

2. Subject descriptions per speciality

EU4ART Alliance WP2-WG1
Common Curriculum Working Group



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SUBJECT LIST – HUFA (Budapest)

Painting

PRACTICE BASED, THEORETICAL, HISTORICAL, TECHNICAL ASPECTS

- Painting Studio Practice
- Painting Studio Practice and Diploma Work
- Artistic Anatomy, Spatial Analysis (lecture+practical work)
- Thesis Practice
- Diploma Plan/Diploma Thesis
- Colour Theory
- Digital exercises in painting
- Mural Techniques
- Professional presentation in English
- Painting Practice in Art Colony

ART HISTORY

- Trends in contemporary themes in theory and practice

AESTHETICS, ART THEORY (CONNECTED ARTFORMS)

- Art Theory
- Aesthetics
- Art Theory,
- Academic Text Reading Skills in English

SOCIAL SCIENCES AND HUMANITIES

- Law and management studies
- Art philosophy
- Art sociology
- Art Institutions
- Project Management
- Contemporary Art in Society Workshop
- Work Safety Regulations

SUBJECT DESCRIPTIONS – HUFA (Budapest)

Painting

Painting Studio Practice (9 ECTS/semester)

FEM-FEMM01-07

Studio Practice is the main course of the painting training. It enables students to acquire the artistic attitude as well as the methodology of engaged creative work. Students will be introduced to different materials and to classical and modern painting techniques in order to gain knowledge of and confidence in the expressive toolkit of universal painting art. Besides the different painting and other artistic techniques the course gives space for individual technical and artistic experimentations. As an outcome by the end of the course students should be able to properly identify the material and financial needs of their creative process and the casemap of its realization and implementation in order to consciously plan and realize their ideas. The course enables students to create a sovereign artistic language and an authentic artistic programme thus to develop a method of how to express and visualize concepts in fine arts.

Painting Studio Practice / Diploma Work (10 ECTS/semester)

FEM-FEMD01-03

The Painting Studio Works and Diploma Work is a substantive subject of Painting Qualification, which is containing the summary of studio works of painting. Inside the studio practice, the diploma work gives the resultants of artistic attitude and independent intense creative work. Students create their diploma work, with the knowledge of utilization of materials (acquired in the earlier artistic activity), and the classical and modern painting technologies. The diploma work gives a clarified result of previous technical and artistic attempts. In the course of diploma work realisation, directing by a teacher or professor, the student learns to make a summing artistic project, and to estimate the infrastructural or material necessities.

Artistic Anatomy-Spatial Analysis (5 ECTS/semester)

MAT-ANAT01-04 MAT-ANATSZ

Within the framework of the subject we learn the structure of the human body from the aspect of bones, muscles, form and expressiveness and process the drawing issues of space and space depiction. We develop a transparent body image to enhance the awareness of space vision, mass and plasticity. This improves the ability of analyzing and synthesizing to help awareness of depiction. All these enhance the fluency and the information richness of drawing communication. During osteology studies we learn the bone structure of the human body in detail. The form, function and connection of the bones. During the semester we prepare study drawings of all elements of the complete skeleton from as many aspects as possible. The presentation of the musculoskeletal system through a sequence of lectures and the processing of these through drawings at the same time. Interpretation of the basic space elements and their shadows, leading to complex compositions by drawing.

Thesis Practice (6 ECTS/semester)

FEM-SZDM01

One part of the Painter's Diploma is the preparation of the thesis and this course helps students to complete this task. During the preparation of the Master's thesis, the student and the teacher will discuss and fix the framework of the diploma curriculum, and in the next semester they are working on the implementation of the final thesis within the thesis writing practice and the diploma curriculum. It is often the case that painters have difficulties to express themselves verbally and through writing. The purpose of the course is to provide graduate painter students with the basic knowledge that will make it easier for them to meet the requirements of a painter's diploma. It happens frequently to 21st century artists to have to express themselves verbally about their work; this is part of the professional life. The course comprises the teaching of terminology, technical vocabulary, and the basics of thesis writing, editing and stylistics, emphasizing the formal requirements of the thesis to the special requirements of the Painter's Diploma.

Diploma plan/Diploma thesis (6 ECTS/semester)

FEM-DIPK01

Diploma thesis course is an essential part of the Painter's MA degree. This course helps students to complete this task. During this module students will work together with the teacher to discuss and agree on the conceptual framework of the diploma package, so that during the Thesis Writing Practice and Diploma Work module of the second semester they can concentrate on the development of the chosen topic. Painters sometimes happen to express themselves more poorly in writing therefore this course aims to provide students with basic writing skills and competencies which enable them to produce original diploma works. Being a professional artist of the new millennium they may need to express themselves in writing or verbally in relation to their works as part of their professional life. Present course teaches terminology, technical vocabulary, basic rules of thesis writing, and the basics of editing and stylistic revision, emphasizing the formal requirements of a thesis in general in relation to the special requirements of the Painter's Diploma.

Colour Theory and Practice (5 ECTS/semester)

FEM-SZIN01-02

The aim of the course is to use colours, the most important expressive tools of painting consciously and innovatively in order to create autonomous contemporary works of art. Beyond the basic terminology of the field, through the theories of universal classic arts and of science history the course will teach their contemporary tendencies. Besides using traditional painting materials and techniques, the course will also put great emphasis on the knowledge and use of recent technical inventions, the electronic imaging and display tools in painting. To do so, the course will introduce students into the most important correlations of the basic terms physics, biology and psychology. With the help of this course we want students, having the necessary knowledge and experience, to create their own world of colours thus helping their improvement in painting.

Digital Practices in Painting (4 ECTS/semester)

FEM-DIFE01-02

This course's aim is to bring closer participants to the last developments in the picture making - in the aspects of electronic and digital technologies. The training is in relationship with painting practice, with connection to the painterly approach of the last decades. D. E. No. 1 is more focusing on single image, while D. E. No. 2 is concentrating on motion picture, or moving images. In both courses practice will be focused on the basic understanding of these methods and also the course contains some software knowledge and skill developments for painters, as well.

Mural Techniques (5 ECTS/semester)

FEM-MURT01-02

The course of Mural Techniques provides an opportunity for painter students to practice the basics of historical wall painting techniques (lime fresco, buon fresco, secco, etc.). In addition, it familiarizes them with the basic principles of other traditional mural techniques (mosaic, sgraffito) and the specific requirements and conditions of its implementation (the design, preparation and execution of murals), as well as its theoretical knowledge about these. It also provides students with the opportunity to acquire new technical and technological procedures (synthetic resins, water glass, silicone resins, other mixtures, etc.) and related theoretical knowledge. The above-mentioned mural genres require a completely different mindset from the painter than is usual in the studio. The students will have the opportunity to realize their own plans and ideas in these mural genres, following the priming-practicing tasks. It's not only broaden their professional experience, but it also adds new ideas and themes to their creative vision through specific questions arising from mural techniques.

Presentation of Work in English (3 ECTS/semester)

DLA-PREI01-08

The course is a presentation exercise in English language for undergraduate students. The course is taught by students of the HUF Doctoral School. The aim of the course is to develop the undergraduate student's professional presentation skills in English, to encourage critical discourse, self-reflexive attitude during group sessions, prepare the student for self-confident communication in the international contemporary art field.

Main focus points:

- Develop professional presentation skills
- exercise self-confidence
- practice self-reflexive attitude
- exercise current discourse in contemporary art

Painting Practice in Art Colony (2 ECTS/semester)

FEM-FEMT01-03

The objective of the Painting practice in art colony course is to let students do their painting practice led by master professors in surroundings different from the studio. In the stimulating surroundings students will collect new motifs, do special visual observations and painting practice in terms of the relations of e.g. light-shadow, nature-man, flora-fauna. Their painting methods will extend, using

different painting techniques spontaneity and instant reflexion will gain ground. Beyond these students can experiment with other artistic genres e.g. land-art, photography, video, performance. Different grade students of the class will work in the colony. The team-building power of being together has a positive effect on students. The art colony also provides an opportunity to create project work.

Trends in Contemporary Themes in Theory and Practice (5 ECTS/semester) FEM-KORT01-10

The course entitled Trends in Contemporary Themes in Theory and Practice introduces Hungarian and universal art history through the main topics of contemporary art, while relating to the students' studio work. It introduces painter trainees into research methodologies that may assist their work. Those enable them to detect their artistic predecessors and study analogies in contemporary art and reflect on a variety of methods. As a result of the joint work of the art historian and the practicing artist, students will be able to recognize and see in context the stylistic features of different art history periods, as well as the different ideals and related painting techniques.

Art Theory Aesthetics (3 ECTS/semester)

KME-EMEL01-06

The aim of the lectures series is to present the current theoretical and philosophical concerns of the contemporary art discourse. The students will accomplish the skills of reading, analysing, complex theoretical texts and making a sound argument in the context of the discourse in contemporary art. The knowledge thus gained will enable them to write proposals and concepts of art projects in an up to date language, and to understand current articles as well as scholarly studies on art. The framework for this course is a close reading and discussion of contemporary art works and the institutional context within which they are presented. The course provides an up to date corpus of texts and art works in different media. The course focuses on a critical reading and interpretation of texts and works and builds on the creative approaches of students with divergent interest. The aim of the lectures is to provide a wide interdisciplinary context that is prevalent in the recent production of art works. These are the following: Cultural Studies (Williams, Bennett, Hal), Cultural Anthropology (Geertz, Clifford, Gell), Postcolonial / Planetary Studies (Appadurai, Spivak, Fisher, Enwezor, Demos, Haraway), Gender Studies (Sinfield, Halberstam, Butler, Pollock), Sociology (Castells, Luhmann, Bourdieu, Foucault), Politology (Mouffe), Media Studies and Visual Culture (Elkins, Mirzoeff, Mitchell), Institutional Critique (Fraser, Alberro, Rogoff), Curatorial and Museum Studies (Obrist, Bennett). The knowledge gained from these disciplines can be flexibly applied in various fields of art, art production, art writing, understanding the concept of major exhibition and the present day art scene. All materials used for the lectures are yearly updated according the major publications and art shows or exhibitions like the Venice Biennale, the Documenta, or museums and Galleries like Tate Modern, Serpentine, Hayward, Pompidou, Ludwig etc.

The thematic terms of the lectures:

1. The changes of the concept of art in history in the light of contemporary art
2. Basic terms of Art Theory and their latest conceptual framework: (taste, autonomy, originality)
3. Museum studies, New Institutionalism, institutional critique, popular culture, media studies, site specific works, urbanism
4. Modern and Post-modern theories
5. Postcolonial / Planetary studies, Cultural identity, gender studies, creative commons, ideology criticism
6. Changing theories of Contemporary art (Foster, Ranciere, Bishop, Mouffe, T J Demos, Nato Thompson)

Art Theory Academic Skills (4 ECTS/semester)

FEM-MINY01-02

The framework for this course is a close reading and discussion of contemporary art works and the institutional context within which they are presented. The aim of the course is to familiarize students with the vocabulary of contemporary art and the theoretical basics of contemporary practices, as well as to enable them to analyse works, and to express their own opinion in writing and in an open discussion. The course provides an up to date corpus of texts and art works in different media, primarily that of the documentary. The course focuses on a critical reading and interpretation of texts and works and builds on the creative approaches of students with divergent interest in order to enable them to write concepts to their works, exhibitions etc. The course builds on the latest publications of art periodical and research papers.

Law and Management Studies (2 ECTS/semester)

KME-JOMI01-02

The course introduces the rights of individuals, their rights and their protection, the establishment and operation of legal persons (foundation, association, non-profit organizations); rules of ownership. Particular attention will be paid to the contract law, general contract law, compensation, and to the negotiation of individual contract types. Regarding the field of corporate law, the major provisions will be described concerning the establishment and operation of sole proprietorships and business associations, covering certain accounting and tax issues as well as the basics of bankruptcy and liquidation proceedings. Based on general legal knowledge, the main topics in the legal regulation of intellectual property are: the notion of authorship, the criteria for copyright works, the origin and the content of the author's legal relationship; the author's rights; property rights of the author, the right of licensing and remuneration; term of protection, contract of use. Within the intellectual property law, students become familiar with the basics of patent and trademark law, after that the main rules of cultural heritage protection will be discussed.

Psychology of Art (2 ECTS/semester)

KME-MÚPS01-02

The course is focusing on the relevant psychological approaches to the arts. The students can get acquainted with the basics of cognitive sciences that explores the cognitive processes dealing with the relationship of the individual to the outer world. The main goal of the course is to study the fundamental mechanism of the perception of the visual world - how all this is determined by its context and culture - to have a better understanding of the nature of different forms of mental representation for the description of the world around us. The lectures offer an insight into the theoretical aspects of psychology and are gradually leading to a closer scrutiny of the determining factors of artistic creation and perception. A preparatory part of the course is a psycho-educational block that leads the students through the concise history of psychology.

Sociology of Art I-II. (2 ECTS/semester)

KME-MŰSZ01-02

Sociology of Art I.

The series of lectures of this course present the fundamentals of sociology focusing in particular on those that are used in art sociology. The main topics are as follows: sociology in general, the individual, the group and the society, societal control of behavior, social roles and identity, socialization and habits, sociology of religion, sociology of knowledge, sociology of science, gender, social structure and mobility, modern and second modern, postmodern and globalization.

Sociology of Art II.

The series of lectures deals with the historical changes in the organisation of art-related practices and activities such as artist roles, the structure of the art world, theory of the 'artistic field', art audience.

Art Institutions, Project Management / The Institutional Frame of Art

(4 ECTS/semester)

KME-MIPM01

The course is addressed to students of fine arts. The course provides the very basics about institutions of contemporary visual art world, in order to facilitate and support emerging artists to communicate, and collaborate with art organizations, and to enable them to comprehensively understand the big picture of the art world, which is a system of relations and transactions. Although it refers to relevant theories of art, current cultural policies, institutional criticism, and management studies; the course focuses on facts and not on fictions and theories. The scope of the course is global in terms of reference, however, special attention will be paid to the conditions of the countries of the post-soc region. All the subject matters will be supported by glossary, bibliography and case studies. The aim is to assist emerging artists to act as full time art professionals within the context of the current political, economical and cultural tendencies.

Main focus points:

- Theories of the institutional frame
- The mission, structure and activity of art institutions
- The economy of arts Cultural policy
- Museums and public collections
- The art market: galleries, fairs and auctions
- Private collections
- The position of artist within the frame – from emerging to established
- Current cultural policies of the post-socialism (former Eastern-bloc region)
- Current institutional and curatorial positions of the post-socialism (former Eastern-bloc region)
- Current discourse on the history of art within the post-socialism (former Eastern-bloc region)

Contemporary Art in Society Workshop (5 ECTS/semester)

FEM-KOWO01

The objective of the Contemporary Workshop is to show the practice of professional creative work and to introduce the tendencies of national and international fine arts. Students will get acquainted with phenomena of comprehensive art, they can integrate the working and technical methods of contemporary artists present in artistic public life. The course will also provide the opportunity to learn modern wallpainting techniques. Students will find out about national and international institutions of fine arts and their operation. Due to the experience of the lecturers students will learn about sovereign creative behaviour, the practice of creating large works of art, artistic career, cultural management. During the workshop students can integrate their knowledge of art pedagogy and teaching methodology.

Work Safety Regulations (0 ECTS/semester)

MÚT-MUTV01

This is an online form of education. The students are guided through an interactive digital textbook covering the essential work safety regulations of the university work places. At the end of the learning process an online test is to be completed successfully so that the student get passed.

SUBJECT LIST – HUFA (Budapest)

Sculpture

PRACTICE BASED, THEORETICAL, HISTORICAL, TECHNICAL ASPECTS

- Sculpture Studio Practice
- Sculpture, establishing the diploma work
- Creating the sculpture diplomawork
- Drawing (sculpture specific)
- Sculpture connecting to built space
- Artistic Descriptive Geometry
- The technics of sculpture / Plaster moulding
- The technics of sculpture / Bronze moulding
- The technics of sculpture / Carwing wood and stone
- The technics of sculpture / Welding
- The art of plaque making
- Digital Excersises for sculptors
- Introduction to 3D animation for sculptors
- Theoretical research for the sculptor thesis
- Professional presentation in English
- Sculpture Practice in Art Colony

ART HISTORY

- Trends in Contemporary Themes in Theory and Practice
- Sculpture - Landscape – Architecture
- Hungarian Sculpture in the 20th century
- International History of Sculpture in the 20th century

AESTHETICS, ART THEORY (CONNECTED ARTFORMS)

- Aesthetics and Art Theory
- Artistic Anatomy, Spacial Analysis
- The Autonomous Artwork and Contemporary Tendencies in Spatial Art

SOCIAL SCIENCES AND HUMANITIES

- Art Sociology
- Art Phylosophy
- Philosophical situations in art
- Law and Managment studies
- History of Philosophy
- Work Safety Regulations

SUBJECT DESCRIPTIONS – HUFA (Budapest)

Sculpture

Sculpture Studio Practice (9 ECTS/semester)

SZM-SZOG01-07

This is the main basis of the studio practice. Its purpose is providing circumstances for evolving multiple educated, autonomous creative persons with individual sculptural perspective. Furthermore, the farther aim is helping the students to become the active part the local and global culture after graduation. The methodology is based on the personal contact of professor and student, personalized syllabus and consultations. The teaching and the independent student initiatives are always situational, based on their specific alignments – each professor teaches by his own artistic personality, view and concept of sculpture. The basic syllabus wishes to make the students acquire the lessons of the main directions of classical and contemporary sculpture in creative situations, focusing on the continuation between tradition and modernity. The subject, parallel encourages the individual ideas and conceptions, calls for developing the knowledge about the sculptural aspect, making shapes, knowing the materials, techniques and media. Scheduling (broadly): the first year is for the basic training where the main goal is to give them the essential technical knowledge to be able making shapes, creating space. The students' skills are developed through compulsory tasks, like head and nude studies (both in drawing and modelling), and mandatory workshop practices. This basic training includes thematic tasks also, where they are initiated to the main aspects of contemporary sculptural trends. After the end of the second semester the sculptor students are be able to choose free their future professor from the different classes. From the 2nd year, it's divided to different classes under the different professors. There are some obligatory tasks like modelling after life in real size, nudes and portraits, etc, but the different profiles of the classes are diverse. Basically during the 3rd year the students chose topics individually and develop their own plastic language, then at the 4th year they focus on placing their works into a wider context. The last year is about the diploma: from the plan till the realization of the diplomawork and writing the thesis with continuous personal consultations.

Sculpture, establishing the diploma work (9 ECTS/semester)

SZM-SZDA01

The indirect goal of the subject "Sculpture, foundation of diploma thesis" is to develop an autonomous creative individual with versatile training and an individual sculptural approach. Its direct purpose is to prepare the thesis. Its methodology is based on the personal relationship between master and student, on personalized courses and consultations, and on the situation-dependent and particularly unique coordination of didactics and independent student initiatives. Keeping in mind the continuity between tradition and modernity, the course aims to give insight into the principles and outcomes of the main directions of classical and contemporary sculpture in a creative situation. At the same time as encouraging individual problem-solving, the course also encourages the joint development of the sculptural approach and form creation, as well as the knowledge of sculptural materials, techniques and media.

Creating the sculpture diploma work (9 ECTS/semester)

SZM-SZDK01-02

The indirect goal of the subject "Sculpture, preparation of a diploma thesis" is to develop an autonomous creative individual with versatile training and an individual sculptural approach. Its immediate purpose is to prepare and implement the plan of the diploma thesis. Its methodology is based on the personal relationship between master and student, on personalized courses and consultations, and on the situation-dependent and particularly unique coordination of didactics and independent student initiatives. Keeping in mind the continuity between tradition, modernity and contemporary tendencies, the course aims to clarify the fundamental principles of the main directions of classical and contemporary sculpture in a creative situation. At the same time as encouraging individual problem-solving, the course also encourages the joint development of the sculptural approach and form formation, as well as the knowledge of sculptural materials, techniques and media.

Sculptural Life Drawing (2 ECTS/semester)

SZM-SZBR01-08

Drawing is the most obvious and most direct tool and medium of the visual thinking. This subject wishes to provide possibility to draw regularly, systematically above the basic drawing and anatomy lessons outside the department. The attended students have different professional skills, these drawing classes provide chances for catching up. The equipment and possibilities of the Sculpture department give space (and models) working on special drawing tasks from sculptural aspect, with different compositions (mostly nude and portrait) and drawing problems week-by-week.

