



Course name	PAINTING
Entity running the course	Faculty of Painting and Sculpture, Department of Painting
Entity for which the course has been prepared	Faculty of Painting and Sculpture
Course type	compulsory, specialty course
Year of study / semester; Type of studies	4th year / 7th and 8th semester; full-time one-tier MFA studies
ECTS credits	10 / 10
Academic tutor	prof. Piotr C. Kowalski
Aim of the course	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)
Prerequisites	Knowledge and understanding of key painting terms: painting, depicting, paint, colour, value, pigment, transparent painting, form, composition, tone, shape, patch of colour, 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.
Learning outcomes:	
– <i>knowledge</i>	The student knows and understands key painting terms: painting, depicting, paint, colour, value, pigment, transparent painting, form, composition, tone, shape, patch of colour, 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.
Course content	MODEL – FEMALE MODEL Nude vs clothed model. Students are to paint directly on the model. '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. 'EVERYDAY' Students are free to interpret this topic as they please. Students choose one of the following topics (or all of them): - Picture painted slowly – Picture painted fast - Tasty/Tasteful picture – Tasteless picture - Good/Obedient picture – Bad/Unruly picture - High level picture – Low level picture STUDENTS' OWN TOPIC – Students perform this task at home. '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. FAMOUS PAINTERS' QUOTES ON PAINTING to be painted by students MINI PLEIN AIR PAINTING SESSION – the title of which is 'ZOO' or 'STADIUM'



Course form and number of course hours	<p>Classes take place in the painting studio, 9 hours per 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>
Assessment methods and criteria	<p>99% assignment execution 55% participation in classes 44% working critiques 88% open critique of works 77% participation in discussions</p>
Assessment type	<p>graded pass / examination review</p>
Literatura / Literature	<p>- Monika Bakke „Bio-transfiguracje. Sztuka i estetyka posthumanizmu”, Wydawnictwo Naukowe UAM Poznań 2010 - John Berger „O patrzeniu”, Fundacja Aletheia, Warszawa 1999, - E. H. Gombrich „O Sztuce”, Warszawa Arkady 1997, - Cynthia Freeland „Czy to jest sztuka?”, Dom Wydawniczy Rebis, Poznań 2004 - Patrick de Rynck „Jak czytać malarstwo”, Universitas, Kraków 2005 - David Hockney „Wiedza tajemna – sekrety technik malarskich Dawnych Mistrzów”, Universitas, Kraków 2006 - Izabela Kowalczyk „Ciało i władza. – Polska sztuka krytyczna lat 90”, Wydawnictwo Sic! Warszawa 2002 - „Techniki Wielkich Mistrzów Malarstwa” (praca zbiorowa), Arkady Warszawa 1999 Quantum Books Ltd. - Grzegorz Borkowski, Adam Mazur, Monika Branicka „Nowe zjawiska w sztuce polskiej po 2000”, Centrum Sztuki Współczesnej - Zamek Ujazdowski, Warszawa 2007 - Art magazines: Art&Business, Artoon, Czas Kultury, Format, Piktogram, Obieg. pl, Dwutygodnik.com, Szum, Artforum http://artforum.com/, TheArtNewspaper http://www.theartnewspaper.com/</p>
Teaching aids	<p>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</p>
Language of instruction	<p>Polish</p>