



<b>Course name</b>	Performance Art Workshop
<b>Entity running the course</b>	Faculty of Painting and Sculpture, Department of Art Mediation
<b>Entity for which the course has been prepared</b>	Faculty of Painting and Sculpture, Department of Art Mediation
<b>Course type</b>	Basic course
<b>Year of study / semester; Type of studies</b>	2nd year / 3rd and 4th semester; full-time BFA studies  2nd year / 3rd and 4th semester; full-time BFA studies  3rd year / 5th and 6th semester; full-time BFA studies
<b>ECTS credits</b>	1 / 1 4 / 4 12 / 23
<b>Academic tutor</b>	Lecturer Ewa Zarzycka
<b>Aim of the course</b>	Developing in students the self-awareness which is the basic tool for their further comprehensive development, Discussing different phases of the process of creating and its meaning, Providing basic information on the reception of performance art problems, Raising awareness of the necessity of creating the student's own art alphabet and language and learning to use them for communication, Emphasising the role of invention, expression and creative courage, Recognising the meaning of the arbitrariness of the language of art, Learning various models of formulating verbal statements concerning art.
<b>Prerequisites</b>	Most importantly, eagerness to learn, self-educate and develop self-awareness, Orientation on artistic development, Open mind, lack of prejudices, aroused curiosity and willingness to explore and refer to the phenomena and processes occurring in contemporary art, Courage and commitment to undertake various tasks without fear of making errors.
<b>Learning outcomes:</b>	
<i>– knowledge</i>	The student: - has basic knowledge of contemporary art, including performance art, - constantly expands knowledge, filters information, links seemingly unrelated facts, - draws independent conclusions, creates and develops reflections concerning art, - seeks their own language of description and writing as well as the forms of their own expression (both the concept and its realisation), e.g. presenting their projects as a written text or a multimedia show, - uses sources not verified by time and collects material directly from the manifestations of 'the living tissue of art'.
<i>– skills</i>	The student acquires confidence to operate in the environment of art: - employs basic techniques used in contemporary art documentation to collect material from various sources and resources, such as museums, websites, etc., - uses these techniques to create portfolios and/or multimedia shows, - consciously uses these techniques within the framework of generally accepted standards, - properly analyses works of art.
<i>– personal and social competence</i>	The student: - expresses their views in the discussion, - communicates with other students, provides and receives information, knows how to use the obtained information, - cooperates with others, works within the team, - understands the essence of communication and exchange of information and experience, - can use other people's experience and share his/her own experience and knowledge with others, - deliberately keeps the distance and understands what the conventionality, especially related to the language of art, means.



<b>Course content</b>	<p>The starting point for the work is the fundamental issue of the relations between human beings, space and time considered in various dimensions, aspects and perspectives, examined in exercises of different kinds of difficulty and complexity:</p> <ul style="list-style-type: none"><li>- human being/brain/mind/intellect - awareness</li><li>- human being/emotions/psyche/associations</li><li>- human being/imagination/thought/idea</li><li>- human being/body/character/figure</li><li>- human being/gesture/sign/movement</li><li>- human being/communication/message/utterance</li><li>- human being/associations/quotes/references</li><li>- human being/expression/information/language</li><li>- human being/environment/objects/equipment</li><li>- human being/surrounding objects/location/context</li><li>- human being/in action/in the middle of an event/distance</li><li>- human being/against the surroundings/ (issues of scale, proportion, rhythm)</li><li>- human being/communication/interaction/</li><li>- human being/time/real/compressed/stretched</li></ul> <p>Exercises in class 'enforce' students' own activity</p>
<b>Course form and number of course hours</b>	<p>2 hours/week, 1 hour/week 4 hours/week 7 hours/week</p> <p>Classes include theory and workshops.</p> <p>The first part consists of short lectures, video documentations, reading of source texts, commenting and analysing. Students work on creating descriptions and writings, attempt to verbalise their own experiences. They attend gallery exhibitions, shows, lectures and meet with artists and art people as well as refer to these events afterwards.</p> <p>The second part consists of practical exercises performed on the basis of their own theoretical assumptions.</p> <p>These classes 'enforce' students' activity. Using various means of expression, students attempt to make their own creations. All forms of expression and self-expression, including performance art, are allowed in class.</p> <p>Classes are held mainly in art studios but also in galleries and other places of art. Classes are held in blocks of 4 hours each. Every block comprises a short lecture, visual presentation, individual consultations and working critique.</p>
<b>Assessment methods and criteria</b>	<p>graded pass / graded pass</p>
<b>Assessment type</b>	<p>Final grade is a combined result of:</p> <ul style="list-style-type: none"><li>- the grades received for completing each task,</li><li>- active participation in classes, including the ability to discuss the problems of contemporary art and to verbalise students views, proposals and reflections,</li><li>- transforming experiences gained in class into developing students self-awareness and reflecting it in their own works of art.</li></ul>
<b>Literature</b>	<p>Zbigniew Warpechowski, <i>Zasobnik</i>, wyd. słowo/obraz/terytoria, Gdańsk 1998</p> <p>Zbigniew Warpechowski, <i>Podręcznik</i>, wyd. Centrum Sztuki Współczesnej, Warszawa 1990</p> <p>Jerzy Ludwiński, <i>Epoka błękitu</i>, wyd. Otwarta Pracownia, Kraków 2003</p> <p>Józef Robakowski, <i>Obrazy Energetyczne, zapisy bio-mechaniczne 1970-2005</i>, wyd. Wro Art Center</p> <p>Łukasz Ronduda „Sztuka polska lat 70-tych. Awangarda”, wyd. Polski Western, CSW Zamek Ujazdowski, Warszawa 2009</p> <p>Leszek Brogowski, Witosław Czerwonka, <i>Problemy obrazu i obrazowania</i>, Sopot 1988, wyd. SPWP Format</p> <p>Performance, praca zbiorowa, wybór tekstów Grzegorz Dziamski, Henryk Gajewski, Jan St. Wojciechowski, wyd. MAW, Warszawa 1984</p> <p>Ryszard W. Kluszczyński, <i>Sztuka interaktywna, Od dzieła instrumentu do interaktywnego spektaklu</i>, wyd. Wydawnictwo Akademickie i Profesjonalne, Warszawa 2010</p>
<b>Teaching aids</b>	<p>Classes are held in art studios as well as in art galleries, urban spaces and other venues as needed. Studio is equipped with tables and chairs, computer with Internet access, a camera and a video camera. Occasionally it is possible to use a multimedia projector.</p>
<b>Language of instruction</b>	<p>Polish</p>