Sculpture Connecting to Built Space (3 ECTS/semester)

SZM-SZÉT01-02

The aim of the subject is to prepare students for creating public sculptures in built spaces. At the first half of the course we study the connections of sculpture and architecture: the sculptural world of the contemporary architecture, sculptures placed in urban spaces, the space claim of a sculpture. Then the students during a practical project get to know the aspects of making a design documentation and the basic criterion of the judgment of a public sculpture competition. Tasks: design and create a sculpture for a given building or public space by a mock-up or statuette, and a specific design documentation with budget calculation and plan documentation of the emplacement; and present it. The Sculpture Department organizes an exhibition by the students' works in its showing room, called Parthenon-friese Hall in every year.

Artistic (Descriptive) Geometry (3 ECTS/semester)

MAT-MŰGE01-02

The first half of the course there are presentations about the historical and cultural-historical features of the subject. Subsequently the practical part: through different tasks the focus is on the acquisition of the basic understanding of constructed systems, primarily plane-based spatial examples. Getting to know how these systems can be mapped: I. Mapping the relations of plane – line, plane – plane, object – plane II. After getting to know the basic 90° projecting system, practicing the spatial drawing

in perspective III. Basic principles of solids of revolution, intersections of basic spatial elements IV. Analysis of the plane intersection of solids, connections of solids.

The Technics of Sculpture / Plaster moulding (4 ECTS/semester)

SZM-GIPS01

The Sculpture Department has four workshop spaces specialized onto plaster moulding, bronze moulding, stone- and woodcarving and metal works. The students get guided education through 1 semester per each workshop to get to know the basis of the different sculptural techniques, then they can work in these studios connecting to their own personal work, with the help of the workshop leaders. Now these studio practices are under reorganization, so some changes can happen in the near future. Plaster moulding: This subject gets the students acquainted with the different processes of moulding plaque casts, portraits and bigger figures, stuccos and plaster profiles, and also they can learn how to make silicone cast. The course gives possibility to get to know ceramic techniques, like creating terracotta, fireclay or paraganite forms by compression, moulding, or building up cellular forms, etc. The students can experience the possibilities of the water-based acryl resin and the technique of fusing glass.

The Technics of Sculpture / Bronze moulding (4 ECTS/semester)

SZM-BRON01

This subject is about the different techniques of bronze moulding and gives chance to use it in practice. The workshop place is primarily specialized on wax loss bronze moulding, but the students can get to know creating plaque by casting in sand too. With trying out waxes with different melting points, the students can create individual statuettes. During the process of bronze moulding, students gain insight into forming with chamotte plaster, melting and moulding the bronze, chiselling and patination. The evaluation of the course is based on creating and representing one individual statuette or plaque.

The Technics of Sculpture / Wood and stone carving (4 ECTS/semester)

SZM-KÖFA01

Stone- and woodcarving: The carving is one of the most elemental method of creating shape and space. By removing the redundant parts of the given block, we can reach the requested result, in opposite of the modelling, which is the method of addition. It is essential to experience it by every student, even though he concludes at the end of the course that this kind of sculptural thinking is not his own. Primarily this course teaches working with hand tools, then hand machines and pneumatic carving tools. The students get knowledge about the different materials of stone and wood. During the course, the students can realize their own sculptural ideas and concepts with personal help and consultations.

The Technics of Sculpture / Welding (4 ECTS/semester)

SZM-HEGE01

Welding: The basic knowledge of metal working and welding. The properties, processing, soldering, welding of the often-used metals in sculpture (iron, aluminium, lead, copper, bronze) and the use of the necessary tools.

The Art of Plaque Making (4 ECTS/semester)

SZM-ÉRMÉ01-02

The aim of the course is to acquaint students with the history and trends of commemorative medallions, plaques, and commemorative coins, guiding them through the entire process of theme selection, design, moulding, engraving, production, and sales.

Tool: By choosing one of the 3 topics given at the beginning of the course, designing, and making a plaster cast of one side of the medal. The most beautiful work of the course will be awarded: the goldsmith master, Géza Szabó is going to create a the most beautiful work in the form of a minted medal based on the cooperation agreement with the university.

Syllabus:

1. Definition and characteristic features of the medal. Its historical development. Ancient coins and their preparation techniques. Definition of coin, medallion, plaque.
2. The development of medallic art. The effect of the works of Antonio Pisano, Cellini on the later ages. The place and role of numismatics as science. Archaeology, art history, other fields of studies. Descriptive numismatics and history of the money.
3. Visiting the Coin Collection of the Hungarian National Museum. Lecture on the history of the collection, the role of the coin collection, the research opportunities. Studying the numismatical periods. Studying objects, e.g. portrait depiction, text positions, motives at the edge, etc.
4. Techniques of minting. How is the contemporary coin minted? The development of the technique.
5. Moulded plaques. Their classification, styles. Their history in Hungary. FIDEM, presentation of the Coin Biennial in Sopron – participants, works, opportunities.
6. Visiting the Coin Collection of the National Bank of Hungary. Acquainting with the circulated coins, the circumstances of their issue, their technical parameters, designing money – studying drawings and plaster casts.
7. Consultation about the chosen topic. Collecting topics. Presentation of the ideas.
8. Visiting the goldsmith master, Szabó Géza's workshop. Acquainting with the process of creating and producing. Plaster casts, stamps, production.
9. Consultation: coin designs.
10. Tradition of the Hungarian medal art. The roots of numismatics. Mint chamber of Saint Stephen, House of Árpád coin issues. Patrona Hungariae and coat of arms motives. Minting in Transylvania. Ferenc Rákóczi II's minting. Introduction to heraldry. The birth of the Modern Hungarian medal art. István Ferenczy, Antal Loránfi, Fülöp Beck Ö., Ede Telcs, Lajos Berán, József Reményi. 11. Hungarian medal art from 1945 until today. Béni Ferenczi, Miklós Borsos, etc.

Digital Exercises for Sculptors (3 ECTS/semester)

FEM-DISZ01-02

1st Semester

Computer and software framework. Word processing. Image processing. Desktop publishing. From the real image to the digital film. Applying digitalizing, film editing and After Effects program. Digitalization of sound and applying audio processing software. Offline and online presentation opportunities.

2nd Semester

Audio editing practices. Cinematographic practices. Sculpture and film. Digital and after effect practices. Animation experiments. Creating complex audio-visual artworks in the name of sculpture. Presenting the digital and audio-visual material.

Introduction to 3D animation for sculptors (3 ECTS/semester)

SZM-3DAN01-02

Modelling regular and irregular shapes with Leonar3Do, lightning and animation practices. Till the end of the first semester, the students have to be able applying the basic digital modelling processes by using Mudbox and 3DMax. They need to know the different fields of file formats, the difference between them, and the processes of saving and converting the different works. At the second semester we learn how to create different forms based on individual concepts, and till the end of the year they have to be able to create a smooth, rhythmic, few-seconds-long own animation and know how to save it in the adequate format.

Theoretical Research for Sculpture Diploma Thesis (6 ECTS/semester)

SZM-EKUT01-02

The aim of the course is to help researches based on the choice of an individual topic to write professionally a high-quality thesis.

Presentation of Work in English (3 ECTS/semester)

DLA-PREI01-02

The course is a presentation exercise in English language for undergraduate students. The course is taught by students of the HUF Doctoral School. The aim of the course is to develop the undergraduate student's professional presentation skills in English, to encourage critical discourse, self-reflexive attitude during group sessions, prepare the student for self-confident communication in the international contemporary art field.

Main focus points:

- Develop professional presentation skills
- exercise self-confident communication
- practice self-reflexive attitude
- exercise current discourse in contemporary art

Sculpture Practice in Art Colony (2 ECTS/semester)

SZM-SZMT01-04

The objective of the Sculpture practice in art colony course is to let students do their painting practice led by master professors in surroundings different from the studio. In the stimulating surroundings students will collect new motifs, do special visual observations and sculpture practice in terms of the relations of e.g. light-shadow, nature-man, flora-fauna. Their sculpture methods will extend, using different sculpting techniques spontaneity and instant reflexion will gain ground. Beyond all these, students can experiment with other artistic genres e.g. land-art, photography, video, performance. Different grade students of the class will work in the colony. The team-building power of being together has a positive effect on students. The art colony also provides an opportunity to create project work.

Trends in Contemporary Themes in Theory and Practice (5 ECTS/semester)

MŰT-MŰVK01-10

The course entitled Trends in Contemporary Themes in Theory and Practice introduces Hungarian and universal art history through the main topics of contemporary art, while relating to the students' studio work. It introduces painter trainees into research methodologies that may assist their work. Those enable them to detect their artistic predecessors and study analogies in contemporary art and reflect on a variety of methods. As a result of the joint work of the art historian and the practicing artist, students will be able to recognize and see in context the stylistic features of different art history periods, as well as the different ideals and related painting techniques.

Sculpture-Landscape-Architecture (3 ECTS/semester)

SZM-SZTÉ01-02

The landscape is a hybrid organism created from the relationship between man and nature, which is in constant transformation. Man leaves marks, and nature also leaves marks. The landscape is the sum of these signs, a plastic system that can be read, written and shaped. The course deals with different forms of creative behavior and the ethical aspects of art in different landscape contexts. Through concrete works and projects, the subject deals with the interpretation of the meanings of the landscape and the possibilities of shaping it, the properties of the landscape as an artistic medium, and the biggest ecological challenges of our era. It examines the current trends in landscape, park and public space architecture through concrete works. Its purpose is to help establish a dialogue between disciplines and establish possible professional relationships in the future.

Hungarian Sculpture in the 20th Century (4 ECTS/semester)

SZM-MSZO01-02

The course discusses the local history of the genre from the end of the 19th century, from the establishment of the master school of sculpture to the middle of the 20th century, and from the middle of the 20th century to the end of the century; it focuses on the most important masters of Hungarian sculpture, but also touches on the general modern trends that had a decisive influence on the development of universal sculpture.

International Sculpture in the 20th Century (3 ECTS/semester)

MÚT-ESZO01-02

The course discusses the global history of the genre from the end of the 19th century to the end of the 20th century; it focuses on the most important masters of the international scene of sculpture, but also touches on the general modern trends that had a decisive influence on the development of universal sculpture.

Aesthetics (3 ECTS/semester)

KME-EMEL01-02

The aim of the lectures series is to present the current theoretical and philosophical concerns of the contemporary art discourse. The students will accomplish the skills of reading, analysing, complex theoretical texts and making a sound argument in the context of the discourse in contemporary art. The knowledge thus gained will enable them to write proposals and concepts of art projects in an up to date language, and to understand current articles as well as scholarly studies on art. The framework for this course is a close reading and discussion of contemporary art works and the institutional context within which they are presented. The course provides an up to date corpus of texts and art works in different media. The course focuses on a critical reading and interpretation of texts and works and builds on the creative approaches of students with divergent interest. The aim of the lectures is to provide a wide interdisciplinary context that is prevalent in the recent production of art works. These are the following: Cultural Studies (Williams, Bennett, Hal), Cultural Anthropology (Geertz, Clifford, Gell), Postcolonial / Planetary Studies (Appadurai, Spivak, Fisher, Enwezor, Demos, Haraway), Gender Studies (Sinfield, Halberstam, Butler, Pollock), Sociology (Castells, Luhmann, Bourdieu, Foucault), Politology (Mouffe), Media Studies and Visual Culture (Elkins, Mirzoeff, Mitchell), Institutional Critique (Fraser, Alberro, Rogoff), Curatorial and Museum Studies (Obirst, Bennett). The knowledge gained from these disciplines can be flexibly applied in various fields of art, art production, art writing, understanding the concept of major exhibition and the present day art scene. All materials used for the lectures are yearly updated according the major publications and art shows or exhibitions like the Venice Biennale, the Documenta, or museums and Galleries like Tate Modern, Serpentine, Hayward, Pompidou, Ludwig etc.

The thematic terms of the lectures:

1. The changes of the concept of art in history in the light of contemporary art
2. Basic terms of Art Theory and their latest conceptual framework: (taste, autonomy, originality)
3. Museum studies, New Institutionalism, institutional critique, popular culture, media studies, site specific works, urbanism
4. Modern and Post-modern theories
5. Postcolonial / Planetary studies, Cultural identity, gender studies, creative commons, ideology criticism
6. Changing theories of Contemporary art (Foster, Ranciere, Bishop, Mouffe, T J Demos, Nato Thompson)

Artistic Anatomy (5 ECTS/semester)

MAT-ANAT01-04 MAT-ANATSZ

Within the framework of the subject we learn the structure of the human body from the aspect of bones, muscles, form and expressiveness and process the drawing issues of space and space depiction. We develop a transparent body image to enhance the awareness of space vision, mass

and plasticity. This improves the ability of analyzing and synthesizing to help awareness of depiction. All these enhance the fluency and the information richness of drawing communication. During osteology studies we learn the bone structure of the human body in detail. The form, function and connection of the bones. During the semester we prepare study drawings of all elements of the complete skeleton from as many aspects as possible. The presentation of the musculoskeletal system through a sequence of lectures and the processing of these through drawings at the same time. Interpretation of the basic space elements and their shadows, leading to complex compositions by drawing.

The Autonomous Artwork and the Contemporary Space Concept

(2 ECTS/semester)

SZM-AMÚT01-02

The aim of the course is to get the students acquainted with the 20th century changes in spatial perception and their cultural-historical connections within the framework of solving theoretical and practical tasks. The goals of the course also include the involvement of real creative situations, such as project work for a competition or the creation of joint works for a group exhibition. The focus of the course is on the interpretation of the social and artistic processes which, as a result of the artistic manifestations created in the 60s, such as Land Art, Minimal Art, Process Art, Arte Povera, Installation Art, environmental and virtual works, that began questioning the autonomous position of the artefact. During the course, the investigations cover the relational systems of the art object, such as its connections with space, time, the exhibition place and the institutional system of art.

Sociology of Art (2 ECTS/semester)

KME-MŰSZ01-02

Sociology of Art I.

The series of lectures of this course present the fundamentals of sociology focusing in particular on those that are used in art sociology. The main topics are as follows: sociology in general, the individual, the group and the society, societal control of behaviour, social roles and identity, socialisation and habits, sociology of religion, sociology of knowledge, sociology of science, gender, social structure and mobility, modern and second modern, postmodern and globalisation.

Sociology of Art II.

The series of lectures deals with the historical changes in the organisation of art-related practices and activities such as artist roles, the structure of the art world, theory of the 'artistic field', art audience.

Psychology of Art

(2 ECTS/semester)

KME-MŰPS01-02

The course is focusing on the relevant psychological approaches to the arts. The students can get acquainted with the basics of cognitive sciences that explores the cognitive processes dealing with the relationship of the individual to the outer world. The main goal of the course is to study the fundamental mechanism of the perception of the visual world - how all this is determined by its

context and culture - to have a better understanding of the nature of different forms of mental representation for the description of the world around us. The lectures offer an insight into the theoretical aspects of psychology and are gradually leading to a closer scrutiny of the determining factors of artistic creation and perception. A preparatory part of the course is a psycho-educational block that leads the students through the concise history of psychology.

Philosophical Situations in Art (2 ECTS/semester)

MTN-FILA01

An essential part of sculpture training is the presentation of the philosophical and theoretical background in the training, which serves as the basis of artistic activity. The course gives an insight into the thoughts expressed in philosophy about space, time, form, image, image creation in different eras and nowadays.

Law and Management Studies (2 ECTS/semester)

KME-JOMI01

The course introduces the rights of individuals, their rights and their protection, the establishment and operation of legal persons (foundation, association, non-profit organizations); rules of ownership. Particular attention will be paid to the contract law, general contract law, compensation, and to the negotiation of individual contract types. Regarding the field of corporate law, the major provisions will be described concerning the establishment and operation of sole proprietorships and business associations, covering certain accounting and tax issues as well as the basics of bankruptcy and liquidation proceedings. Based on general legal knowledge, the main topics in the legal regulation of intellectual property are: the notion of authorship, the criteria for copyright works, the origin and the content of the author's legal relationship; the author's rights; property rights of the author, the right of licensing and remuneration; term of protection, contract of use. Within the intellectual property law, students become familiar with the basics of patent and trademark law, after that the main rules of cultural heritage protection will be discussed.

History of Philosophy (4 ECTS/semester)

SZM-FILO01

One of the pillars of European culture is the Greek heritage, the defining elements of which are the icon and the logos; visuality and conceptuality, i.e. art and philosophy. Issues of the aesthetics and art theory can be discussed only from the perspective of a basic education in philosophy and the history of philosophy. The course aims to provide a chronological overview of European philosophy about the main tendencies of thinking and the work of outstanding philosophers.

Work Safety Regulations (0 ECTS/semester)

MÚT-MUTV01

This is an online form of education. The students are guided through an interactive digital textbook covering the essential work safety regulations of the university work places. At the end of the learning process an online test is to be completed successfully so that the student get passed.

SUBJECT LIST – HUFA (Budapest)

Graphic Art / Printmaking

PRACTICE BASED, THEORETICAL, HISTORICAL, TECHNICAL ASPECTS

- Printmaking Studio and Workshop practice
- Printmaking Material and Technology
- Image and Copy – Practical Applications of Graphic Media
- Hungarian and International History of Graphic Art
- Classical Photographic Techniques
- Imaging in Virtual Space
- Diploma Thesis Preparation
- Diploma Preparation, Consultation
- Contemporary Graphic Art
- Artist Colony Practices
- Diploma Preparation, Art Colony Practice

ARTISTIC ANATOMY

- Artistic Anatomy and Geometry (lecture+practical work)

ART HISTORY (including classical and modern art, contemporary art, history of architecture)

- History of Art from Cultural & Historical perspective
- Hungarian Art in the 20th century
- History of Architecture

SOCIAL SCIENCES AND HUMANITIES

- Work Safety Regulations
- Art Institutions, Project Management
- Law and Management studies
- Psychology of Art
- Sociology of Art
- Contemporary Hungarian Literature
- Contemporary Art

SUBJECT DESCRIPTIONS – HUFA (Budapest)

Graphic Art / Printmaking

Printmaking Studio and Workshop Practice (9 ECTS/semester)

GRM-KGMÚ01-07

This subject provides supportive framework for in-depth work in the field of printmaking specialisation. The graduating students must present their results, professional experiences and knowledge of the study and creative work which they carried out during the previous eight semesters through the completed complex diploma thesis. The completed work can be a graphic series based on various genre variations, unique graphics and drawings, book illustrations, art books, illustration series, graphic installations, etc. The preparation of the dissertation is overseen by a supervisor and it could be assisted by an invited consultant too. This subject is a creative research work which is guided and supported by personal consultations.

Printmaking Material and Technology (4 ECTS/semester)

GRM-KATI01-04

Over the 1+1 semester study period, the course program covers four main technical fields: “Linocut and Relief Printing”, “Etching and Intaglio”, “Lithography” and “Serigraphy”. In the first semester the four modules provide you with basic practical knowledge and understanding which you will require for your future artistic practice. Each technique relies on different forms of learning and practicing. The second semester provides you with advanced in-depth practical knowledge on your main focused technique. Since this semester is an additional one, it allows students to improve the technical skills along a variable, but more consistent direction based on the needs of the participants.

Image and Copy – practical applications of Graphic Media (5 ECTS/semester)

GRM-KGAM01-02

The course aims to develop strong independent points of view and a mature grasp of the range of critical debate surrounding contemporary art, furthermore experiment with new forms of printmaking (application of experimental techniques, special materials, tools) based on the issued task during the current semester. A tutor monitors progress sets targets and directs their studies. In addition to the official consultations, the students may request technical assistance based on the completion of the tasks. This requires an additional appointment with the instructor. Alongside this, workshops and projects designed to introduce a range of techniques and approaches are offered throughout the semester. Students develop their studio work in discussion with the tutors. Students attend taught practical classes in printmaking. We highly encourage the experimentation. Recommended literature is always determined by the current topic.

History of Hungarian and International Graphic Art (3 ECTS/semester)

MŰT-EMGT01-06

The aim of the course is to present the most outstanding artists and their artworks that represent the technical changes that are characteristic of the given periods. Beyond the direct artistic relevances of graphic art as an art form the course touches on the historical and communicative aspects of the multiplied image (e.g. caricature, popular prints) and the connection of the pictorial representation with ideology, power and authority.

