



Course name	SCULPTURE
Entity running the course	Faculty of Painting and Sculpture
Entity for which the course has been prepared	Faculty of Painting and Sculpture, Department of Art Mediation
Course type	compulsory, specialty course compulsory, specialty course compulsory, specialty course
Year of study / semester; Type of studies	1st year / 1st and 2nd semester; 2nd year / 3rd and 4th semester; 3rd year / 5th and 6th semester; full-time BFA studies
ECTS credits	4 / 4 4 / 4 12 / 23
Academic tutor	Senior lecturer dr Maria Wronska, assistant tutor Tomasz Niedziółka
Aim of the course	Practical and theoretical introduction of students to the basics of sculptural issues. Stimulating the development of students' spatial awareness.
Prerequisites	Elementary sensitivity to spatial qualities.
Learning outcomes:	
– <i>knowledge</i>	1. The student knows the role of sculpture in space formation and organization. 2. The student knows historical and contemporary dynamics in the transformation of forms in sculpture. 3. The student understands the meaning of rational organization of material and shaping principles in sculpture (laboratory of forms).
– <i>skills</i>	1. The student can: a) correctly observe a solid and an arrangement of solids, b) capture the spatial arrangement of forms and the character of a human figure as well as his/her pose, paying special attention to their vertical stance. 2. The student is able to define basic relations of spatial units: a) in the intended arrangement of solids (composition), b) when asked find and organise the elements of a given spatial situation.
– <i>personal and social competence</i>	The student has mastered the basic principles of workshop organization and has the ability to plan the execution of his/her ideas. He/she can communicate their intentions using correct terminology. He/she can interact with the tutor and other students in the group.



Course content	<p>The instruction concept first of all takes into account the fact that future art mediation graduates will need the knowledge about the tradition of sculpture and contemporary sculpture, the knowledge of internal rules determining the class of sculptural works, as well as sensitivity to the quality of spatial forms. Specific sculptural skills will be much less important. These assumptions lead to:</p> <ul style="list-style-type: none">- theoretical and practical introduction of students to the issues of sculpture;- stimulating the development of students' spatial awareness. <p>These objectives will be achieved by means of exercises, i.e. practical experience of sculpture, accompanied by lectures explaining the traditional and contemporary sculptural practice.</p> <p>EXERCISES</p> <p>The separation of solids from their surrounding area: Task to practice sculpting from nature (in clay):</p> <ol style="list-style-type: none">1. the figure in motion (from imagination);2. the figure in motion (from imagination) but simplified and interpreted students' own artistic idea; their own composition, not a mere imitation of nature;3. figure sketches, without structure, sketches of all sides of the model (two classes);4. nude, sketches, structure, sculpture height ~ 60cm (6-7 classes) <p>a lot of working critique</p> <p>Tasks to practice composition:</p> <ol style="list-style-type: none">0. initial exercise in clay - the ball on a cube;1. developing a simple geometric form into a sculptural composition (sketches of students' proposals, selection and implementation of one of them [the same goes for all tasks in this group]);2. combining two separate solids (A and B) to form a whole (A + B) in a logical way and changing A and B so that they could be placed side by side. <p>Interaction of solids with the surrounding space:</p> <ol style="list-style-type: none">3. lace - the form in which the surrounding air is just as important as the sculpted form;4. vertical composition;5. rhythm - a sculpture in which the chief design idea is the presence of rhythm, rhythmic composition;6. architecture - not a model but an architectural sculpture;7. divided - combined, division of a simple geometric form into 3 parts and combining them again in order to create a new entity reflecting a certain artistic idea. <p>Stimulation of students' spatial imagination (various materials):</p> <ol style="list-style-type: none">1. A4 sheet of paper vs space and objects in the studio (paper can be changed - students can bend, cut and tear it, etc.);2. find a rhythm in the studio and make a composition related to this rhythm;3. pick something and make it more visible and more important than other elements in the studio;4. create something in the studio that relates to the world outside, viewed from the window;5. in the autumn water, rain and puddles change the appearance of the world; students are to create something that relates to all this water outdoors;6. the same goes for snow - artistic actions addressing the snow outdoors;7. a brick and its surrounding - action outdoors;8. finding a specific space in the academy and studying its nature in order to do something that would emphasize and reinforce its character. <p>SERIES OF LECTURES:</p> <ol style="list-style-type: none">1. Development of spatial and visual awareness / sculpture as a lab of forms.2. Modern functions of sculpture. <p>Seminars. Discussion about the ongoing classes, further discussion on artistic events (exhibitions, publications) related to the issues addressed in classes - workshop classes and lectures.</p> <p>Visiting museums, monuments and exhibitions.</p>
Course form and number of course hours	<p>4 hours/week 4 hours/week 7 hours/week</p> <p>I. Classes in the sculpture studio:</p> <ol style="list-style-type: none">1. Presentation of the program:<ol style="list-style-type: none">a) discussion on the aims of the course,b) discussion on methods and techniques to carry out the set tasks,c) discussion.2. Exercises:<ol style="list-style-type: none">a) the execution of tasks by students in terms of study and composition,b) working critique,c) discussion on the results and assessment of task execution.3. Lectures.4. Seminars. <p>II. Classes in museums and in exhibition halls; visiting collections and exhibitions.</p> <p>III. Classes in places where valuable and historic sculptures are displayed (trips).</p>



Assessment methods and criteria	<ol style="list-style-type: none">1. 50% - Implementation of the program (4 - 6 tasks/semester) - analysis and evaluation of the implementation of individual tasks and reviewing students' works.2. 25% - Inventiveness in solving tasks (set by the tutor or chosen by the student) - analysis and evaluation of the implementation of individual tasks and reviewing students' works.3. 15% Workshop skills - observing the student's compliance with the tutor's instructions and noting the improvements made by the student in the course of sculpting and technical work.4. 10% Attendance.
Assessment type	graded pass / examination review
Literatura / Literature	<p>1. Recommended reading: Publications on the history and theory of visual arts with particular emphasis on sculpture, including: Lucy Skomorowska-Wilimowska 'Methodology in sculptors education at the School of Wrocław based on Xawery Dunikowski's assumptions' H.W. Janson 'History of Art' Adam Kotula, Piotr Krakowski 'Contemporary sculpture' current periodicals and literature about sculpture; Polish Sculpture - the annual, Orońsko - the quarterly; Sculpture - the monthly, USA. Format, Dyskurs- Poland. Katarzyna Kobro, Władysław Strzemiński, 'Space composition. Calculation of space-time rhythm'</p> <p>Additional reading: Wladyslaw Strzemiński 'Theory of vision' Ernst Gombrich 'Art and illusion'</p>
Teaching aids	<ol style="list-style-type: none">1. Tools: plumb, level, compass,2. Equipment: projector, computer (laptop)3. Collection of illustrations on CD to accompany lectures4. Literature available in the studio library:<ol style="list-style-type: none">a) anatomy atlasb) publications on sculpture from antiquity to present day5. Internet access6. Collections7. Monuments8. Temporary exhibitions in cultural institutions9. Each student independently prepares a presentation of a chosen artist (whose works are examples of spatial activities)
Language of instruction	Polish, the ability to communicate in English