



Course name	PAINTING
Entity running the course	Faculty of Painting and Sculpture, Department of Painting, Painting Studio 114
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	3rd year / 5th and 6th semester; full-time one-tier MFA studies
ECTS credits	9 / 9
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	<p>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'.</p> <p>MODEL – FEMALE MODEL Nude vs clothed model. Two versions: a) 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. b) Students are to paint directly on the model.</p> <p>'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.</p> <p>'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.</p> <p>'EVERYDAY' Students are free to interpret this topic as they please.</p> <p>'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.</p> <p>'DO IT YOURSELF', 1983 landscape by Andy Warhol, size 138x183 cm. Students are to make a colourful version of Andy Warhol's painting (they are shown its black and white version). Students are free to choose their technique and size, as long as the proportions match those of the original painting. This is an obligatory task for all students. Students perform this task at home and in the studio.</p> <p>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</p> <p>'PAINTING ON OBJECTS' Students are to paint a picture on a chosen object. This is an attempt to create a new reality.</p> <p>STUDENTS' OWN TOPIC – Students perform this task at home.</p> <p>FAMOUS PAINTERS' QUOTES ON PAINTING to be painted by students</p> <p>'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.</p> <p>MINI PLEIN AIR PAINTING SESSION – the title of which is 'ZOO' or 'STADIUM'</p>
Course form and number of course hours	<p>Classes take place in the painting studio, 10 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	<ul style="list-style-type: none">- John Berger „O patrzeniu”, Fundacja Aletheia, Warszawa 1999,- E. H. Gombrich „O Sztuce”, Warszawa Arkady 1997,- Max Doerner „Materiały malarskie i ich zastosowanie”, Arkady Warszawa 1975- Cyntia 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- „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, Arteon, Czas Kultury, Format, Piktogram, Obieg. pl, Dwutygodnik.com, Szum, Artforum http://artforum.com/, TheArtNewspaper http://www.theartnewspaper.com/
Teaching aids	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
Language of instruction	Polish