Classical Photographic Techniques (4 ECTS/semester)

GRM-KLFÉ01-04

The aim of the course is to transfer the knowledge of classical photographic procedures by the help of theoretical and practical examples. In the practical part of the lesson the topics of personal plans are discussed based on which digital and analogue film recordings are made. The aim of the course is to provide students with up-to-date knowledge of tools and materials, which they will be able to incorporate into their creative methodology. Through practise, they gain proficiency in the application of classical photographic procedures. Techniques: cyanotype and sepia procedure, Practice of silver and iron-based procedures. salt paper, Van Dyke braun, making prints, using photo emulsion on different surfaces. Preparations for gelatine-based procedures. Preparation of albumin and anthracotypia, pigment transfers, oil pressure. At the end of the course students must prepare for an exam paper consisting of 4-5 images with the chosen technique.

Imaging in Virtual Space (3 ECTS/semester)

GRM-KKÉV01-04

During the course, our students will capitalize on and expand their knowledge gained through learning about traditional branches of art (as well as analogue imaging techniques, drawing, printmaking), taking advantage of and researching the creative potential of the digital medium. Building on previous drawing and printmaking studies, they try to expand their creations in 3D space and time. The aim of the course is to provide detailed knowledge for the creation of artistic, autonomous graphics and experimental moving works that can be created in virtual space. In addition to these, relying on the design possibilities of virtual space, they acquire the knowledge necessary for 3D printing of individual artworks. 02 semester: Learning modelling technics (part 2): Using Duplicate Special, instancing and rotate options for creating a rotational symmetry object (ex.: plastic mineral water bottle). Using duplicate special for creating a wheel. Using of lattice and nonlinear bend deformers to make the other part of the mineral water bottle. Polygon Texturing. Introduction of UV Texture Editor. Understanding the role of UV coordinates in texture mapping. Painting colour map in Photoshop and assigning materials to the surfaces. Using colour, normal and other maps. Introduction of the UV mapping methods, unfolding, moving UV texture coordinates, editing UV Shells. UV Texture Editor, Polygon menu. Polygon texturing. Practicing: Unfolding of the „UV Dolphin” and painting its colour texture map in Photoshop. Introduction of Mudbox texturing features, creating normal and bump map, as a „pseudo” geometry. Texture from geometry; high poly source and low poly target meshes. Photoshop-Mudbox-Maya workflow. Displacement overview: geometry from textures. 04 semester: UI elements and definitions to learn about the semester: Hypershade, Texturing, and Lights. Material types, and their settings. Colour map, bump map, diffuse map and other “maps”. Basics of animation. Use of animation tools and, the graph editor; rendering and editing a short experimental animations. Joint application of digital and digitized drawings, traditional graphic techniques in the creative process. Tasks: 02 semester - Making of a virtual sculpture as a paraphrase of Claes Oldenburg and

Coosje van Bruggen and placing the rendered image to an existing urban environment. (Modelling, illuminating, shading, and compositing.) 04 semester - "Texture time" very short animation film, based the students graphic artwork.

Diploma Thesis Preparation (7 ECTS/semester)

GRM-DKÉK01-02

One part of the Graphics Art Diploma is the preparation of the thesis and this course helps students to complete this task. During the preparation of the Master's thesis, the student and the tutor will discuss and fix the framework of the diploma curriculum, and in the next semester they are working on the implementation of the final thesis within the thesis writing practice and the diploma curriculum. The purpose of the course is to provide graduate students with the basic knowledge that will make it easier for them to meet the requirements of a graphics diploma. The course comprises the teaching of terminology, technical vocabulary, and the basics of thesis writing, editing and stylistics, emphasizing the formal requirements of the thesis to the special requirements of the Graphics Art Diploma.

Diploma Preparation Consultation (7 ECTS/semester)

GRM-DKÉK01-02

The indirect goal of the subject "Diploma Preparation Consultation" is to develop an autonomous creative individual with versatile training and an individual approach in graphic art. Its direct purpose is to prepare the thesis. Its methodology is based on the personal relationship between master and student, on personalized courses and consultations, and on the situation-dependent and particularly unique coordination of didactics and independent student initiatives. Keeping in mind the continuity between tradition, the modernity and contemporary tendencies, the course aims to give insight into the main directions of classical and contemporary graphic art in a creative situation. At the same time as encouraging individual problem-solving, the course also encourages the joint development of the artistic approach in image-making, as well as the knowledge of materials, techniques and media.

Contemporary Graphic Art (3 ECTS/semester)

MŰT-EMGT01-06

The main tasks of this class are analysing the graphic works of contemporary Hungarian and foreign artists and describing their embeddedness in the art history. Furthermore, exploring their intellectual, cultural and cultural history backgrounds, and finding connections with up to date "trends" and contemporary creative processes. One of our important goal is that students will be able to use the acquired knowledge in their own studio and artistic practise; therefore, presentations focus primarily on the description of traditional as well as non-traditional canonical methods, concepts, techniques, and uses of materials. We examine the boundaries of the graphics genre, its multimedia appearances, experimental genres, including computer-based and online applications, the relationship between artistic graphics and animation, and the characteristics of graphic installations as well. We pay attention to the exhibitions of museums and galleries, as well as to the graphic works displayed in public spaces outside the exhibition spaces.

Artist Colony Practices (2 ECTS/semester)

GRM-GRMT01-03

The objective of the art colony course is a good opportunity for the students to do intensive artistic work and research led by master professors in surroundings different from the studio. Currently, its length is two weeks and it is organized before the beginning of the first semester. Students spend the first week in Tihany which is an external creative colony of the University. The main activities are collecting and compositional processing of motifs, getting to know the cultural heritage and natural environment of the given place, performing graphic and painting exercises. Their graphics methods will extend, using different techniques spontaneity and instant reflexion will gain ground. In the artist colony, different grade students of the class work together. An important advantage of the artists' colony is that it not only provides an opportunity to create project works, but also to implement shorter and longer-term group work. The team-building power of being together has a positive effect on students. The III. grade students create a common graphic folder in which the art colony's experience-based group work is collected alongside the individual creative achievements.

Diploma Preparation Art Colony Practice (2 ECTS/semester)

GRM-GRDT01

This subject provides supportive framework for in-depth work in the field of printmaking specialisation. The graduating students must present their results, professional experiences and knowledge of the study and creative work which they carried out during the previous eight semesters through the completed complex diploma thesis. This subject is a creative research work which is guided and supported by personal consultations. The Diploma preparation art colony practice helps students to spend a more focused period preparing their diploma works.

Artistic Anatomy (5 ECTS/semester)

MAT-ANAT01-04 MAT-ANATSZ

Within the framework of the subject we learn the structure of the human body from the aspect of bones, muscles, form and expressiveness and process the drawing issues of space and space depiction. We develop a transparent body image to enhance the awareness of space vision, mass and plasticity. This improves the ability of analyzing and synthesizing to help awareness of depiction. All these enhance the fluency and the information richness of drawing communication. During osteology studies we learn the bone structure of the human body in detail. The form, function and connection of the bones. During the semester we prepare study drawings of all elements of the complete skeleton from as many aspects as possible. The presentation of the musculoskeletal system through a sequence of lectures and the processing of these through drawings at the same time. Interpretation of the basic space elements and their shadows, leading to complex compositions by drawing.

History of Art from Cultural & Historical Perspective (3 ECTS/semester)

MŰT-MŰVK01-10

The history of the art world and the contextual aspects of a given period's cultural links and relevances are discussed during the 10 semester long series of lectures spanning from the

prehistorical times to the movements of the 20th century. The historical study art periods, movements, major artists and their artworks allows examination of the past for the purposes of understanding the present and contemplating a course of action for the future. The chapters discussed are as follows: Prehistoric Art (Paleolithic and Neolithic period from 500.000 BC), Mesopotamia -Ancient Near East (3500 BC– 636 BC) Egyptian Art (3500

BC – 30 BC), Ancient Greece (3000 BC – 1200 BC), Greek and Hellenistic (900 BC – 30 BC), Etruscan (700 BC – 509 BC), Roman (735 BC - 337 AD), Late Antiquity/Early Christian (192 – 526 AD) , Byzantine and (324 AD - 1453 AD), Islamic (622 - 1924), Early Medieval (410 -1024), Romanesque (950 -1100), Gothic (1140 -1300), Late Medieval/Late Gothic/ProtoRenaissance (1200 - 1400), Early Italian Renaissance (1400s), High Italian & Venetian

Renaissance (1500s), Early Northern Renaissance (1400s), Northern Renaissance (1430–1550), Mannerism (1527–1580), Italian Baroque (1600–1750), Dutch Baroque (1600s), Rococo (1700s), Neoclassical (1750–1850), Romanticism (1780–1850), Realism (1848–1900), Impressionism (1865–1885), Arts & Crafts, Art Nouveau (1900), Post-Impressionism (1885–1910), Fauvism and Expressionism (1900–1935), Cubism, Futurism, Suprematism, Art Deco, De Stijl (1905–1920), Bauhaus (1919-1933), Dada and Surrealism (1917–1950), Abstract Expressionism (1940s–1950s) and Pop Art (1960s), Postmodernism and Deconstructivism (1970–)

Hungarian Art in the 20th century (3 ECTS/semester)

MŰT-20MA01-02

The course is giving an insight into the history of art movements on the art scene in Hungary during the 20th century by the analysis of major artists and their artwork.

History of Architecture (3 ECTS/semester)

MŰT-ÉPIT01-02

The course is giving a complete overview of the history of architecture spanning from the prehistoric times to the contemporary tendencies.

Work Safety Regulations (0 ECTS/semester)

MŰT-MUTV01

This is an online form of education. The students are guided through an interactive digital textbook covering the essential work safety regulations of the university work places. At the end of the learning process an online test is to be completed successfully so that the student get passed.

Art Institutions, Project Management/The Institutional Frame of Art

(4 ECTS/semester)

KME-MIPM01

The course is addressed to students of fine arts. The course provides the very basics about institutions of contemporary visual art world, in order to facilitate and support emerging artists to communicate, and collaborate with art organizations, and to enable them to comprehensively understand the big picture of the art world, which is a system of relations and transactions. Although it refers to relevant theories of art, current cultural policies, institutional criticism, and management studies; the course focuses on facts and not on fictions and theories. The scope of the course is global in terms of reference, however, special attention will be paid to the conditions of the countries of the post-soc region. All the subject matters will be supported by glossary, bibliography and case studies. The aim is to assist emerging artists to act as full time art professionals within the context of the current political, economical and cultural tendencies.

Main focus points:

- Theories of the institutional frame
- The mission, structure and activity of art institutions
- The economy of arts Cultural policy
- Museums and public collections

- The art market: galleries, fairs and auctions
- Private collections
- The position of artist within the frame – from emerging to established
- Current cultural policies of the post-socialism (former Eastern-bloc region)
- Current institutional and curatorial positions of the post-socialism (former Eastern-bloc region)
- Current discourse on the history of art within the post-socialism (former Eastern-bloc region)

Law and Management Studies (2 ECTS/semester)

KME-JOMI01-02

The course introduces the rights of individuals, their rights and their protection, the establishment and operation of legal persons (foundation, association, non-profit organizations); rules of ownership. Particular attention will be paid to the contract law, general contract law, compensation, and to the negotiation of individual contract types. Regarding the field of corporate law, the major provisions will be described concerning the establishment and operation of sole proprietorships and business associations, covering certain accounting and tax issues as well as the basics of bankruptcy and liquidation proceedings. Based on general legal knowledge, the main topics in the legal regulation of intellectual property are: the notion of authorship, the criteria for copyright works, the origin and the content of the author's legal relationship; the author's rights; property rights of the author, the right of licensing and remuneration; term of protection, contract of use. Within the intellectual property law, students become familiar with the basics of patent and trademark law, after that the main rules of cultural heritage protection will be discussed.

Psychology of Art (2 ECTS/semester)

KME-MŰPS01-02

The course is focusing on the relevant psychological approaches to the arts. The students can get acquainted with the basics of cognitive sciences that explores the cognitive processes dealing with the relationship of the individual to the outer world. The main goal of the course is to study the fundamental mechanism of the perception of the visual world - how all this is determined by its context and culture - to have a better understanding of the nature of different forms of mental representation for the description of the world around us. The lectures offer an insight into the theoretical aspects of psychology and are gradually leading to a closer scrutiny of the determining factors of artistic creation and perception. A preparatory part of the course is a psycho-educational block that leads the students through the concise history of psychology.

Sociology of Art (2 ECTS/semester)

KME-MŰSZ01-02

Sociology of Art I.

The series of lectures of this course present the fundamentals of sociology focusing in particular on those that are used in art sociology. The main topics are as follows: sociology in general, the individual, the group and the society, societal control of behaviour, social roles and identity, socialisation and habits, sociology of religion, sociology of knowledge, sociology of science, gender, social structure and mobility, modern and second modern, postmodern and globalisation.

Sociology of Art II.

The series of lectures deals with the historical changes in the organisation of art-related practices and activities such as artist roles, the structure of the art world, theory of the 'artistic field', art audience.

Contemporary Hungarian Literature (3 ECTS/semester)

MTN-KOIR01-02

The aim of the course is to get the art students acquainted with the movements, institutions and major figures of the contemporary Hungarian literature and with their connections to the local visual culture.

Contemporary Art (3 ECTS/semester)

MŰT-JEMŰ01-02

The aim of the course to get the students acquainted with the phenomena in fine art of the past 25 years on the international scene and to have a better understanding of the theoretical background of the new trends by putting their crucial elements under a close scrutiny. Progressive and retrograde postmodern. The notion of the post-postmodern. Neoconceptualism, simulationism, appropriation-art, video and installation art. The impact of the gender theories on the visual art world, feminist perspective, changes in the body-image over the turn of the millenium. The renewal of painting and sculpture in Europe and in America. The theme of the lectures may vary according to the current events and exhibitions.

SUBJECT LIST – HUFA (Budapest)

Graphic Art / Graphic Design

PRACTICE BASED, THEORETICAL, HISTORICAL, TECHNICAL ASPECTS

- Studio Practice in Graphic Design
- Animation and Design visualisation in 3D modelling environment
- History of Graphic Design
- Industrial Printing Techniques
- Typography
- "Type-image" creative lettering
- Movie and Cultural Poster Design
- Complex Graphic Design Practice
- Traditional Printmaking Techniques
- Visual Communication in Theory and Practice (Theoretical Relevance of Graphic Design)
- Life Figure Drawing

ARTISTIC ANATOMY

- Artistic Anatomy

ART HISTORY (including classical and modern art, contemporary art, history of architecture)

- History of Art from Cultural & Historical perspective
- Hungarian Art in the 20th century
- History of Architecture

SOCIAL SCIENCES AND HUMANITIES

- Work Safety Regulations
- Art Institutions
- Project Management
- Law and management studies
- Psychology of Art
- Sociology of Art
- Contemporary Literature
- Contemporary Art

SUBJECT DESCRIPTIONS – HUFA (Budapest)

Graphic Art / Graphic Design

Studio Practice in Graphic Design (9 ECTS/semester)

GRM-TGMŰ01-07

The aim of graphic design education at HUFA is to train graphic designers who are confident and capable to work in a large array of creative fields of this genre of art. We have a strong conviction that in contrast to specialization an equal competence in several domains can give our graduates more chance for a successful creative career. Our goal is that the students of the department become young experts who are able to realize effective solutions to visual communication problems at different levels of abstraction that may need proficiency in various media while achieving their individual artistic ambitions in the field of graphic design. The practice of this profession goes far beyond technical skills. It needs a great deal of intellectual effort and a problem solving attitude. Students should show knowledge about a wide range of subjects demonstrating a high level of new and complex way of thinking that can be acquired and improved over their 5 year studies. Applicants usually arrive with basic technical and design skills. Further training seeks to improve the use of traditional analogue and digital tools alike aiming to complete creative routines that are already in place. New and unusual employment of visual tools are emphasised. Experimental attitude in problem solving is welcome. We believe that it is also important to study how artistic aims and the visual tools used to achieve these aims are interrelated in a given context. At HUFA's Graphic Art Department gives students access to all classical visual techniques and tools that require special conditions and infrastructure. It is a great advantage over other similar art schools where graphic design students cannot or at most only to a very limited extent can have access to classical printmaking workshops. Owing to HUFA's unified graphic department where both printmaking and graphic design are located, students not only can have a deeper insight into each other's creative processes but they equally take advantage of the practical and theoretical training in the two different but yet connected domains. Besides compulsory assignments, the graphic design curriculum involves projects and tenders announced by external market participants.

Graphic design studio practice by selected exercises and assignments is to encourage practical experiment based reconsideration of existing modes, methods and standards of visual communication. The mastery of traditional manual techniques are just as important in the creative process as the knowledge of the cutting edge digital media. The healthy combination of the two can open new horizons in contemporary image making. Tasks in the course of the semester are modeling conceivable situations when visual answers are not only fulfilling external expectations but are equally valid means of expressing individual artistic messages. Depending on the different tasks students are to practice the usage of different levels of abstraction from the concise world of logo design and typography to the more talkative realm of illustrative narration. Our main concern is - that instead of specialization – that the students can acquire a multi-sided knowledge so that later they have a better chance to build a successful career in the whole spectrum of graphic design. Compulsory assignments can be accompanied with real commissions from external clients and staff controlled participation in design competitions. Collective and individual consultations are held regularly on the consultation days twice a week.

Animation and Design Visualisation in 3D Modelling Environment

(4 ECTS/semester)

GRM-TADI01-04

During the course, our students use / expand their drawing and design skills by using digital media, researching and exploiting its creative potential. Building on previous drawing and design studies, they try to expand their creations in 3D space and time. The aim of the course is to provide detailed knowledge for the creation of works of artistic and applied nature that can be created in virtual space in the fields of design graphics, motion graphics / animation. In parallel, the goal is to effectively use 3D design visualization technics in areas such as branding design, and packaging design. Animating scene elements, interpolate, Animation curves, using the Graph Editor, rendering image sequences. Using of path animation, Blend Shape Editor and other constrains and deformer. Learning about render passes (AOVs) and render layers, compose image sequences / passes. Task: Rendering, using AOVs. Basics of particle dynamics. Creating dynamics simulations. Tasks: Remaking of Martin Lambie Nairn BBC News motion graphics. Designing ATAFF animated logo for Alexandre Trauner Art / Film Festival.

History of Graphic Design (2 ECTS/semester)

GRM-TÁTT01

The subject deals with the artistic aspects of visual communication. Graphic design is examined from the perspective of history and history of visual arts. As this genre of art is discussed in art history classes in a limited degree the chronological overview of the field is filling the gap. The oeuvres of known and acknowledged graphic designers are put under scrutiny. By the presented artworks the students gain a better understanding of the artists' individual aims, the technical character of their works and the visual strategies they used in the broader context of their time. The detailed analysis of the world of graphic design continues and completes what has already been discussed earlier in the subject called 'Visual Communication in Theory and in Practice'. Getting to know the development and changes of the special perspective of design thinking is an important element of a better understanding of the practice of applied image making that can play a significant role in shaping the students' artistic self image. To study the story of graphic design and its protagonists helps young designers to follow the footsteps of their famous predecessors in inventing new ways of purposeful image making.

Industrial Printing Techniques (2 ECTS/semester)

GRM-TNYO01

The final form of the vast majority of graphic design artworks is realized by some industrial printing technique. So that the designer can regard a given printing method as part of the creative process, the particularities of industrial printing must be known. Acquiring an adequate knowledge of the field enables the artist to capitalize on the hidden possibilities of print production or even to overcome some technical constrains in a creative way at times. The aim of the subject is to provide the students with some practical knowledge. Over the survey of the story of printing from the beginnings, methods and practices of the old are presented by the analyses of various artworks juxtaposing them with widely used contemporary technical solutions. The constant change and development of industrial printing and binding methods requires up-to-date knowledge from the designers. The subject not only helps the students gain a deeper insight into the field of mass printing, but also increases their competencies that can be useful in creative thinking.

Typography (4 ECTS/semester)

GRM-TBEI01-04

Typography, within the field of graphic design is a separate entity. Beside its primary function as a tool for text visualisation, it is also a highly abstract form of visual communication. Due to the former it is indispensable in everyday design practice but it can be used independently for artistic self-expression alike. To be familiar with the complex system of the field is just as important for the creative usage of the existing results and standards, design formulas, typefaces as for creating completely new ones. The subject deals with the system of writing and the designed type but examines the nature of handwriting and calligraphy too. The acquaintance with the practices of the pre-digital era helps the students understand the technical term 'type-genetics' and the logical order of the written text. Beside the theoretical scrutiny the students can gain a high level of expertise in analogue and digital environment by accomplishing practical tasks that focus on the integrative usage of both. In order to fulfil the commitments of the Studio Practice in Graphic Design the course of Typography is closely related to the knowledge that can be acquired from the courses that are as follows: Visual Communication in Theory and in Practice, History of Graphic Design, Type-image, Industrial Printing Techniques

"Type-image" Creative Lettering (4 ECTS/semester)

GRM-BETK01-02

The subject deals with the use of typography as a creative tool. The aim is to set up a creative context in which with the previously acquired knowledge of the field of history of art and design new experimental ways can be tried out. By the series of assignments new technical skills can be obtained that can broaden the students' creative visual toolset both in analogue and digital environment helping them become potentially creative professionals in the impressively large spectrum of different sub-domains related to graphic design. The subject is open to all offering useful knowledge even for students from non-design departments working on autonomous art projects.

