ich zastosowanie”, Arkady Warszawa 1975</li><li>- Cyntia Freeland „Czy to jest sztuka?”, Dom Wydawniczy Rebis, Poznań 2004</li><li>- Izabela Kowalczyk „Ciało i władza. – Polska sztuka krytyczna lat 90”, Wydawnictwo Sic! Warszawa 2002.</li><li>- Patrick de Rynck „Jak czytać malarstwo”, Universitas, Kraków 2005</li><li>- David Hockney „Wiedza tajemna – sekrety technik malarskich Dawnych Mistrzów”, Universitas, Kraków 2006</li><li>- Władysław Ślesięński „Techniki malarskie, spoiwa organiczne”, Arkady Warszawa 1984</li><li>- „Techniki Wielkich Mistrzów Malarstwa” (praca zbiorowa), Arkady Warszawa 1999 Quantum Books Ltd.</li><li>- Grzegorz Borkowski, Adam Mazur, Monika Branicka „Nowe zjawiska w sztuce polskiej po 2000”, Centrum Sztuki Współczesnej - Zamek Ujazdowski, Warszawa 2007</li><li>- Art magazines: Art&amp;Business, Artoon, Czas Kultury, Format, Piktogram, Obieg. pl, Dwutygodnik.com, Szum, Artforum <a href="http://artforum.com/">http://artforum.com/</a>, TheArtNewspaper <a href="http://www.theartnewspaper.com/">http://www.theartnewspaper.com/</a></li></ul>
<b>Teaching aids</b>	Easels, wooden boards and sawhorses, stretchers, canvases, brushes, palette knives, artists' paints, studio paints, pigments (including natural ones), a laptop computer, a camera, a projector
<b>Language of instruction</b>	Polish