Cinema and Cultural Poster Design (3 ECTS/semester)

GRM-FIKU01-02

Unlike posters for commercial purposes cultural posters give more ground to unusual, or even experimental visual solutions that may involve associations with multiple domains. A special communication form like film or theatre poster design is in essence to publish works of art which were realised in other creative fields. The target audience is dominantly more opened, more flexible and more educated than the the average public, hence it is more willing to accept more daring ways of 'intellectual thought transfer'. This sub-domain in graphic design beside fulfilling the expectations of the client is particularly suitable for designers who wish to realise individual or even autonomous artistic aims by their works. For this reason the tasks during this course encourages daring attempts that involve unusual selection of form, technique and material for a more subtle and powerful visual expression. The course gives inspiration to reconsider the traditional paradigm of poster design thus opening new horizons for those who wish to realise individual aims in an applied art form.

In this respect the course is connected to some standard assignments in Studio Practice in Graphic Design (3-4).

Complex Graphic Design Practice (2 ECTS/semester)

GRM-TKOT01-02

One of the aims of graphic design education at our university is to train qualified professionals who at the same time wish to realize individual autonomous goals in the field of graphic design. Complex Graphic Design Practice assists to it by developing and systematizing the knowledge needed for professional self-promotion, which is essential to build a conscious career in graphic design. The media of the publications on the profession and on the professionals – printed and online alike – are constantly changing. A young graphic designer who is just about to establish his/her independent career must have a system-wide overview and a broad knowledge of the special features and the possibilities of the online and printed media so that their role in self-promotion can be fully understood and exploited. During the two semesters, a comprehensive knowledge can be gained, systematised and further developed with the aid of complex assignments focusing on a full range of professional self-promotion in the printed and digital media.

Traditional Printmaking Techniques (2 ECTS/semester)

GRM-TMGT01-02

Over the 1+1 semester study period, the course program covers four main technical fields: “Linocut and Relief Printing”, “Etching and Intaglio”, “Litography” and “Serigraphy”. In the first semester the four modules provide you with basic practical knowledge and understanding which you will require for your future artistic practice. Each technique relies on different forms of learning and practicing. The second semester provide you advanced in-depth practical knowledge on your main focused technique. Being this semester an additional one, it allows to improve the technical skills along a variable, but more consistent direction based of the needs of the participants.

Visual Communication in Theory and Practice (4 ECTS/semester)

GRM-TGEV01-02

Although the subject deals with the story of graphic design and - in broader sense - the practice of 'purposeful' image making, the course offers useful knowledge for students from other domains of the visual arts too. Graphic design as an applied art form has been witnessing a paradigm shift over the last decade. Initially a service-centered activity, visual communication is getting just as valid means of self-expression as any other visual art forms. Its role in the society and the reasons for the constant change in the methods and focuses of pragmatic image making cannot be fully understood without putting some objective determining factors under a closer scrutiny. Through the analysis of the means and aims of different visual strategies the students can better understand their own social role and responsibility. The course is aiming to raise students' consciousness in using the techniques they already can handle. The analyses of an array of different artworks may also play an important role in broadening their visual vocabulary to achieve artistic goals. During the semester the frequent occurrence of in-class dialogues on the selected themes help generate thoughts thus forming the participating students' critical thinking and their verbal performance. Themes: Visual tools and visual strategies. Drawing as a creative practice, Culture and creativity, The Bauhaus-typography and its social-cultural conflicts, Moholy-Nagy's photography and the objective truth. Similarities and differences in poster design in social context, (French, German and British posters of the 1920s) Social disappointment and beauty as a relative term, The 'Punk's' imagery, The intellectual revolt of 'beauty', The 'Gestalt Theory' and its relevance to visual excitement, Experimental typography and

the digital age, Images for rent, Stock photography and its consequences, Art, women and feminism, Design and ethics

Life Figure Drawing for Graphic Designers (3 ECTS/semester)

GRM-TGAR01-02

Having reviewed major international illustration definitions, we try to elaborate the ontological and typological model of illustration and its texts and the model of reception methods. The interpretation must compare the two poles continuously. Our studies try to validate the research principle and the interpreter, who contemplates the illustration - advocating for the important role of illustration, even more for the importance of its quality, and for the utmost importance of recognizing its functional complexity - necessarily has to theme the questions of the configuration and confrontation of text and images, literary works and illustrations.

Artistic Anatomy (5 ECTS/semester)

MAT-ANAT01-04 MAT-ANATSZ

Within the framework of the subject we learn the structure of the human body from the aspect of bones, muscles, form and expressiveness and process the drawing issues of space and space depiction. We develop a transparent body image to enhance the awareness of space vision, mass and plasticity. This improves the ability of analyzing and synthesizing to help awareness of depiction. All these enhance the fluency and the information richness of drawing communication. During osteology studies we learn the bone structure of the human body in detail. The form, function and connection of the bones. During the semester we prepare study drawings of all elements of the complete skeleton from as many aspects as possible. The presentation of the musculoskeletal system through a sequence of lectures and the processing of these through drawings at the same time. Interpretation of the basic space elements and their shadows, leading to complex compositions by drawing.

History of Art from Cultural & Historical Perspective (3 ECTS/semester)

MŰT-MŰVK01-10

The history of the art world and the contextual aspects of a given period's cultural links and relevances are discussed during the 10 semester long series of lectures spanning from the prehistorical times to the movements of the 20th century. The historical study art periods, movements, major artists and their artworks allows examination of the past for the purposes of understanding the present and contemplating a course of action for the future. The chapters discussed are as follows: Prehistoric Art (Paleolithic and Neolithic period from 500.000 BC), Mesopotamia -Ancient Near East (3500 BC– 636 BC) Egyptian Art (3500

BC – 30 BC), Ancient Greece (3000 BC – 1200 BC), Greek and Hellenistic (900 BC – 30 BC), Etruscan (700 BC – 509 BC), Roman (735 BC - 337 AD), Late Antiquity/Early Christian (192 – 526 AD) , Byzantine and (324 AD - 1453 AD), Islamic (622 - 1924), Early Medieval (410 -1024), Romanesque (950 -1100), Gothic (1140 -1300), Late Medieval/Late Gothic/ProtoRenaissance (1200 - 1400), Early Italian Renaissance (1400s), High Italian & Venetian

Renaissance (1500s), Early Northern Renaissance (1400s), Northern Renaissance (1430–1550), Mannerism (1527–1580), Italian Baroque (1600–1750), Dutch Baroque (1600s), Rococo (1700s),

Neoclassical (1750–1850), Romanticism (1780–1850), Realism (1848–1900), Impressionism (1865–1885), Arts & Crafts, Art Nouveau (1900), Post-Impressionism (1885–1910), Fauvism and Expressionism (1900–1935), Cubism, Futurism, Suprematism, Art Deco, De Stijl (1905–1920), Bauhaus (1919-1933), Dada and Surrealism (1917–1950), Abstract Expressionism (1940s–1950s) and Pop Art (1960s), Postmodernism and Deconstructivism (1970–)

Hungarian Art in the 20th century (3 ECTS/semester)

MŰT-20MA01-02

The course is giving an insight into the history of art movements on the art scene in Hungary during the 20th century by the analysis of major artists and their artwork.

History of Architecture (3 ECTS/semester)

MŰT-ÉPIT01-02

The course is giving a complete overview of the history of architecture spanning from the prehistoric times to the contemporary tendencies.

Work Safety Regulations (0 ECTS/semester)

MŰT-MUTV01

This is an online form of education. The students are guided through an interactive digital textbook covering the essential work safety regulations of the university work places. At the end of the learning process an online test is to be completed successfully so that the student get passed.

Art Institutions, Project Management/The Institutional Frame of Art (4 ECTS/semester)

KME-MIPM01

The course is addressed to students of fine arts. The course provides the very basics about institutions of contemporary visual art world, in order to facilitate and support emerging artists to communicate, and collaborate with art organizations, and to enable them to comprehensively understand the big picture of the art world, which is a system of relations and transactions. Although it refers to relevant theories of art, current cultural policies, institutional criticism, and management studies; the course focuses on facts and not on fictions and theories. The scope of the course is global in terms of reference, however, special attention will be paid to the conditions of the countries of the post-soc region. All the subject matters will be supported by glossary, bibliography and case studies. The aim is to assist emerging artists to act as full time art professionals within the context of the current political, economical and cultural tendencies.

Main focus points:

Theories of the institutional frame

The mission, structure and activity of art institutions

The economy of arts Cultural policy
Museums and public collections
The art market: galleries, fairs and auctions
Private collections
The position of artist within the frame – from emerging to established
Current cultural policies of the post-socialism (former Eastern-bloc region)
Current institutional and curatorial positions of the post-socialism (former Eastern-bloc region)
Current discourse on the history of art within the post-socialism (former Eastern-bloc region)

Law and management studies (2 ECTS/semester)

KME-JOMI01-02

The course introduces the rights of individuals, their rights and their protection, the establishment and operation of legal persons (foundation, association, non-profit organizations); rules of ownership. Particular attention will be paid to the contract law, general contract law, compensation, and to the negotiation of individual contract types. Regarding the field of corporate law, the major provisions will be described concerning the establishment and operation of sole proprietorships and business associations, covering certain accounting and tax issues as well as the basics of bankruptcy and liquidation proceedings. Based on general legal knowledge, the main topics in the legal regulation of intellectual property are: the notion of authorship, the criteria for copyright works, the origin and the content of the author's legal relationship; the author's rights; property rights of the author, the right of licensing and remuneration; term of protection, contract of use. Within the intellectual property law, students become familiar with the basics of patent and trademark law, after that the main rules of cultural heritage protection will be discussed.

Psychology of Art

(2 ECTS/semester)

KME-MŰPS01-02

The course is focusing on the relevant psychological approaches to the arts. The students can get acquainted with the basics of cognitive sciences that explores the cognitive processes dealing with the relationship of the individual to the outer world. The main goal of the course is to study the fundamental mechanism of the perception of the visual world - how all this is determined by its context and culture - to have a better understanding of the nature of different forms of mental representation for the description of the world around us. The lectures offer an insight into the theoretical aspects of psychology and are gradually leading to a closer scrutiny of the determining factors of artistic creation and perception. A preparatory part of the course is a psycho-educational block that leads the students through the concise history of psychology.

Sociology of Art (2 ECTS/semester)

KME-MŰSZ01-02

Sociology of Art I.

The series of lectures of this course present the fundamentals of sociology focusing in particular on those that are used in art sociology. The main topics are as follows: sociology in general, the

individual, the group and the society, societal control of behaviour, social roles and identity, socialisation and habits, sociology of religion, sociology of knowledge, sociology of science, gender, social structure and mobility, modern and second modern, postmodern and globalisation.

Sociology of Art II.

The series of lectures deals with the historical changes in the organisation of art-related practices and activities such as artist roles, the structure of the art world, theory of the 'artistic field', art audience.

Contemporary Hungarian Literature (3 ECTS/semester)

MTN-KOIR01-02

The aim of the course is to get the art students acquainted with the movements, institutions and major figures of the contemporary Hungarian literature and with their connections to the local visual culture.

Contemporary Art (3 ECTS/semester)

MÚT-JEMŰ01-02

The aim of the course to get the students acquainted with the phenomena in fine art of the past 25 years on the international scene and to have a better understanding of the theoretical background of the new trends by putting their crucial elements under a close scrutiny. Progressive and retrograde postmodern. The notion of the post-postmodern. Neoconceptualism, simulationism, appropriation-art, video and installation art. The impact of the gender theories on the visual art world, feminist perspective, changes in the body-image over the turn of the millenium. The renewal of painting and sculpture in Europe and in America. The theme of the lectures may vary according to the current events and exhibitions.

SUBJECT LIST – ABA Roma (Rome)

School of PAINTING

- Painting Studio Practice (Sergio Sarra)
- Painting (Video) (Claudio Pieroni)
- Painting Studio Practice (Vincenzo Scolamiero)
- Painting Studio Practice+Painting Techniques (Veronica Piraccini)
- Chromatology (Marco Bussagli)
- Drawing for Painting (Eclario Barone)
- Methods and Techniques of Fresco (Sabine Alessi)
- Mosaic Techniques (Salvatore Dominelli)
-

School of SCULPTURE

- Sculpture Studio Practice (Alessandra Maria Porfidia)
- Sculpture Studio Practice+Marble and Hard Stone Techniques (Oriana Impei)
- Sculpture + Ceramic Techniques (Patrizia Bisonni)
- Sculpture Techniques (Federico Fusi)
- Contemporary Plastic Techniques (Francesco Intreccialagli)
- Drawing+Drawing for Sculpture (Pietro Capogrosso)
- Foundry Techniques (Manuela Traini)
- Model Making (Giuseppe Pulvirenti)
- Modelling (Giorgio Ceccotti)
- Moulding, Material Techniques and Technology (Nicola Renzi)
- Ornamental Plastic (Francesco Intreccialagli)
-

School of GRAPHIC ARTS

- Graphic Arts (Tania Campisi)
- Graphic Arts (Sandro Cassola)
- Graphic Art (Gianluca Murasecchi)
- Illustration (Gianluca Murasecchi)
- Illustration (Enrico Pusceddu)
- Lithography (Andrea Lelario)
- Engraving Techniques (Massimo Arduini)
- Engraving Techniques (Roberto Piloni)

- Engraving Techniques (Ferdinando Fedele)
- Engraving Techniques (Enrico Pusceddu)
- Experimental Chalcographic Techniques (Roberto Piloni)
- Silk-Screen Printing (Marilena Sutera)
- Printmaking (Tania Campisi)
- Relief Print (Marina Bindella)
- Special Graphic Techniques (Maria Pina Bentivenga)
- Xylography (Mariana Bindella)

THEORETICAL COURSES

- Aesthetics
- Theory of Perception and Gestalt
- History of Modern Art
- History of Drawing and Graphic Arts
- Phenomenology of Contemporary Art
- History of Illustration and Visual Advertising
- History of Applied Arts
- Journalistic Communication Elements
- Advertising

COURSES FROM OTHER DEPARTMENTS

- Drawing (Eclario Barone)
- Artistic Anatomy I. (Marco Bussagli)
- Artistic Anatomy II. (Tiziana D'Acchille)
- Artistic Anatomy III. (Maglena Gospodinoff)
- Artistic Anatomy IV. (Cinzia Nardini)
- Artistic Anatomy V. (Maria Cristina Reggio)
- Design
- Bookbinding
- Multimedia Installations
- Performative Techniques (Myriam Laplante)
- Project Methodology (Anna Muscardin)
- Paper Conservation (Federica Delia)
- Paper Technology (Riccardo Ajossa)
- Decoration Techniques (Salvatore Dominelli)

- Photography (Salvatore Barba)
- Photography (Marcello di Donato)
- Photography (Daniele Ferrise)
- Photography (Emani Paterra)
- Video Sculpture (Paolo Canevari)
- Contemporary Museology
- Art Management
- Typography (Maria Pina Bentivenga)
- Typography Design (Marina Bindella)
- IT Applied to Graphic
- Principles and Techniques of Artistic Therapeutics

SUBJECT DESCRIPTIONS – ABA Roma (Rome)

Painting

Painting /Sergio Sarra / (12 ECTS/semester)

The fine arts painting program embraces the complex and ever changing contexts of art today, both by responding to new ideas and by promoting innovation. As a vehicle of intellectual thought, painting is understood in its overpowering expressive nature. This course will develop both individual and collective artistic research, ultimately to experiment with several contemporary artistic idioms (Painting, Drawing, Installation, Performance, Video-Art, Photography, Relational Aesthetics). The course aims to bring out the different poetics of the students.

Technical and technological workflows taught in the course

The course does not focus on teaching technical processes. Others that aim for those, e.g. painting techniques, photography, video etc.

Materials, tools and programs in the course

Students work with a variety of materials and processes. The program tends to deepen the expressive potential of the students by engaging them in a constant dialogue with the most important researches and practices of contemporary art.

Technical equipment and tools in the workshop

The workshops are held outdoor.

Painting (Video) /Prof. Claudio Pieroni/ (12 ECTS/semester)

The course offers a philosophical, scientific and mathematical approach to contemporary art. During the lessons, subject matters related to space and time are addressed, analyzing the new boundaries between artistic and scientific research, including the Higgs boson and the particle accelerator. The aforementioned topics are thoroughly examined also by means of a vast bibliography.

Technical and technological workflows taught in the course

Use of materials suitable for the creation and production of video works.

Painting /Prof. Vincenzo Scolamiero/ (12 ECTS/semester)

Nowadays the teaching of "painting" is perceived in a broad sense of creativity and artistic production not only through painting itself but also through the different artistic languages that shape the artistic lexicon. Therefore, a course that deals with the complexity of the world in which we live in and with which we intend to enter into dialogue cannot be detached neither from cultural openness nor from the knowledge of artist languages beyond the specific technique that one uses. There are no predetermined stylistic subjects or privileged technical/linguistic forms to pursue, but we try to examine in depth and allow an autonomous development of individual paths. Consequently, as the objective of the course is not to follow a single study of the basic techniques of painting but a thematic/critical study, and the attempt to develop an analytical ability to observe, present and construct one's own original artistic path.

Technical and technological workflows taught in the course

The technical processes followed in the course partly cover traditional techniques, from the preparation of different painting supports such as canvas, panel, artist's book etc. up to the realization of colours with pigments, earths, powder oxides and natural glues; and lamellar pigments with synthetic glues.

Painting + Painting Techniques /Prof. Veronica Piraccini/ (12, 6 ECTS/semester)

The BA and MA Level Painting course by Veronica Piraccini have, as educational purposes, the teaching of painting in all its expressions and ways as well as technical systems in order to shape professional artists. The course aims to reinforce the students' aptitudes in visual arts, enabling them to develop their own *ductus* that is their original artistic imprint, determined by an idea that must be discussed along with the history of humanity, creating innovative works of art. In the laboratory we work in a practical and theoretical way, and we intend to teach the foundations of Painting from the Archaic, Ancient and Modern ages to the to the experimental Contemporary times and technological hybridizations.

Technical and technological workflows taught in the course

Ancient Egg Tempera, Watercolor, Encaustic, Fresco, Oil Painting, Gouache, up to the more contemporary ones such as Acrylic, Vinyl, multi-material, and experimental including technological hybridizations, studied through our practical experience and the study of the artists' work.

Chromatology / Marco Bussagli/ (6 ECTS/semester)

The Chromatology Course held by Marco Bussagli (who is also the Head of the School of Painting) is aimed at students of the Painting and Decoration Bachelor. The course is based on the text entitled 'Capire e usare i colori', written by the Professor himself. He uses a tool of his own invention that allows color mixing through the calculation of numerical percentages. In fact, students are taught the use of the "Colorimeter" whose educational value lies in the ability to develop each one's teaching capability step by step.

Technical and technological workflows taught in the course

In addition to specifically chromatic notions, students are taught drawing from life, chiaroscuro, shadow theory and elements of perspective.

Drawing for Painting /Prof. Eclario Barone/ (6 ECTS/semester)

Through drawing or other expressive techniques (photos, videos, sound recordings, etc.) and based on one or two initial subject/inputs (this year was Proxemics and Dante), the students have to design an original artwork describing the whole process of conception. Furthermore, the students have to analyze artistically in an original way a work of art from the past (e.g. this year the artwork is Las Meninas by Velazquez).

Technical and technological workflows taught in the course:

The proposed technical and technological processes are first of all the centuries-old traditional drawing techniques and also the new digital technologies.

Methods and Techniques of Fresco /Prof. Sabina Alessi/ (6 ECTS/semester)

The course is structured in two parts, one monographic and the other workshop based. The monographic one concerns the history of the fresco, and covers a time span that goes from Mycenaean Era until the early twentieth century. The interest is to highlight the evolution of this painting technique, and its diffusion in the sociopolitical sphere. At the same time, the individual materials are analyzed, their origin and their combination, as well as the chemical reaction that determines the process of fusion of color within the pictorial surface.

Technical and technological workflows taught in the course

From the knowledge and awareness of the technique, the student draws up a project, following the outline provided. From a methodological point of view, before reaching the final stage of the realization of the fresco, the student passes through various stages of designing the elaborated

assignment, and finally to the realization of a watercolor, in 1: 1 scale, a technique that has a final rendering similar to that of the fresco. The fresco, not being able to make it on the wall, is done inside a wooden frame, built by them, of dimensions not less than 80x80 cm.

Mosaic Techniques /Prof. Salvatore Dominelli/ (6 ECTS/semester)

In the theoretical part of the course all the various techniques of mosaic are illustrated. Later, every student has to plan and carry out their own small-scale mosaic.

Technical and technological workflows taught in the course

Direct mosaic, indirect mosaic, mixed technique mosaic.

SUBJECT DESCRIPTIONS – ABA Roma (Rome)

Sculpture

Sculpture /Alessandra Maria Porfidia / (12 ECTS/semester)

The course introduces participants to various aspects of contemporary sculpture, offering a balance of theoretical and practical applications. The methodological approach is focused on the creativity process and a path of different experiences. The aim is to get the students aware, about a wide range of possibilities into Public Sculpture and Environmental. The approach to the large scale Sculptures start from the idea, through small projects, to the final work. The research is about crucial topics: material, mass, light in relation with the space and site. Focus is the investigation of the vision as free and individual experience into the sculptural language.. The key to workshop training, is the idea that Sculpture is visible and tangible and establish a concrete relationship with Space. Starting from the knowledge of the past the goal is to explore how breaking rules in order to offer a new plastic horizon and contemporary vision of the world. The practice for sculpture is in various media. Actually materials for sculpture are unlimited in their variety of quality. Through that, with the practice, the students/artists, can develop and express something special and unique. The Matter of Sculpture, is investigated from different perspectives- The aim of the course, is to experience the contemporary language of Sculpture as a free research with the application of new technologies and appropriates materials. The investigation of the course start from the sketches, free drawings, also the blind drawing practice, in order to discover the personal appropriate path and a possible result in the threedimensional form. From the Object to three-dimensional large-scale works, assemblages, Outdoor Sculpture, Site specific installation, Environmental, or Sculpture in New Media. The experience into sculpture is a kind of work in progress. The individual practice is a progressive path into the own consciousness. The student can experience that “Work comes from work” as Bruce Naumann Artist said. The mind is involved in the visual process through a synesthetic perception. Insight and outside space become the multiple horizon of the artist’s “Vision”. Art is a bridge to a vision and is a Vision. It lets you see something beyond and through the material. Art purposes are very hard to put into words and for that art is necessary and different. The Art means, feeling, memory, knowledge, awareness, research and being open to the unpredictable events. Creativity is an open path, where you can address yourself, exploring new processes and reinvention models. From reality you can figure out always something new and different; that might change your mind. When happen that, is something positive. How do we feel and how do we think, as artists, is the base of the creative process. A strong motivation and desire to make something, is the starting point. Then can start the aesthetic process. The Sculptural expression is a spatial matter, but is also a perfect balance between unity and complexity of different qualities

Technical and technological workflows taught in the course

Drawing for sculpture, static and dynamic drawing and modeling from alive models, clay mockups, armatures for modeling, various techniques applicable to different forms and shapes. The plaster techniques, various types of molded forms. The study of the relation between technique, form and process. Concrete sculpture. Small wood, polystyrene prototypes. Earthenware, ceramic. Organic and natural sculptures/ Installations. Direct site-specific process and realization. The study of the projects for metal sculptures: the use of the metal wire, welding process for iron sculptures, sculptures assembled with various materials and metals. The study of the direct process, sculpture carving, marble carving technique. The application of new technologies to the investigation of space: video sculptures, virtual projects and development of new materials and different languages into the sculptural form and environmental installation. New forms and new techniques.

Sculpture + Marble and Hard Stones Techniques /Oriana Impei / (12, 8 ECTS/semester)

The Program of the course of Sculpture of the First and Second Level at the Academy of Fine Arts in Rome (Accademia di Belle Arti di Roma) is dedicated to the current trends in sculpture. Sculpture teaching is part of the Three-year and Two- year sculpture courses, the focus lies in the integration of sculpture in the context of place and landscape. The goal is that the students learn to understand the interaction between the sculpture and the site that they are able to create works that are connected symbiotically and in harmony with their environment. Here, attention is directed particularly to the use of the limestone typical of Rome, namely the "Lapis Tiburtinus" or Roman travertine. The course prepares students to take part in competitions for works in public spaces. It enables them to implement these tasks competently. At the end of the two-year course, or at the end of the course module, the students take part in a workshop to be conducted by a public sponsorship in collaboration with the University of Rome and other institutions. They can enrich a public space in Rome and its surroundings by setting their own sculptures in a park, garden or forest.

Technical and technological workflows taught in the course

The traditional techniques for stone sculpture and basic technological techniques.

Sculpture + Ceramic Techniques /Prof. Patrizia Bisonni/ (12, 6 ECTS/semester)

Theoretical-Practical Course with classroom experiences (also virtual) and external personal and group workshop activities of artistic production, addressed, addressed to cultural, scientific, ecological themes of Art in Nature, sustainable development, shared with other teachers belonging and not belonging to the School of Sculpture. Stimulating themes for the students, who will be able to develop their own research related to the techniques of tradition and their elaboration in the context of the experimentation of new expressive languages.

Technical and technological workflows taught in the course

Figure drawing of the living model (male and female), free drawing, project drawing and sketches, clay modeling, bas-relief, high relief, full relief, analysis and practice of the structure, as the skeleton supporting the human figure and in the forms.

Sculpture Techniques /Prof. Federico Fusi/ (8 ECTS/semester)

The course aims to introduce and to deepen, in the possible terms, the techniques for the traditional sculpture up until today, through lessons and experiences and also through the analysis of the work of various authors.

Technical and technological workflows taught in the course

Interpretation and transcription of a project, final design both artistic and structural, setting, modeled on clay with or without reinforcement, plaster cast with disposable form, sculpture on marble, wax modeling. Free techniques: their study and development within the student's operative procedure.

Contemporary Plastic Techniques / Francesco Intreccialagli/ (8 ECTS/semester)

The course has the purpose of acquiring the knowledge of the subject and developing the plastic style of the singular student. At the end of the course the students will be able to "know and know how to do", meaning that they will know how to work with autonomy and be critical about their work.

Technical and technological workflows taught in the course The teacher will explain all the theory of

the course with theoretical-practical lessons, in particular:

For Bachelor students:

- Preparation of a clay base for low-relief, high-relief.
- final work for terracotta (eventually)
- Preparation of casts for high, low-relief and tuttotondo
- Direct Plastic moulding: terracotta, plaster, wax, papier-mâché, cement
- Indirect Plastic moulding with stamp techniques
- Metals lavorazione
- Foundry techniques.

For Master students:

- Direct Plastic moulding of poliester, plaster, wax, concrete, papier-mâché, terracotta, wood, stone, metal, plastics, rubber, latex

Drawing+ Drawing for Sculpture / Prof. Pietro Capogrosso/ (6 ECTS/semester)

Drawing is an artistic practice closely linked to thinking and seeing, which develops awareness of a working method and a personal grammar. Drawing plays a primary role, intimately linked to the invention and elaboration of pictorial, plastic and photographic images and therefore to use of different techniques.

Technical and technological workflows taught in the course:

Interpretation and experimentation of traditional drawing techniques for their linguistic flexibility and their ability to lend themselves to experimental formal surveys.

Foundry Techniques /Prof. Manuela Traini/ (8 ECTS/semester)

The techniques taught are individual, for each student, and their choice depends on their poetics. The intention is to provide an awareness of the poetic value of individual materials and the processes they involve, in a cultural horizon open to the tensions present in contemporary art, made of tradition and renewal, rich in contamination and crossings.

Technical and technological workflows taught in the course

In regard to the specifics of metals: cuttlefish bone melting, stirrup melting; For lost wax: moulding, wax making, 'traditional' lost wax melting, vacuum lost wax melting. Surface treatment, patinas and polishing. Silver jewelry and other materials, melting, plate, wire, soldering and polishing.

Model Making /Prof. Giuseppe Pulvirenti/ (6 ECTS/semester)

The course deals with the functions and use of the model that is applied in various production sectors (industry, art, etc.). Particular attention is paid to the models (functional and of study) concerning sculpture. During the course, a model, its technical drawing and a report will be designed and created by the students.

Technical and technological workflows taught in the course

Construction of models with light materials (wood, plaster, cardboard, etc).

Modelling /Prof. Giorgio Ceccotti/ (12 ECTS/semester)

The aim of the course is to provide students with a working method, useful for the construction of 3D models, as a solid verification of a design approach; functional, dimensional and figurative verification, as well as research. The model is understood as an artifact, designed and made with the "hands", imitative of an object, and used as a tool for project investigation, aesthetic and technical verification and presentation.

Technical and technological workflows taught in the course

The course illustrates the main traditional manufacturing techniques, teaching the basic techniques (cutting, drilling, sculpting, modeling, assembling ...) using materials such as: paper, cardboard, wood, plastic, fabric, glue, resins, paints, and easily available and safe equipment.

Moulding,

Material Techniques & Technology /Prof. Nicola Renzi/ (10 ECTS/semester)

The course aims to enable students to acquire an understanding of the processing of the main art materials, both canonical and non-canonical, on the basis of the different and distinct expressive needs; knowing them through their characteristics and their value. Knowledge of the techniques does not exclude or set aside the more "incongruous" materials from their use, reconfiguring them from time to time. The solutions to the problems of making art do not speak a single language. From these radical assumptions, the aim of the course is to open our consciences to the condition of privilege to which we have been called, induced, found. With that unique position, to understand the value of its gestures, to create outcomes.

Technical and technological workflows taught in the course

The starting point is the individual work of each student, the techniques come when the work takes a form, within the will of the student himself. Plaster dowel forming, lost forming, silicone rubber "mold" and liquid forming - Alginate forming, polyester resins, epoxy resins, polyurethane resins, filled resins, acrylic resins, cements, kevlar and carbon/thermoforming

Ornamental Plastic /Prof. Francesco Intreccialagli/ (8 ECTS/semester)

The aim of the course is to acquire the specific knowledge and skills of the discipline, with the purpose of enhancing the plastic and stylistic skills of each student, respecting their individuality in consideration of their choice of address. At the end of the Bachelor course, and even better at the end of the Master, students will be able to "know and know how", they will have acquired autonomy in the use of methods and technical-operative methodologies, being able to relate critically to the problems of art (in history and in the contemporary world) with which their work is compared in the environment, in architecture, in the landscape.

Technical and technological workflows taught in the course

BA

Priority issues: reinforcements, materials, indirect plastic modeling through molding techniques (rigid and flexible), plaster molding (disposable and dowel), direct plastic modeling (wax, plaster, etc.), removal techniques (wood, stone, polyester), metalworking (techniques, types, etc.), casting techniques.

MA

Direct plastic modeling in:

- Wax, in function of an eventual bronze casting (lost wax, sand, ground, etc.), therefore, both with

different types of cores, and, as a sculpture, no longer in passing, but finished; examples of Medardo Rosso, Manzù, Fontana, etc. (with plaster cores and metal armatures);

- Plaster (without the aid of forming, through armatures, polyester, sackcloth, gauze, fabrics), learning how "to place" and "to remove" it (where in excess), etc;
- Papier-mâché (applied by successive layers on a weave);
- Terracotta;
- Polyester (from blocks or assemblies of parts), cold worked, by roughing, rasping, etc., with various tools; considered either as finished surface or as material(core);
- Cement (quick-setting bound with sand applied in successive layers on a reinforcement), etc.;
- Wood (from logs, pre-assembled blocks and plywood with suitable tools and instruments, etc.);
- Stone (with suitable tools and carving techniques, etc.);

- Metal (cut, bent, welded, abraded, riveted, etc.);
- Plastic (deformed using heat "thermo-forming" into negative plaster parts and then assembled, or by direct assembly);
- Rubber, latex (deformation/modification of preexisting elements, etc...);

SUBJECT DESCRIPTIONS – ABA Roma (Rome)

Graphic Arts

Graphic Arts /Prof. Tania Campisi/ (12 ECTS/semester)

The course introduces the students to drawing and graphic sign analysis, to practical knowledge of intaglio and relief printing, up to printing stage. Students work on sign and drawing exercises and suggested themes, and develop their personal theoretical research. In this course full attention is given to the use of non-toxic techniques and materials and new ecofriendly technologies.

Technical and technological workflows taught in the course

All engraving techniques (intaglio and relief printing), drawing and printmaking.

Graphic Arts /Prof. Sandro Cassola/ (12 ECTS/semester)

In this course the student learns mainly traditional engraving techniques: intaglio (etching, dry point, soft ground, aquatint...) and relief printing, and is introduced to printmaking. All the students are followed in their individual project.

Technical and technological workflows taught in the course

All the traditional engraving techniques.

Graphic Arts /Prof. Gianluca Murasecchi/ (12 ECTS/semester)

The Art Graphics course deals with all the themes and techniques relating to the xylographic and intaglio tradition, with lectures and laboratory lessons.

Technical and technological workflows taught in the course

Direct techniques are used on metals, woods and experimental materials like plastic or paper, as well as indirect techniques (with the aid of acids for etching of metals) and as regards drawing and painting

techniques, graphite, watercolors, acrylics are used, and oils or mixed techniques.

Illustration /Prof. Gianluca Murasecchi/ (12 ECTS/semester)

The course focuses on the publication of a creative writing text illustrated by the students and the processing of large-format works in the laboratory, the course is also completed with several theoretical lessons.

Technical and technological workflows taught in the course

Direct techniques are used on metals, woods and experimental materials like plastic or paper, as well as indirect techniques (with the aid of acids for etching of metals) and as regards drawing and painting

techniques, graphite, watercolors, acrylics are used, and oils or mixed techniques.

Illustration /Prof. Enrico Pusceddu/ (6 ECTS/semester)

The course aims to prepare the student to the world of illustration, providing as much as possible an overview ranging from the knowledge of genres to the creative process, from the idea to the design to its realization, from the technique's mastery to the identification of a personal style. The goal is to

provide the basic knowledge and the essential theoretical-practical tools to use the Illustration language. To this end, the students will be provided with the right procedures and operational methods to develop and strengthen their creative skill and its related application on their designs, in the scope of functional aesthetics.

Technical and technological workflows taught in the course

“Research”, as an illustration project, will have to answer to a basic need, with reference to its target. It will be essential, then, to analyze the role of illustration in contemporary times, and to examine different communicative approaches in the specific thematic fields where they belong. Genres: narrative, fantasy, for children, advertising, editorial illustration... The executive techniques will be used to experiment every possible graphic solution, to express in the most suitable way the ideas proposed by the project. The graphic exercises will be strictly connected to theoretical lectures, and will be organized in two stages, one actually dedicated to study, the other of personal elaboration.

Lithography /Prof. Andrea Lelario/ (12 ECTS/semester)

In this course students learn the ancient techniques of lithography, studying its history and experimenting with real stones and tools.

Technical and technological workflows taught in the course

Lithographic techniques: intaglio and relief printing.

Engraving Techniques /Prof. Massimo Arduini / (6 ECTS/semester)

Purely practical course, it involves mainly materials and procedures, the theoretical part comes as the work develops. The student first learns to become familiar with the tools and techniques that must be known, and this takes time. Only in this way he can use them to develop and express his language in the field of engraving.

Technical and technological workflows taught in the course

Both direct and indirect chalcographic techniques: drypoint on metal or plexiglass, etching, aquatint, pictorial and pencil manners, use of soft ground in traditional but also more experimental versions. Among the more experimental techniques we have variants of manual photoengraving, photogravure, the manual transmission of the photo to the plate, but also collographies and tetrapak, or mixing different techniques on a single matrix; savings techniques, letterpress, linoleum or woodcut on wood; monotype processes with different supports, cellophane, nylon, PVC or very soft acetates working by subtraction and addition; cutout collages, newspapers; wide use of colour, not just monochrome, variations of the black, inserting real colors on the same plate, the Hayter method.

Engraving Techniques /Prof. Roberto Piloni/ (12 ECTS/semester)

The course isn't limited to chalcography, but covers a wider range of techniques, which allow the students to work outside the workshop, also with more varied methods: from using the computer, to classic matrixes processed with simpler preparations, to designing an artist book, to the use of different kind of papers or software. As such, students with non-graphic or non-workshop based backgrounds have the chance to easily attend. The course is focused on the relation between image and word, with numerous examples of contemporary visual artists that entertained a deep relationship with the written text in regard to graphics. The tools range from video to photo, to the use of different software, to paper.

Engraving Techniques /Prof. Ferdinando Fedele/ (6 ECTS/semester)

Broadly speaking, the course addresses all engraved graphic, particularly chalcography, according to the tradition of Italian Academies of Fine Arts, as well as other institutions. Students are invited to develop a graphic project to produce drypoint, aquaforte and aquatint matrixes, besides other variants, to suit the stroke featured on the project drawing. The course is split between theory and hands-on practice. Students will have to submit their works in the form of a loose prints folder or bound into an artist book. Lastly, the course aims to form the students professionally, so as to also let them confront the world of art publishing.

Technical and technological workflows taught in the course

Technical procedures are related to engraving techniques in use since the XV century, and, particularly, include the processing of metals, especially copper and zinc. Also, they include the use of new materials, like plastic, pvc, cardboard and other industrially produced mediums. Technological procedures are elaborated by computer to produce photo or laser-engraved matrixes, or plotter-carved stencils.

Engraving Techniques / Prof. Enrico Pusceddu/ (6 ECTS/semester)

The main objective is to convey to the students technical expertise and professionalism, through the mental space – the “idea” – and the working space – the “graphic transposition”–, where the visual thought verifies itself. Over face-to-face workshop and research lectures, they will consider engraving techniques through their evolution and interaction; the use of tools and the knowledge of the employed materials related to a personal graphic project. Such confrontation and practices will have to provide the students with the educational background that will allow them to orient themselves in the context of Graphic Art production. Planning research of the graphic image will be held as especially important, from the production of print works, to graphic viewed as installation, to the book object, to the interaction between chalcographic and digital printing. The operative educational program will be organized in order to find the right synergies through analysis, summary, reworking of ideas and work growth, in symbiosis with sign-linguistic structure. During the academic year specific workshops with artists and field specialists are provided.

Technical and technological workflows taught in the course

1. Art Graphic, characterization and learning type.
2. Image evolution; The white paper sheet as a metaphor for an optic, mental, cultural space, “the path”, research of the idea inside the propositional content.
3. Mental space, working space, “the planning stage”; analysis, organization and structure of the project.
4. Techniques: mediums, surfaces, matrixes. Tools and materials. Characteristics and manufacturing techniques. Direct, indirect, mixed and experimental techniques will be considered.
5. Fundamental elements of the image, visual communication related to composition.
6. Manual and Digital: interactions.
7. From manual to digital sign; from the printing matrix to the video matrix, tools, techniques and materials.

Experimental Chalcographic Techniques/ Prof. Roberto Piloni/ (6 ECTS/semester)

The course approaches chalcographic technique with the intent of experimentation. The students have the chance to use different alternative techniques, none especially difficult, but mostly out of

canon. By the end of the course, all the students will have individually developed through the use of particular materials, which will make their works personal and unique. Previous experience with canon chalcographic techniques is not mandatory, but it's helpful.

Materials, tools and programs in the course

The program follows a theme that changes from year to year, with the fundamental aim of teaching the basic, but never repeated enough, principle that the graphic sign used to operate on a matrix needs to be changed following the type of representation. The materials are chosen in order to avoid toxic substances (e.g.: most common acids were replaced by low toxicity alternatives and cupric sulphate). Alternative materials were introduced to be used as matrixes, such as hardboard, masonite, plywood, tetrapak and plexiglass. As tools, there are steel points, rolls, berceau, water based nontoxic chalcographic ink, paper.

Silk-Screen Printing /Prof. Marilena Sutera/ (6 ECTS/semester)

The goal for this course is to divulge the main features of the silk-printing technique, in order for the student to use them in a personal project, which would also be connected to the knowledge he/she already has of other techniques. The course is always carried out through the development of a theme that changes from year to year, and that the student will complete following his/her personal growth path. The student will choose the technique most suited to him/her, always keeping in mind its fundamental notions. Another particularly important course goal is to let the student live in the best possible way the greatly educational experience of life in a workshop.

Technical and technological workflows taught in the course

Silkscreen with photosensitive emulsions and shellac covering.

Printmaking /Prof. Tania Campisi/ (6 ECTS/semester)

In this course the focus is on project planning and realization of art editions, artist books and folders of prints. Goal of the course is the improvement of graphic and engraving knowledge through different techniques and printmaking solutions.

Technical and technological workflows taught in the course

All engraving techniques (intaglio and relief printing) and printing.

Relief Print /Prof. Marina Bindella/ (6 ECTS/semester)

In the first semester the students analyze relief print techniques, study original prints in the course archives, exercise on signs, experiment with different papers and tools and hand printing. Different materials will be used: woodcut, wood engraving, linocut, engraving on pvc and other materials. In the second semester the students realize a book with relief print illustrations and text composed with letterpress or photopolymers. The bookbinding and letterpress will be realized in collaboration with related courses of the Academy.

Technical and technological workflows taught in the course

Handprinting. Woodcut, wood engraving, linocut, engraving on pvc, and other materials. Press printing.

Special Graphic Techniques /Prof. Maria Pina Bentivenga/ (6 ECTS/semester)

The Special graphic techniques course is dedicated to students of the Art for Therapy Master. The course provides knowledge for the realization of workshops dedicated to printmaking, with particular attention to monotype techniques and experimental techniques such as lithography on polyester.

Technical and technological workflows taught in the course
Monoprint, lithography on polyester plate.

Xylography /Prof. Marina Bindella/ (6 ECTS/semester)

In the first semester the students analyze relief print techniques, study original prints in the course archives, exercise on signs, experiment with different papers and tools and hand printing. Different materials will be used: woodcut, wood engraving, linocut, engraving on pvc, and other materials. In the second semester the students plan a series of prints to be realized and printed by press. Part of the class will be dedicated to relief print history that will be part of the final exam.

Technical and technological workflows taught in the course
Handprinting. Woodcut, wood engraving, linocut, engraving on pvc, and other materials. Press printing.

THEORETICAL COURSES

Aesthetics (6 ECTS/semester)

Academic course of Aesthetics prof. Dario Evola Aesthetics is an interdisciplinary theoretical academic course. Aim of the course is to focalize on and analyze epistemological questions about items as Expression, Creativity, Intentionality on art work. First part will concern, as an historical excursus, about Western Philosophy in relation to Art History from Plato until Hegel. It will considerate also the meaning of terms as Aesthetics, to the analysis of terms Art, Poetic, Beauty, Pattern, Genius Aesthetics judgement, Taste, Mimesis, Aura, Aesthetic experience, Artistic Function. Particular attention at the institution of Modern Arts Academies, Museums and Aesthetics as critical issues of western Modernity. A second part focalize on the experience of Modern from Enlightenment and Romanticism till the 900 Avantgardes in relation to photography, cinema, media. Will be considerate however the birth of the metropolis, of the great expositions, and the uprising of new glances from Baudelaire, Wagner, Nietzsche to the Impressionism, and the new concept of art and public. A special focus on 900 experience from Benjamin to McLuhan and the "technological Aesthetics". The aim of the course is to considerate the modern function of Art and the praxis as project and knowledge.

Theory of Perception and Gestalt (6 ECTS/semester)

Theory of Perception and Gestalt The course program includes the study of: - elements of neurophysiology of vision (retina and eyeball, photochemistry of vision, rhodopsin cycle, upper brain processes, sleep / dream / wake cycle) - Freudian and post-Freudian theories - theories of perception and creativity (Gestalt Theorie, Eventualism, Cognitivism) - outline of twentieth-century psychology and art psychology - analysis of contemporary artistic production. In particular, the specific connection between artistic production and aesthetic theory will be highlighted for each movement treated.

History of Modern Art (6 ECTS/semester)

The course intend to investigate a special aspect and product of European draftmanship: the libri di disegni and the libri de' disegni of which Giorgio Vasari first speaks in his Vite. The phenomenon of artists' drawing books and collectors' drawing books crosses and connects the whole history of European arts and artists - draftsman, from the south to the north of the continent. The course face with the fascinating topic of the creative process and the education of artists, through the drawing, before and after the birth of art academies. It aims to observe the phenomenon from different points of view: that of literary, inventory and historical-artistic sources, that of materiality of drawings, that of the drawing practice, that of theory and writings on drawing, with particular reference to the context of European art academies between the 16th and 19th centuries.

History of Drawing and Graphic Arts (6 ECTS/semester)

The course for the students of the first level consists of lectures and guided visits of drawings collections and/or exhibitions of drawings. The learning objectives of the course are: - to provide the student of fundamental knowledge of the history of the drawing's materials - to provide the basic knowledge of the theories of drawing of the 15th and 16th century - to provide the student of the skill to recognise supports, materials, regional schools and, eventually, artists. During the lectures drawings of the most important artists will be analysed from the technical and stylistic point of view.

Phenomenology of Contemporary Art (6 ECTS/semester)

The course is based on the Professor's studies on contemporary art which analyze the meetings and the mutual dialogue among four cultural areas that, for economic and political reasons, came into a greater contact from the second post-war period onwards. These four areas are the United States, Europe, China and Japan. This course takes an unusual tack in its approach to contemporary art: using historical and sociological analysis as a starting point, and examining the cultural similarities, rather than the cultural barriers. Thanks to this approach, the art maps a world where artistic influence is not confined by mere borders, or from approaches based on cultural prejudice. Tools: face to face or online lessons with the video conference intervention of the artists and critics: H.H. Lim, Alba d'Urbano e Arthur Engelbert.

History of Illustration and Visual Advertising (6 ECTS/semester)

Educational aims and course content The main purpose of the course is to study the evolution of illustrated children books, the illustrations of historical and literary novels and visual advertising between the nineteenth and twentieth centuries. Through the analysis of the works of some Italian and foreign illustrators we will try to trace a historical development that focuses on the different visual strategies and artistic techniques adopted from time to time by illustrators and advertisers (watercolor, mixed techniques, collages, traditional techniques, screen printing etc.). The course is structured in two parts and primarily involves the study of the artistic illustrations of children books and historical novels from the beginning up to date. After a fundamental distinction between the different kinds of traditional illustration we will move on evaluating the visual communication strategies - the effectiveness of the compositional choices, the narrative syntheses and page layouts - made by the artists who have illustrated classic literary texts and fairytales. A second part is devoted to 'propaganda' and advertising manifestos: from totalitarian regimes (such as socialist realism, or political 'manifestos') to the free creation of the artistic and commercial advertising.

History of Applied Arts (6 ECTS/semester)

Journalistic Communication Elements (6 ECTS/semester)

From basic rules to creativity. Journalism and experimental art writing. The course is divided into a theoretical and a practical part, with the aim of providing the basis for a correct critical interpretation of contemporary language. Through readings and practical work, the course aims to instruct the student on the stylistic differences between the writing of a review, an article or an essay. Particular importance will be given to the drafting of the "press release" – as well as the press book and the press review – through the study of the material produced by the press and communication offices. Students will be able to practice their writing skills in order to produce texts useful for the correct presentation of their projects to future press offices, productions, sponsors. In addition, students will have the opportunity to deal with wide-ranging texts able to make them aware of the pivotal role of writing, keeping in mind any future excursions into the world of criticism. In this regard, in addition to reading reviews and articles together, important contemporary authors who have had a strong impact on the international press and on today's generation of writers attributable to the so-called "theoretical fiction", such as Chris Kraus (well-known godmother, for example, of the Anglo-Saxon journalist Juliet Jacques) will be studied.

Advertising (6 ECTS/semester)

The program is divided into four parts:

1) Advertising: history and origins. History of advertising and its origins; The birth of modern advertising and the great affiche season; The birth of contemporary advertising; The advertising agency: roles and operations; The birth of Italian advertising; The Carousel; Advertising from the 60s, 70s, 80s and 90s Advertising communication integrated into the internet age;

2) Advertising styles, methods, techniques and theories. The fathers of advertising and creative styles: - Claude C. Hopkins; - Theodore MacManus; •- Rosser Reeves; - David Ogilvy; - Leo Burnett;- William Bernbach; - Howard Gossage; - Jacques Seguela; The USP; The Copy Strategy; The Star Strategy; The scientific method; The classical theories of advertising communication; AIDA model; The advertising action models;

3) Inside advertising: the processes and practices for creating an advertising campaign. Taxonomy of advertising campaigns; Full-service and non-full-service agencies; How an advertising campaign is born; Agency presentation and agency tenders; Strategy and advertising; The brief; Analyze and read the advertising message; Targeting and positioning; The brand and brand values; The storytelling; The copy brief; The creation of the advertising message; The layout and storyboard; The realization process of an advertising campaign; The media; Audience, Focus target, CPC and KPI; The means above the line; The means below and the line; The new media; The communication mix; Media planning; Beyond advertising: the marketing tools; The new media; Social media advertising; Google ADS; Advertising banners; The influencers; The measurement and control techniques of advertising effectiveness; Experimentation of the students' advertising creativity with the creation of an integrated communication campaign with the following applications explained by the teacher: Canva, Quick video editor, FilmicPro, Kinemaster.

4) Ethics of advertising. The advertising self-regulation code; Social advertising; The Advocacy; Public interest advertising.

COURSES FROM OTHER DEPARTMENTS

Drawing /Eclario Barone/ (6 ECTS/semester)

The aim of the course is to develop, through various operational proposals and continuous individual and collective reflection, an original and conscious use of the stroke, which allows both to translate and communicate one's visual research and to organize and structure more complex pictorial works. *Technical and technological workflows taught in the course* The proposed technical and technological processes are first of all the centuries-old traditional drawing techniques and also the new digital technologies. *Materials, tools and programs in the course:* Experimentation with various drawing methods: slow and fast execution time; rhythm of the stroke; energy of the stroke; observational and non-observational drawing; the negative and the positive; drawing as a project and as free expression; composition; the use of compositional grids and geometry; synthetic and analytical design; the chiaroscuro; the use of the module and texture; portrait; the static and moving body; the symbolic meanings of the stroke. Use of traditional techniques and mixed techniques. From the instinctive stroke to calligraphy, proposal of the practice and decoding of the 'Scribble of Adults' according to the Psiconologia of Nato Frascà. References to the drawing methods of contemporary and past artists. Whenever possible, we also organize outdoor lessons (in the city, in parks, museums, etc). Each year the practical teaching is accompanied by a series of theoretical lessons also with the help of literary and poetic texts.

Artistic Anatomy I. /Marco Bussagli/ (8 ECTS/semester)

The Artistic Anatomy course held by Marco Bussagli (who is also the Head of the Painting School in the Rome Academy) is developed on three didactic units that study and describe the human body from the anatomical, historical, artistic and cultural – i.e. symbolic and linguistic – points of view. To these we have to add attention to important practical aspects of the workshop to learn how to draw the human body. This course is only aimed to Painting and Sculpture students. Decoration students attending the annual course are advised to follow the second-year program. A specific course of Artistic Anatomy, annual only, is dedicated to students of Fashion and Graphic Design. This course provides for the study of osteology and myology in just one year, but in a limited way. On the other hand, the aspect related to the emphasis of the various anatomic districts from the point of view of the history of fashion and design has been expanded.

Artistic Anatomy II. /Tiziana D'Acchille/ (8 ECTS/semester)

Artistic Anatomy aims at the full knowledge and understanding of the representation of the human body. The student is enabled to recognize skeletal, muscular and external morphology of the human body through laboratory practice and the theoretical study of human anatomy. It is also essential for the student to get acquainted with the following subjects:

- theory of human proportions from ancient Greece to nowadays
- history of physiognomy
- history of the representation of the human body in art
- connection of the representation of the human body with religion, cultural anthropology, history of art, social changes

Artistic Anatomy III. /Maglena Gospodinoff/ (8 ECTS/semester)

The course is both theoretical and practical, starting from the anatomical study of the human body to its representation through any artistic expression; each lesson is divided in differentiated topics. The theoretical part of the course includes the analysis of body parts, skeleton and musculature, the study of body characteristics, the body function in the history of art, the study of movements and balance, the role of the body in the world, the uses of the human body today, its meanings and symbology. The practical part consists of the projection of films and artistic videos that concern a specific topic that varies from lesson to lesson. The human body is examined in association with time, space, rhythm and new opportunities of discussion arise between students and the professor.

Artistic Anatomy IV. /Cinzia Nardini/ (8 ECTS/semester)

In the first year we study osteology, arthrology, and artistic canons. After the initial theoretical introduction of the chosen topic, the practical aspect consists in the projection of images relating to the chosen body part and the realization with the techniques decided by the students. In the second year we study the myology, beyond the theoretical part; the practical part consists in the study of a the study of a decorticated body section where the lack of skin shows the real behavior of the muscles in a determined position of the body. In the third year the program focuses on the History of Art and Canova's work, sculptures, paintings, the influences the artist exerted, the historical context, archaeological discoveries, and his love for dance. Visits will be made to the museums to draw from real paintings and sculptures as the 'Dancer with the finger to the chin': the sculptures will first be copied then decorticated by overlapping tracing paper, then there is the study of the transformations of the figure, of the movements, of the dynamism of the dance interpreted and seen by Canova. In the last years we also study comparative anatomy: four animals are examined – dog, cat, horse and cow– and studied from an osteological and muscular point of view, muscular. Straying from art history, we arrive to a personal interpretation of the student.

Artistic Anatomy V. /Maria Cristina Reggio/ (8 ECTS/semester)

The goal of the course: each student draws an atlas of the segments of his own body. The body is not an a dead anatomical model, but it's alive and active, as it's conceived in contemporary arts. The course is focused on the making of several contemporary artistic maps of the body.

Design (10 ECTS/semester)

The content of the course is essentially about studying objects designed for the production area of Italian design. Specifically Italian Industrial Design, between the 50s and 70s; with the protagonists of the exhibition, 'the new domestic landscape' held at MoMa (New York May 1972). Analyzing these objects, and the projects, from an aesthetic and technical design point of view. In order to stimulate discussion and deepen knowledge regarding the function and at the same time the existence of the object in itself. Up to the changes of the new era of Design today. Simple graphic exercises will be proposed, basic knowledge/skills about the discipline is required.

Bookbinding /Massimo Arduini/ (6 ECTS/semester)

The course proposes a theoretical approach to publishing from a historic and technical point of view, then a practical module on bookbinding and in the end each student prepares his own publishing and bookbinding project. Technical and technological workflows taught in the course Editorial techniques (pocket editions, in folio), bookbinding, layout, lettering

Multimedia Installations (6 ECTS/semester)

The course aims to give students the capacity to outline and plan for space-based works of art. Site-specific installations are an important part of nowadays activity in the field of Contemporary Art and it's therefore essential to art students to be capable to make projects that are related to art spaces, public spaces as well as the increasing field of interventions for requalification and community-based works. The dialogue between artwork and environment is not a mere question of set up but when making a site-specific project the awareness of the space is informing the project itself. We'll discover nowadays practice of contemporary masters such as Olafur Eliasson, Annette Messager, Maria Lai, Jan Fabre and many others but we'll also get to know international ongoing platforms for site-specific and public art interventions as the Skulptur Projekte of Muenster, Monumenta and the Metrò dell' Arte in Napoli. A specific focus related to Rome will be on foundation Volume! that held for many years a space-related program strictly focused on sitespecific installations capable of remodeling the gallery every time. Special attention is given to the case study of Gibellina where Land Art happened to be a form of reconstruction, mourning, and critical mass after the Belice heartquake. One of the most impressive land art pieces in Europe, the "Grande Cretto " of Burri was conceived by the renowned painter to hold what was left from the old Gibellina as a one of a kind land art piece in its production. The class will include multiple visits to art museums and spaces to better understand the dynamics of installation and to have a look at the spaces from the perspective of site-specific planning. A field trip will be taken to Amatrice, the town devastated by the recent quake of 2016, to meet local community and associations and to better understand what it takes to plan for emergency-related public art and site-specific proposals that are really aware of local conditions.

Performative Techniques /Myriam Laplante/ (6 ECTS/semester)

In the theoretical part we will examine the history of performance from Dadaism to the present day with videos screenings in class, and explore performance issues: how to proceed from a concept or image to an action; what it means to be here, now; how to choose an object; how to calibrate the use of technology; how to document a performance; etc.

In the practical part, students will learn how to create a performance based on the experience of time, space and the spectator, through individual and group exercises to focus on their intentions in order to carry out an action in the most efficient way. They are required to make performances in class every week, to be spectators for their colleagues' performances, and to participates to the following discussions.

For the final exam, they will prepare a short performance for video with a written statement on the piece.

Technical and technological workflows taught in the course
Practically none.

Materials, tools and programs in the course
Long sticks and blindfolds for concentration exercises, and the rest is mostly materials that the students bring for their performances.

Project Methodology /Anna Muscardin/ (6 ECTS/semester)

The objective of the course is to develop and coordinate the logical and methodological skills of students within the concrete realization of an art project, to understand art making in the broadest and more extended sense of the term. Starting from focusing the attention to what we are seeing (the old question between looking and seeing) the investigation will move between the different possibilities to relate to the images (physiological, psychological and cultural) to clear up the processes and the thinking within the multiple opportunities to learn from the vision and recognize the linguistic factors and elements of the artistic images. These elements will help to structure an exercise for a more detailed image-reading that will lead students to observe an art object through a deep and systemic glance. The process of breaking down, as a preliminary step of any design synthesis and creativity, will focus on the relationship between the finished work, the analysis of the processes, the necessities and the strategies to set up an art project. After few class exercises, each student will be pushed forward to a personal project/design work: a detailed and precise proposal, with the subsequent development of a concept in which the student will be asked to reinterpret and apply all the knowledge and skills acquired during the course within the previous activities.

Technical and technological workflows taught in the course

For the initial part of the course, it is absolutely necessary the computer support.

Paper Conservation /Federica Delia/ (6 ECTS/semester)

The aim of the course is to provide basic knowledge on the conservation and restoration of paper, with a focus on physicochemical properties and the material interactions with the surrounding environment. Principal treatments are explained and shown to the students, who are guided in choosing suitable materials, carrying out the conservation intervention and mounting works of art on paper with different methods. Specific attention is addressed to the causes of deterioration and their resulting effects on paper supports and graphic media, in order to investigate permanence and durability of the materials used in the production of paper artworks.

Technical and technological workflows taught in the course

Paper dusting, dry and wet cleaning, mending of tears and losses, paper lining, mounting, housing and exhibiting of paper artworks.

Paper Technology /Riccardo Ajossa/ (6,8 ECTS/semester)

Eastern and western papermaking methodologies dialogue with each other throughout this course, in which students will compare and analyze paper production on a traditional and anthropological level, becoming more aware of the role of paper in the global culture as a vector for information of all sorts. The students will be able to integrate handmade papermaking in their own artistic production, while getting to learn more about paper's high potential as a support for the graphic arts.

Materials, tools and programs in the course

Kozo, Gampi, Cotton, Abaca, looms and tubs for the production of traditional Korean hanji paper, made with oriental methodology, or western cotton Fabriano paper. Methods for extracting natural color from things brought in the lab as forms of landscape documentation and archive of reference places. Watermarks as absence of signs, to be produced through the use of prepared looms and to create high quality paper.

Decoration Techniques /Salvatore Dominelli/ (6 ECTS/semester)

In this course the students have to find a public or private space where to realize a project. Technical and technological workflows taught in the course The student draws up a project (plan and sketches) and then realizes it in virtual reality or by building a model. Some projects have been realized in the real chosen place. Materials, tools and programs in the course Computers, pens, pencils, watercolours or other kinds of colours. There is also a theoretical part about decoration.

Photography /Salvatore Barba/ (6 ECTS/semester)

This class introduces the fundamental camera knowledge and the grammar of the photographic language. Through photo assignments and critique sessions, students explore aesthetic and compositional aspects of photography, improving their technical skills and developing a personal visual language.

Technical and technological workflows taught in the course

Theory and technique of analog and digital photography, history of photography processes, creative techniques of analog photography. Principles of analog photography; camera obscura; pinhole photography; early photographic processes and materials; Daguerreotype; Calotype, wet collodion plate; gelatin silver process; technology of analog cameras; understanding of aperture, shutter speed, white balance, exposure and metering modes; ISO sensitivity; dynamic range; use of histogram to achieve correct exposure and contrast; direction and quality of light; defining mood and texture; properties of natural light and artificial studio lighting; communicating with color and tonality; understanding the significance of geometric structure, shape and form; organizing the frame: points of interest, picture planes, vantage point, juxtaposition and negative space; affecting visual quality and meaning with selective focus, depth of field, distance, apertures and focal length; transcribing time onto a photograph: motion blur; decisive moment; overlapped time and sequences; creative techniques of analog photography; Holga, Lomo, and Diana cameras; Polaroid film; cross-processing; multiple exposures; expired film; infrared photography.

Photography /Marcello Di Donato/ (6 ECTS/semester)

The photography course at the Academy of Fine Arts cannot be only the learning of the "technique" (development, printing, etc.), which, however, is examined as the structure of a language, therefore beyond stereotypes that the current manuals intend to assign to it. The invention of photography, one of the most important cultural and artistic events of the 19th century, has given rise to dense and complex relationships between art, photography and society, activating a new way of seeing reality and therefore art itself. The course, in addition to providing basic information on the historical evolution of photography, intends to examine in depth its particular nature, through the analysis of the relationship between art and photography, their mutual influences and the novel and original idea of photography within the Western artistic tradition.

Technical and technological workflows taught in the course

The process of image formation, the pinhole and the camera obscura; brief history of the pinhole and its use by contemporary authors; the structure of a camera (analogue and digital); types of vision; the light and its physical characteristics; the concept of exposure, light meters and exposure reading; the expressive values of light through the images of the great masters; the lighting; the common elements of analogue and digital photography (diaphragm, depth of field, focus, ISO sensitivity) analyzed both from a technical and an expressive point of view; "Seeing Photographically" by Paul Strand, Edward Weston and Ansel Adams; the out-of-focus reflections and the sublime by Julia Margaret Cameron and several contemporary authors; optics and their technical characteristics; choice of optics based

on focal length and brightness; reflection on space and perspective as a symbolic form; the authors who adhere to the Renaissance perspective and those who, instead, break it; general characteristics of films; development and printing of the black and white negative; introduction to the darkroom.

Photography /Daniele Ferrise/ (6 ECTS/semester)

With the help of theoretical and practical lessons, the main goal of Photography course is to provide useful tools for coding and decoding the messages generated by the language of photography, that is now omnipresent, multiform, articulated and in continuous connection with other forms of communication, representation and art. A language that, thanks to digital technology, adapts to the new cultural context in rapid and continuous evolution. At the same time, the course aims to support students in the development of conscious critical thinking and also to help them obtain the necessary skills to increase one's ability to narrate using images and photography as a means of expression, focusing on one's own personal style, one's own vision.

Technical and technological workflows taught in the course

The topics covered: how photography was born and developed; the narration in images; the differences between digital and analog support; aesthetics and the evolution of photographic genres; the philosophy of photography through the work of photographers who have developed a personal visual research; slow photography and the importance of project; the ethics of visual communication; the work of the photo editor and the portfolio; the choice of the subject and the pre-visualization; cameras and formats; the lenses, the depth of field and the composition of framing; the exposure triangle; the characteristics of the light and the exposure meter; the dynamic range; film grain and digital noise; the patterns of light; filters and their effects; the darkroom, the development and printing of black and white and color; the raw, the jpg and the tiff; the development of the digital negative and postproduction; image manipulation and photo editing; printing, archiving and distribution; galleries, agencies, newspapers, magazines and the internet.

Photography /Ernani Paterra/ (6 ECTS/semester)

Elements of visual communication: signifier and signified, the referent. Construction of the creative process through the study and analysis of the works of modern and contemporary photographers and artists. Theoretical elements on photography. The light, the contrast, the optics, composition and framing. Final paper: Photographic series on an assigned theme.

Technical and technological workflows taught in the course

Light, contrast, dynamic range and exposure latitude, exposure, composition, shape, direction and color of light, black and white, optical filters, optics. Theoretical slides on technical and technological aspects that can be consulted by students. Theoretical lessons on great photographers. Study of their creative process and artistic sensitivity, vision and analysis of their works. Weekly themes to be developed through personal photographic research. Collective reviews of the submitted papers.

Video Sculpture /Paolo Canevari/ (6 ECTS/semester)

The course pays particular attention to the realization of short-duration videos as extemporaneous exercises by the students. The video medium as a contemporary language it's used for its ease and speed of execution, giving body to the intuitions and formal-conceptual elements that are the basis of contemporary art research. Other methods for the realization of the students' projects are: performance, installation and outdoor projects in alternative spaces.

Technical and technological workflows taught in the course

My intent as a teacher is to educate and nurture a new generation of artists. I firmly believe in a public and accessible education to anyone, and I consider this my responsibility as an artist and as a teacher. The education of new minds and new talents can come from qualified artists that had a role in an international art scene so that they can pass on their experiences to the new generations and prepare them culturally and from a professional point of view for the world that awaits them outside the academic institution. I believe in an art education that can take place giving freedom of technical expression outside the traditional schemes, that's why my didactic project is based on the many and different expressive possibilities that the world of contemporary art has historically developed. The theories of the contemporary times and the fundamental understanding of a conceptual approach to the work are the basis of my educational method. My teaching program is based on the comparison and exchange of opinions between the students of the course in a creative interaction to which everyone can participate. The practical aspect and the implementation of the projects will be the natural and important development in which students can measure and confront themselves.

Contemporary Museology (6 ECTS/semester)

The course will focus on the birth and development of modern Museology from the second post-war period to the present, through the 1960s/70s and 1980s/90s. The museum will be analyzed not only in its historical function, but especially in its social role; its changes through time will be examined through the changes in society and the continuous call to adhere to a common relational model. The museum's architectural form changes because its role in the society evolves. The relationship between the museum and the visitors' free time is one of the fundamental elements to understand the difference between the museum of the past and the museum of today.

Art Management (6 ECTS/semester)

The course deals with all the topics useful to discern the organization activity in the context of Contemporary Art. **INTRODUCTION:**• The course supports students in putting into practice strategies for the enhancement of cultural heritage and resources with particular reference to the contemporary art scene and the management of exhibition events. **TARGETS:**• In the first part of the course, historical notions on the birth and evolution of the Great Exhibition Events will be provided: Exhibitions, Fairs, Biennials, Documenta, etc.• In the second part of the course, an updated picture of management culture and techniques for planning, organizing and promoting artistic and cultural events will be proposed. It is a theoretical course, but a strong aim to provide practical organizational tools. My training and experience have always combined academic theoretical training with practical experience in the Art System. The one does not exclude, but rather it is indispensable for the other. **EDUCATIONAL PROGRAM:****FIRST PART**• What is a great event • The Venice Biennale • The Quadrennial• Manifesta and Documenta• The role of the curator• The Art System• The Italian Cultural Institutes• Independent spaces and Artist Run Spaces• The Foundations of Contemporary Art• What is a contemporary art fair• Studio Visit **SECOND PART**• Idea and planning• Cases studies• Time line and Business Plan• Participate in a public call• The event as a total communication system: communication before, during and after an event• The press office: practical tasks• Project Management• Sponsorships and Fund Raising• The event and marketing• Vademecum of tax and safety obligations in organizing large events• Insurance of the works• Press review **TYPE OF TEACHING:**• Theoretical lessons• Practical applications: elaboration of a project on a chosen theme• Meetings with experts: Luisa Violo (IIC Lisbon Director), Paola Capata (Monitor Roma, Lisbon, Pereto), Cristina Cobiانchi (Albumarte, Rome), Giorgia Rissone, Stephanie Fazio, Manuela Ruggeri (smART Foundation, Rome), etc. **FOR THE BIENNIAL COURSE ONLY:**Development of an **EXHIBITION PROJECT**. Each student will develop a complete paper with all the specific sections that are part of the design phases (Cases studies, Idea and projects, Time line and Business Plan, Participation in a public / private call, communication before, during and after an event, the press

office, Sponsorships and Fund Raising, marketing, tax and safety obligations, insurance of the works, the Press Review, the detailed budget). The work can be created in a power point or in-design and will be accompanied by word documents (press release), excell (budget), any video teasers, sites, social channels.

Typography /Maria Pina Bentivenga/ (6 ECTS/semester)

Typography is a course dedicated to students of the Master of Illustration and Art Publishing, to help them in the creation of artist's books or illustrated books. The course aims to provide the knowledge for the composition of the page with particular attention to the relationship between text and image. In particular, the work is carried out with the use of movable type. Students are given instructions for the composition of a typographic frame that will be printed with the Albion press or with a proof press.

Technical and technological workflows taught in the course
Letterpress.

Typography Design /Marina Bindella/ (6 ECTS/semester)

The first part of the course will help the student focus on the book as an object to analyze in all its parts. Visits to libraries, archives and private collections will take place. The student will study the approach to different kinds of artist's books and will use them as a starting point to experiment on models, shapes, graphic design and text-image balance. The group will then design a joint publication, illustrating it with a technique of their choice. During the second term, the students will design their own personal book projects on InDesign, choosing a text and realizing the illustrations.

Technical and technological workflows taught in the course
Monoprint, Suminagashi, etc.

IT Applied to Graphic (6 ECTS/semester)

1-Articulation of educational program Lectures will be divided, according to the double mode of knowledge and know-how, in two phases of lectures, computer tutorials, online supplementary activities and review of the work of students exercises. The first phase of activities, designed to analysis and representation of spaces, objects and events of the urban scene, is aimed to promote knowledge of computer representation tools and testing creating operational techniques of elementary graphics entities, processing of images, composition of text and graphic field as well as management of visual communication of space-time strategies. The second phase of the activities, destined to the theme of the modification of existing spaces through morphofografic procedures and to organization of information in graphical interface, is designed to promote synergistic experimentation of creative and communicative potential of various digital techniques of transformation of objects, image composition, articulation of text and graphic space structuring, as well as the exercise of representation as a progressive method for determining the idea and design of the visual language. The practical experiments will be organized into two thematic groups, following in parallel the stages of development of theoretical lessons. The first group of world consists of a series of analytical exercises of decomposition and recomposition of spaces, objects and events of the urban scene to play through testing instruments and basic operational techniques of digital representation. The second group of works consists of a series of progressive framing exercises of a graphic design on the theme of the representation of urban transformation processes to be carried out through the experimentation of languages and compositional techniques of digital graphics on the basis of the memory, communication and feasibility requirements. 2-Schedule of the educational project The program takes place over a period of 13 weeks for a total of 75 hours of frontal lectures and workshop

according to the following order: -Lecture of presentation of didactic and research work carried out in the courses of digital design held by the writer at the Academy of Fine Arts in Rome. -Theoretical introduction to the digital Graphic design course about the city aimed to students enrolled at the host institution's headquarters. -Development of the digital Graphic Design course about the city. -Final exhibition of the digital works produced in the course by students enrolled at the host institution's premises.

Principles and Techniques of Artistic Therapeutics (8 ECTS/semester)

Contents - The focus of this module is the "Hospitality": an important concept for any approach of arttherapy. The teacher will refer to the concept of "Archetype" of the "Tree" and the "Mandala" from the prospective of Jung, and at the recent forms of contemporary art, such as the "Relational Art" starting with Maria Lai and the Movement of "Art in Nature". The theoretical references and the working practices illustrated in the module will be linked to various social areas of application and to different types of clients, through an interactive phase of oral discussion and sharing videos and slides. Participants will be involved in group experiential activities, in order to allow a personal experimentation of what they have learned. Finally, space will be given to a written re-elaboration of the experience and to the reading of the work with a verbal sharing of the path. In case the module of teaching will be taken online, it will be developed through different ways of working, in order to achieve the same objectives and teaching process. Goals - Participants will learn the following "notions" : the basic concepts of art-therapy; the observation strategies in the art-therapy processes; the typical dynamics in group artistic interaction; contemporary art forms related to art-therapy. Then, the module will solicit the following "abilities": some artistic techniques that encourage the path of personal growth; interdisciplinary ways of working specific to arttherapy; the essential elements to "think", plan and carry out the educational - rehabilitative intervention through art, also through "differentiated teaching". Timing and conduction - The module is realized in two days, of 6 hours each. On the first day, after the welcome, the teacher shows the organization of the module and its contents. Then the process of teaching will follow the six phases of the treatment in art-therapy: Welcome, Presentation, Experience of graphic elaboration, Exploration of space with body movement in playful interaction with the group, Concentration and Body Relaxation, pictorial graphic artistic Elaboration (written and verbal). On the second day the teacher will provide the following phases: Comparison of the experience of the first day; Introduction of the contents and of the theoretical references connected to the experiences of the first day by video / slide; Group artistic experience, sharing of the creative space; Written elaboration of the phases and meanings attributed to the path; Final comparison. Verification method - Participants will have the opportunity to rework the theoretical contents through the moments of written and verbal processing foreseen in the course. The teacher will facilitate a final discussion between the participants about what has been learned during the two days of training. The photographic images of the works created and the written deliveries will be a concrete trace of the process followed.

SUBJECT LIST – HfBK (Dresden)

PAINTING

- Painting (Prof. Christian Macketanz)
- Painting / Thinking in Pictures (Prof. Anne Neukamp)
- Interdisciplinary and Experimental Painting (Prof. Christian Sery)
- Painting (Prof. Ralf Kerbach)
- Painting techniques Workshop

SCULPTURE

- Sculpture, Sound and Space Concept (Prof. Nevin Aladag)
- Sculpture and space concept (Prof. Suzan Philippsz)
- Digital and Time-Based Media (Prof. Carsten Nicolai)
- Sculpture (Prof. Karl-Emanuel Wolff)
- Sculpture (Prof. Wilhelm Mundt)
- Sculpture and Architecture-Related Media (Prof. Monika Brandmeier)
- Three-Dimensional Work (Prof. Alicja Kwade)
- Computer Aided Design Workshop | 3D Lab
- Metal workshop
- Casting workshop
- Ceramic workshop
- Plastic workshop
- Laser Cutting
- Papermaking

GRAPHIC ARTS

- Drawing, Graphics, Painting (Prof. Wolfram Scheffler)
- Anatomy / Nude Drawing
- Lithography Workshop
- Book and Paper Workshop
- Typography Workshop
- Etching / Woodcut Workshop

- Silk screen printing

OTHER COURSES

- Photography
- Artistic Publication
- Media Lab

THEORETICAL COURSES

- Philosophy / Aesthetics
- General Art History
- Modern and Contemporary Art History
- Architecture and General Interior Design
- Anatomy

SUBJECT DESCRIPTIONS – HfBK (Dresden)

Painting

Painting Studio Practice (Christian Macketanz) (15 ECTS/semester)

„Painting“: Opposites: Almost all formal questions in art revolve around contrasts. And then there is of course "the other".

Painting Studio Practice (Anne Neukamp) (15 ECTS/semester)

“Thinking in Pictures“: Exploring the wide range of what painting as a technique and as a medium can be today - its potential both as a direct, immediate means of expression and as a critical-analytical moment, in light of increasingly digital visual worlds and an ever-changing cultural landscape

Painting Studio Practice (Christian Sery) (15 ECTS/semester)

“Interdisciplinary and Experimental Painting“: Painting as an interdisciplinary and self-referential medium in reference to space/architecture and image, as well as digital media. Processual procedures are discussed via the orientation of concept (reflection), project and implementation through an open media system.

Painting Studio Practice (Ralf Kerbach) (15 ECTS/semester)

“Painting and Visual Practice/ Visual Research“: Art in the 21st century has shed the ballast of -isms; it is faced with new questions and answers that have not yet been posed in such a form. In a time in which the dividing lines of the individual artistic genres are dissolving, opportunities arise for new art forms that can have an effect on the processes of an increasingly accelerated everyday life. #painting #sculpting #figurative #colloquia #consultation

Painting Techniques Workshop (5 ECTS/semester)

The aim of the courses are to enable students to make a conscious, meaningful choice of materials and craft means and thus to support the development of their own authentic painting. Here, students can familiarise themselves with the craft means and possibilities of the paints and picture supports they use as painters. The workshop is a place to try out new things and to understand and consolidate familiar ones.

SUBJECT DESCRIPTIONS – HfBK (Dresden)

Sculpture

Sculpture Studio Practice (Nevin Aladag) (15 ECTS/semester)

Sculpture in motion, perception of the periphery, questioning the given, material research. #sculpture #intermedia #motion #performance #moving images #colloquia #consultation

Sculpture Studio Practice (Susan Philipsz) (15 ECTS/semester)

“Sculpture and Space Concepts”: Susan Philipsz’s work deals with the spatial properties of sound and with the relationship between sound and architecture. She is particularly interested in the emotive and psychological properties of sound and how it can be used as a device to alter individual consciousness. Philipsz uses sound as a medium in public spaces to trigger an awareness in the listener, to temporarily alter their perception of themselves in a particular place and time.

Sculpture Studio Practice (Carsten Nicolai) (15 ECTS/semester)

“Digital and Time-Based Media”: I believe that nature is based on a master plan. It doesn’t have the form of one single plan, but rather a complex pattern of different intertwined plans. (Carsten Nicolai) #media art #photography #performance #3dmodeling #new media #intermedia #digital image editing #layouting #3d modeling #sound editing #colloquia #consultation

Sculpture Studio Practice (Karl-Emanuel Wolff) (15 ECTS/semester)

Different things are a picture. Sport, fairy tales, cigars, salad, meat - whatever - can be added to it. In our studies, we question the assertion of "art" and the assertion of "reality" as well. #sculpture #figurative #colloquia #consultation

Sculpture Studio Practice (Wilhelm Mundt) (15 ECTS/semester)

Coming up with independent ideas, developing them further in a productive discourse, and focussing on them thematically. A process that ranges from aesthetic perception and intellectual appropriation of the world in a person's own head, to the production of artefacts, and one which forms and structures itself through dialogue with others. Accepting ambivalences and enduring disorientation without losing perspective.

Sculpture Studio Practice (Monika Brandmeier) (15 ECTS/semester)

"The class sees itself as a place for cross-media work in space. The focus is on sculptural work, i.e. the shaping and reshaping of materials - be they materials, stories or places. Sculpture is acting in this world, not in the illusionary space, but in the architectural, in the political space. Spaces can be used as carriers or can be thematized themselves. Two- and three-dimensional elements, painted, built, filmed, written or sung parts can be spatially combined in the artistic installation. We are interested in drawing invention, piling up in three-dimensional space, the construction of alibis and phan-tastic narration. How can purposes and symbols be sublated, and how can painting be

expanded? What role Do sound and temperature play? And how can one surprise oneself? The more diverse the students' works, the better".#sculpture #figurative #abstract #materiality #colloquia #consultation

Sculpture Studio Practice (Alicja Kwade) (15 ECTS/semester)

"Three-Dimensional Work": #sculpture #large-scale #space #colloquia #consultation

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Computer Aided Design Workshop | 3D Lab (5 ECTS/semester)

Introduction to the use of 3D models, from their creation and editing, to visualisation and methods for their transformation into reality. #3d modeling #3d printing #intermedia #new media #plastic

Metal workshop (5 ECTS/semester)

Introduction to the basics of artistic metal casting and practical execution, including all preparatory and finishing work. Introduction to the basics of metalworking and the functioning of different metalworking machines with the aim of enabling independent work.#metal workshop #sculpture #workshop

Casting workshop (5 ECTS/semester)

Teaching the artistic working techniques of moulding and casting: Lost mould, silicone mould, piece mould, gelatine mould, clay wedge mould, combined mould, live casting, plaster casting, concrete casting, model making, traction work, tinting of casts.#sculpture #sound #intermedia #colloquia #consultation

Ceramic workshop (5 ECTS/semester)

A direct and practical introduction to the handling of clay and the production of ceramics is conveyed. The aim is to get to know the various ceramic shaping and coloring processes, to establish references to contemporary artistic work and to understand the connection between the specific properties of clay and artistic forms of expression. Different construction techniques, working with plaster molds, various surface treatments as well as glazes and engobes can be used. In individual or group consultations it is possible to discuss and work out significant forms of expression. An experimental approach to clay, the combination with other materials and space-related work is expressly desired.#ceramic #sculpture #workshop #glazing

Plastic workshop (5 ECTS/semester)

Introduction to the basics of plastics processing and painting, as well as to the functions of different processing machines with the aim of enabling independent work. #plastic #epoxy #workshop #consultation

Laser Cutting (5 ECTS/semester)

Introduction to laser cutting/engraving technology and its many uses (cross-faculty). Instruction in the use of the laser cutter and materials that can be cut. Supervision of projects, art work, diplomas, mid-term and final projects. #laser cutting #workshop #project based #consultation

Papermaking (5 ECTS/semester)

Paper is an extremely versatile and malleable material. In various courses, students approach its complex development process and acquire tools for manual paper production and subsequent work with the material. The workshop is available for students' independent and experimental work. Basic knowledge of plant science, the origin of raw materials (indigenous and traditional Asian fibers) and the history of paper development are included in the course. Additional special events are also offered. #papermaking #workshop #sculpting with paper #sculpture

SUBJECT DESCRIPTIONS – HfBK (Dresden)

Graphic Arts

Graphic Art Studio Practice (Wolfram Scheffler) (15 ECTS/semester)

Painting, mainly drawing should be used as a direct, spontaneous and radical means of expression in search of their own "truth". I am not only interested in the work of the individual students, but also in their personality, in their "attitude" to art and to life, this does not exclude failure and irritation and precisely this is considered by me as a positive source of inspiration for development. My aim is to free the students internally, to encourage them in their efforts to work independently, but also to stimulate them to be resistant, to think outside the box.

Anatomy / Nude Drawing (without grading)

Lithography Workshop (5 ECTS/semester)

The lithograph workshop explores as well traditional as contemporary approaches to the printing techniques.

Book and Paper (5 ECTS/semester)

Basic and advanced training workshops on the fundamentals of book making and binding and on paper as a material in crafts.

Typography (5 ECTS/semester)

HfBK Dresden offers a wide range of typographical possibilities, from metal type printing to digital typography.

Etching / Woodcut Workshop (5 ECTS/semester)

To impart technical-craft and artistic-theoretical knowledge. Mastering the technical-craft processes and the possibilities of this graphic technique.

Silk screen printing (5 ECTS/semester)

Introduction to the basics of artistic screen printing, consolidation and experimentation. #etching #printing technique #workshop

OTHER PRACTICAL COURSES

Photography (5 ECTS/semester)

The photography workshop focuses as well on analog as digital photography and offering several approaches towards the technique.

Artistic Publication (5 ECTS/semester)

A main focus lies on the Portfolios, exhibition catalogues, monographic notebooks, magazines, documentation of work processes and researches, artist's books, editions, edition objects, printed sheets, digital forms of presentation ... Artistic publications present one's own artistic practice, a reflective accompaniment to the work. They can be a part of the creative process and bring together different media for new interactions. e analysis of animal anatomy.

Media Lab (5 ECTS/semester)

The courses offeres a range from digital image editing and layout to film editing and effects, 3D programmes and sound editing. The media is equipped with the latest technology, which is constantly updated. #media lab #digital image editing #layouting #3d modeling #sound editing

THEORETICAL COURSES

Philosophy / Aesthetics (10 ECTS/semester)

Based on the view that philosophy is philosophising, the courses are primarily concerned with practising philosophical thinking. The introduction to the extensive subject matter and history of philosophy starts at points relevant to the philosophy of art, from which factual and historical connections are established. In each semester, other problem areas (e.g. artwork and knowledge, concept of genius, criteria of art, concept of modernity) are introduced and discussed on the basis of central philosophical positions (e.g. Aristotle, Leibniz, Nelson Goodman). The focus is on philosophical aesthetics, which deals primarily with sensual-spiritual processes of cognition, art-philosophical questions and the problem of aesthetic values. The discussion of the most important theories of history and the present is guided by the question of how up-to-date the philosophical approaches of, for example, Plato, Hegel or Wittgenstein, but also Leonardo da Vinci or Kandinsky can be for today's thinking. #philosophy #aesthetics

General Art History (8 ECTS/semester)

General art history up to the modern period is taught. Lectures over several semesters on the epochs of art history and on individual questions are flanked by in-depth seminars. A four-semester basic lecture, a proseminar held in the winter semester and a course on iconography serve as an introduction. An interdisciplinary anatomy course, carried out jointly with the Institute of Anatomy of the Medical Faculty of the Technical University of Dresden and with the help of artists and lecturers from outside, provides an overview of the human form in a mutual dialogue between medical and artistic anatomy, taking into account the latest scientific methods of examination and representation. In the process, the resulting ideological and aesthetic questions are also discussed. Special topics are additionally covered by teaching assignments. Excursions, museum and exhibition visits are part of the art history teaching. Studio discussions, the representation of artistic interests in public, as well as interdisciplinary cooperation with corresponding specialist colleagues within and outside the university are intended to promote versatile and open work. #general art history

Modern and Contemporary Art History (8 ECTS/semester)

The position Art History of the 20th Century / Focus on the Present deals in particular with current art movements and their preconditions. Attention is paid to the entire spectrum of contemporary artistic media. #modern art history #contemporary art history

Architecture and General Interior Design (5 ECTS/semester)

Introduction to architecture and overarching aspects of spatial and architectural art. Elaboration of individual points of contact with the different artistic positions or fields of study at the university. #architecture #interior design

Anatomy (5 ECTS/semester)

Anatomy: Anatomy I

History of Anatomy / History of Medicine - Doctrines of Proportion / Ideals of Beauty / Canons of Shape - Skeletal Apparatus / Bones and Joints - The Human Spine - The Human Skull - The Heart / Structure, Function and Meaning

Anatomy II

Shoulder Girdle Skeleton and Musculature - Upper Limb Skeleton - Hand Skeleton- Upper Limb Musculature - Muscles of the Head: Facial Expression and Masticatory Musculature

SUBJECT LIST – AAL (Riga)

PAINTING DEPARTMENT

- Composition I (connected with "Painting")
- Composition II (option to choose the professor)
- Painting Technology
- Art Media and Techniques
- Painting (human face+hands)
- Drawing (nude figure)+Sketching
- Contextual Composition of a Drawing
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SCULPTURE DEPARTMENT

- Tectonical Composition
- Composition I
- Composition II
- Modeling
- Drawing+Sketching
- Experimental Composition

GRAPHIC ARTS DEPARTMENT

- Composition (graphic art)
- Relief printing (lino, woodcut, etc.)
- Litography
- Intaglio printing
- Screen printing
- Painting (complimentary skill for graphic techniques)
- Drawing+Sketching
- Composition (book)
- Composition (graphic art)
- Artist's book
- Illustration
- Copperplate engraving
- Mixed techniques (experimental, unconventional material)

- Experimental graphics
- Advertising graphics (visual communication)
- Graphic Design (visual identity, logo etc.)
- Book

THEORETICAL SUBJECTS

- Art History of Latvia
- Theory of Contemporary Art
- Anatomy (lecture)
- Art Pedagogy in a Cultural Environment
- Critical Design (lecture)
- Art in Public Space (lecture)
- Art and Culture in the Second Half of the 20th Century:(Minimal and Conceptual Art)
- Expressive Means of Composition

SUBJECT DESCRIPTIONS – AAL (Riga)

Painting

Composition I (connected with "Painting") (3 ECTS/semester)

Students are encouraged to solve creative tasks in painting given by the lecturer using the skills acquired in the course "Painting", as well as to express themselves in other media. The course focuses on generating ideas, highlighting the individual artistic interests of each student, and the direction of their creative processes. In the framework of the course, students will examine current processes in contemporary painting.

Composition II (option to choose the professor) (3 ECTS/semester)

Within the framework of the course, students are allowed to study this subject under their chosen Painting department's teaching staff member. Since all the lecturers in the department are also practicing artists, students have the chance to choose a professor whose artistic interests overlap with their creative interests. Throughout the course, students are encouraged to solve creative tasks in painting given by the lecturer, as well as to express themselves in other media. The course focuses on generating ideas, highlighting the individual artistic interests of each student, and the direction of their creative processes. It consists of work on the tasks set by the lecturer and individual workshop visits, which incorporate a critical evaluation of the student's creative work.

Painting Technology (1,5 ECTS/semester)

Throughout the course, students learn different classical painting techniques such as oil paint, egg tempera, fresco. They are also trained to prepare the base of painting — to prime the canvas and wooden boards, to prepare the wall for fresco. The course focuses on practical technological knowledge acquisition; painting techniques are learned by painting copies of historical works of art.

Art Media and Techniques (3 ECTS/semester)

Within the framework of this subject, students may choose to study any technique taught in any of the AAL's sub-fields — analog photography, sculpting, graphic art, textile art, animation, etc.

If students choose this course, they must fill out a questionnaire sent by the methodologist of the Painting department at the beginning of the semester, stating which technique in which sub-field they want to study.

Painting (human face+hands) (4,5 ECTS/semester)

The goal of the course is to develop the painting skills by mastering painting of human face and hands by painting portraits and semi-figures from nature. The course focuses on learning the basic structure of the human body and tonal relationships.

Drawing (nude figure)+Sketching (3 ECTS/semester)

Nude figure. Materials: pencil, paper, charcoal, etc. Format by choice. Figure from different angles. Dimensional drawing using the modeling of lights and darks.

Contextual Composition of a Drawing (3 ECTS/semester)

The course consists of practice, assignments, and lectures, using drawing and its techniques both as an autonomous art form and as a medium of contemporary interdisciplinary practice. The assignments of the course are created in cooperation with guest lecturers and artists from different fields. The thematic emphasis, depending on the task, is the importance and practice of technical knowledge, as well as the exploration and expansion of each student's artistic interests.

SUBJECT DESCRIPTIONS – AAL (Riga)

Sculpture

Tectonical Composition (3 ECTS/semester)

A three-dimensional or molding-shaped abstract composition in conditioned space. The significance of the aspect of silhouette and mass proportions. Light, color, texture, mobility as possible auxiliary elements in the register of freely chosen means of expression.

Composition I. (4,5 ECTS/semester)

The objective of the course is for students acquire the ability to choose the specific art language that corresponds to their idea, to create generalized and concrete visually plastic images and symbols, to think metaphorically and imaginatively, and to freely project their thoughts and experiences into the message of the sculptural object. The course aims to stimulate the sense of context, the ability to see continuity in the process of sculpture development and to recognize one's place in it, as well as the ability to solve thematic tasks and to reflect accurately and non-trivially on a given topic.

Composition II. (4,5 ECTS/semester)

Free choice composition with a conditioned thematic direction. Free choice of materials, technologies, and media.

Modeling (4,5 ECTS/semester)

Aim of the course: 1. To acquire and develop professional skills in the field of human figure modeling. 2. To promote the students' visual-plastic thinking and ability to perceive form, proportions, movement, mass, and volume relationships. 3. To develop the ability to perceive sculpture as a visually plastic entity. The ability to achieve stylistic unity; to respect and be aware of the relationships between structure and texture.

Drawing and Sketching (3 ECTS/semester)

Nude figure. Large-format (min. 120x80 cm) primed canvas or paper. Soft materials (coal, sanguine, sepia, etc.). Figure from different angles. Dimensional, tonal, or line drawings.

Sketching the human figure for 5, 10, 15 minutes.

Objective: the act of drawing using various materials (charcoal pencil, pencil, felt-tip pen, sepia, acrylic, ink, etc.), developing visual perception, transferring it to the sketch.

Results to be achieved: a developed ability to understand proportion and to create individual handwriting in drawing using a variety of materials, taking a step back from the classical academic drawing.

Experimental Composition (3 ECTS/semester)

The aim of the course is to deconstruct the foundation of the composition.

SUBJECT DESCRIPTIONS – AAL (Riga)

Graphic Arts

Composition (graphic art) (3 ECTS/semester)

The course is based on the specificity of graphics and the significance of creativity in the process of producing a work of art. Students are encouraged to come up with several ideas for creating an original, clever, free-form artwork using one of the graphic techniques. Throughout the course, students develop skills in creating artwork through graphic means of expression, in line with their creative intent. Minimum amount — 2 works per semester.

Relief printing (lino, woodcut, etc.) (3 ECTS/semester)

Students study relief printing techniques (linocut, woodcut, wood engraving, collagraphie, collage, embossing, plaster) with the emphasis on the classic Linocut technique. During the semester, students have to develop two independent manual printing artworks — one in classical linocut, the other — preferably in another relief print technique of choice. Recommended dimensions of the artworks: 30x40 cm. Students must provide the materials and tools needed to carry out their work.

Lithography (3 ECTS/semester)

Introduction to multi-color lithography. Two-colour composition. Lithography stone preparation, first color drawing transmission, chemical treatment, and printing.

Intaglio printing (3 ECTS/semester)

Throughout the first semester, students learn new intaglio printing techniques and methods (soft ground etching, spit bite aquatint, open bite, lift ground etching) to create varied visual effects. The assignment is to create multi-colour composition using two copper plates.

Silk-Screen Printing (3 ECTS/semester)

Reviewing screen-printing basics and talking about screen mesh count and different methods of making a stencil on the screen. The assignment advanced yet manageable: two or three-layer print on paper. The assignment is based on making a composition using different means of expression.

Painting (complimentary skill for graphic techniques) (3 ECTS/semester)

The aim of the course is to develop painting as a complementary skill to graphic techniques. The course content consists of assignments set by the lecturers, which may be related to the subject of portrait painting or any other task, which students complete individually. Although painting from nature is not primary, it is possible — depending on the tasks assigned by the lecturer.

Drawing+Sketching (3 ECTS/semester)

Nude figure. Materials: pencil, paper, charcoal, etc. Format by choice. Figure from different angles. Dimensional drawing using the modeling of lights and darks.

Sketching the human figure for 5, 10, 15 minutes. Objective: the act of drawing using various materials (charcoal pencil, pencil, felt-tip pen, sepia, acrylic, ink, etc.), developing visual perception, transferring it to the sketch. Results to be achieved: a developed ability to understand proportion and to create individual handwriting in drawing using a variety of materials, taking a step back from the classical academic drawing.

Composition (book) (3 ECTS/semester)

The goal of the course is to master the principles of 2-dimensional artwork related to the visual interpretation of a text and to find an appropriate technique. Throughout the course, students independently complete a creative assignment. To stimulate students' creative thinking, during contact hours, they are given small, quick tasks, both individually and in a group. Examples of recent art trends in Latvia and abroad are used in the course.

Composition (graphic art) (3 ECTS/semester)

Throughout the course, students develop skills in creating artwork through graphic means of expression, in line with their creative intent. Students learn the basic principles of producing artwork, learn how to visualize their idea in keeping with their assignments, as well as how to use various graphic techniques in creating a work of art. The result depends on the level of preparation and technical skills of each student. Minimum amount — 2 works per semester.

Artist's book (3 ECTS/semester)

The idea of the "Artist's Book" class is to be able to create a work of art that is not limited in form or volume. Unlimited choice of materials and going beyond the techniques and methods learned in the printmaking department, creating the artwork both in 2D or/and as an object, depending on the artist's concept.

Illustration (3 ECTS/semester)

The goal of the course is to learn how to make an illustrated children's book. The principal task is to explore and develop the student's individuality, to encourage artistic creativity and artistic experimentation. To stimulate students' creative thinking and imagination, during contact hours, they are given small, quick tasks, both individually and in a group. The examples used in the course are based on recent experience in children's book illustrations. The volume of work — 1 work per semester.

Copperplate Engraving (3 ECTS/semester)

In this class, students are being taught the oldest intaglio printing technique — copperplate engraving. Unlike other printmaking techniques, e.g., woodcut or linocut, engraving utilizes a special hand engraving tool called a burin, which is used to make a line in the metal plate by lifting a metal chip called a burr, hence the name of the tool. This is one of the most laborious and time-consuming printmaking techniques. Work has to be carried out slowly and precisely because no major adjustments can be made afterward.

Mixed techniques (experimental, unconventional material) (3 ECTS/semester)

The main idea of the "Mixed Techniques" class is to introduce students to a wider range of graphic techniques and materials to create artworks bypassing traditional printmaking techniques. Encourage experimentation using common and widely available non-printmaking materials — PVA glue, cardboard, paper, adhesive tape, etc., thus developing a creative approach and the ability to improvise.

Experimental graphics (3 ECTS/semester)

The main idea of the "Experimental Graphics" class is to study and use innovative and unconventional techniques, take a step back from classical printmaking methods, interdisciplinary research, and independently conducted experiments, thus expanding the creative vision and gaining experience in other creative fields and trying out new materials.

Advertising graphics (visual communication) (3 ECTS/semester)

The goal of the course is to master the basic principles of marketing-based visual communication. The course introduces the creative, functional, and aesthetic significance of visual communication, its application in artistic creative work and graphic composition. Students learn to use the visual language appropriate to communication channels, as well as graphic and text composition, hierarchy, and viewer attention control. Throughout the semester, students work on creating a promotional offer for a product and/or service.

Graphic Design (visual identity, logo etc.) (3 ECTS/semester)

The goal of the course is to prepare students for independent basic-level work in graphic design. The assignment is to develop a logo and/or a visual identity based on research and analysis, as well as the possibilities and materials of modern printing. Students learn to put their ideas into practice by working with form, color, typeface — elements that form the visual identity.

Book (3 ECTS/semester)

Students acquire basic knowledge of book graphic structure and the functions of its main elements. They practice book composition, develop their illustration and artistic book layout design skills by creating several examples of book graphic layout — textual, illustrated, loosely personalized. Students gain a basic understanding of the relevance of the connection between the book's content and form.

THEORETICAL SUBJECTS

Art History of Latvia (6 ECTS/semester)

The lecture course "Art History of Latvia" is taught to Erasmus+ students, and its purpose is to give an insight into and a general idea of the development of Latvian art history in a cultural and historical context. Alongside art history, the course provides basic knowledge of Latvian history, ethnography, and architectural history. The lecture course chronologically covers the period from prehistory to the 20th century. Visits to exhibitions and museums are organized as part of the course to broaden and improve students' knowledge and to promote connection with contemporary cultural progress.

Theory of Contemporary Art (3 ECTS/semester)

The academic course deals with all the significant events in recent art history, starting from the international conceptual tendencies in the 60s, like land art, minimalism, Art Povera, Nouveaux Réalisme, Fluxus, and others, the postmodern narratives in the 80s and the 90s. The final part will be dedicated to the actual debates in the global contemporary art scene. Each lecture will be accompanied by rich visual materials, including films originating from museums. After finishing the course, the students will be able to recognize the most prominent personalities and their most iconic artworks.

Anatomy (lecture) (1,5 ECTS/semester)

Digitalized and interactive anatomy for art and design students to improve their drawing, painting, and sketching skills in anatomy. Based on Anatomy Next — anatomy learning tools for students and teachers. Anatomy Next is a very successful, world-known educational technology start-up to help students learn anatomy faster and more efficiently.

Art Pedagogy in a Cultural Environment (3 ECTS/semester)

The study course "Art Pedagogy in a Cultural Environment" prepares students to conduct practical visual arts lectures in art exhibitions or a broader cultural environment. Such an experience is useful in any art communication process. Graduates will gain hands-on experience in discussing art with people of all ages, conducting informal art classes, and evaluating the learning process.

Critical Design (lecture) (3 ECTS/semester)

The course provides a general insight into design progress, starting from the '90s, introduces major developments in design thinking and approach, and provides an in-depth look at the "Critical Design" trend that emerged during this period. Throughout the course, students are introduced to the concept of critical design, its goals and techniques, and discuss the specifics of design as an information medium. The course covers the theoretical foundations of critical design and illustrates it by numerous examples. It also deals with the problems of design terminology and the point of contact between design and conceptual art. This course aims to encourage designers and artists to think critically and to offer new tools for their artistic and design practices.

Art in Public Space (lecture) (3 ECTS/semester)

The course aims to introduce the diverse manifestations of contemporary art in the public domain, exploring it in depth. The main goal of the course is to broaden the academic horizon by presenting and analyzing contemporary art events and highlighting their interdisciplinary nature, socio-political critical information, and exploration of alternative forms (lasting monuments, temporary art installations, art festivals, biennials, various interventions in a public contemporary art environment, value criteria in the contemporary art environment, etc.). The objective of the course is not only to inform and describe but to develop students' critical thinking, ability to think independently, analyze and evaluate contemporary art events in public space both in Latvia and worldwide. The course looks at the major artistic activities of the late 20th and 21st centuries in the public domain. Lectures present a wealth of visuals, as well as publicly available professional video materials (tate.org.uk, channel.louisiana.dk, royalacademy.org, moma.org, etc.), and DVD movie fragments.

Art and Culture in the Second Half of the 20th Century:(Minimal and Conceptual Art) (3 ECTS/semester)

The course aims to give an insight into the minimalist and conceptualist artistic trends, their main representatives, and their typical work-creating strategies in a broader context of the second half of the 20th-century art, philosophy, politics, and ideology. The course will focus not only on visual arts, but also briefly on the direction of minimalism in music, literature, and architecture, as well as on the link between the emergence of conceptualism and the Fluxus movement and the musical avant-garde, focusing on the 60s and 70s, exploring the influence of the avant-garde art of the period on the different art world situations of the 80s and 90s and making comparisons with current events in Latvian and world art in the 21st century.