**Compulsory courses, first year, first semester**

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| **COURSE TITLE** | **Sculpture 1** |
| **Code** | UAK701 | Year of Study | 1/I. |
| **Name of Lecturer** | Professor Kuzma Kovačić, academic sculptor  | ECTS value | 16 |
| Associates | Goran Balić, academic sculptor, professional assistant | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 90 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 0 |
| **COURSE DESCRIPTION** |
| Objectives | Acquainting and acquiring of theoretical and practical knowledge and skills on the creation of nudes (human body) in sculpture |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. Be introduced to the main features of the complex form of human body
2. Be introduced to the procedure and historical methods of sculpting nudes
3. Learn to (analytically) observe, i.e. perceive relevant features of the complex form of human body
4. By modelling it, convey the observed form (model) into the sculptural form system through creative synthesis
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| **COURSE TITLE** | **SCULPTURE 1** |
| **Code** | UAK701 | Year of Study | 1/I. |
| **Name of Lecturer** | Associate Professor Loren Živković Kuljiš | ECTS value | 16 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 90 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 30% |
| **COURSE DESCRIPTION** |
| Objectives | Devising thematic units, analysing and customising them for their materialisation in various sculpting materials and related media. Exploring approaches to competitions for exhibition activies, as well as the overall process of presenting an author’s work, from statement of work to transport and setting up the work as an independent exhibition or a part of a group exhibition.  |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies.  |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | Awareness of the importance of a comprehensive process of materializing contemporary sculpture, from its concept to final design. Competence to understand the relationship existing between one’s own work and contemporary artistic practice in Croatia and abroad.1. Ability to devise thematic units with regards to student’s area of interest.
2. Understanding of the thematic units’ adaptability to sculptural medium.
3. Understanding of the characteristics of material, sculptural techiques and reasons behind selecting them.
4. Artistic analysis of the selected technique of sculpting an artwork, and capacity to consider sculpting the artwork using different techniques.
5. The importance of the financial aspect of sculpting an artwork using a particular technique.
6. The importance of means of transport of an artwork, commonly conditioned by the selected sculpting material.
7. Presentational role of an artwork setup with regards to the exhibition space.
8. Writing author’s statement of work, the textual form which concisely presents a brief techical, artistic and content description of work.

It is noteworthy to underline the importance of directing the students’ attention towards the in-depth working process from the very beginning of their graduate studies at the Sub-department of Sculpture.In this respect, the in-depth working process is highlighted throughout the study programme, and the students are expected to, through working with and getting assistance from a mentor, become aware of different situations that might arise in various phases of designing and materialising an artwork.  |
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| **COURSE TITLE** |  **Sculptural Expressions in Contemporary Media 3**  |
| **Code** | UAK30P | Year of Study |  1/I. |
| **Name of Lecturer** | Assistant Professor Vlasta Žanić, academic sculptor | ECTS value | 5 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 30 | 0 | 30 |  |
| Type of Course | Compulsory  | Percentage of e-learning |  20% |
| **COURSE DESCRIPTION** |
| Objectives | * Awareness and management of “time” as the key dimension in materialising an artwork or a project
* Materialising an artwork or a project that is developing as a process throughout time
* Awareness of the differences in concepts of time in different expressive media
 |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the students will:1. Gain experinece of time as the key dimension in the emergence of an artistic process,
2. Become aware of the process phases as the elements in the formation of a more complex whole,
3. Gain insight into the progress and development of their own work being formed in the process,
4. Become aware of the unpredictability and uncertainty of a single idea development within the process.
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| **COURSE TITLE** | **Contemporary Art 3** |
| Code | UAS20B | Year of Study | 1/I. |
| Name of Lecturer | Assistant Professor Blaženka Perica, Ph.D. | ECTS value | 3 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 30 | 15 | 0 | 0 |
| Type of Course | Compulsory | Percentage of e-learning  | - |
| **COURSE DESCRIPTION** |
| Objectives | * Explain the relationship between the notion of artwork and notion of art theory / artist theory and / theories in art on the basis of the notion of appropriation: post-modern is something no longer modern, but, historically speaking - modern is always in conflict with something preceding it, and therefore everything modern is also something-post-something. In a nutshell, the question is what we consider continuity, and what we consider the break with Modernism, if Post-modernism, in one of its most direct forms, appears as the "art of appropriation / appropriation of something which already exists"? At Contemporary Art III course, the emphasis is on the parallel introduction and interpretation of the concepts of semiotics and structuralism.
* explain the relationship between work and creator / artist (in the concept of Modern and "Genius") and work and author / producer of meaning or reality (in terms of Post-modernism and plurality of discourse) is closely related to the concept of appropriation provided by the institutionalization of art: after having been declared dead, the modernist concept of original and the concept of author-genius, became protagonists of post-modernist artistic production in an entirely new way, relying on its institutional status, but continues to relate to it in a critically-avant-garde manner.
* relate the reception in art today with the trends that preceded it (in production and reception), that are substantially defined by the removal of “constraints”, such as those between, for example a) art media of painting and sculpture; b) the notions of original and copy (multiple, simulacra); c) mimetic and non-mimetic art,... on the basis of a conscious application of distinguishable templates of historical art or popular culture.
 |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | * 1. To identify, specify and interpret the fundamental concepts related to the historical and artistic development which marked the phenomenon of appropriation art to contemporary times (in Contemporary Art 3 the focus is on the phenomenon of the appropriation art from its beginnings to recent, dominantly through video media and installations, determined appropriation approach)
	2. To identify and explain the basic terminology and key names of stakeholders and artistic groups within thematic unit
	3. A developed visual perception in recognizing different expressive forms of art where appropriation art is reflected and identify various theoretical approaches instigated by the term of appropriation
	4. To develop a critical approach and acquisition of a richer vocabulary in articulating the respective examples and contents
	5. To define contents and explain the theoretical discourse of structuralism and semiotics
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| **COURSE TITLE** | **Aesthetics 1** |
| **Code** | UAP40C | Year of Study | 1/I. |
| **Name of Lecturer** | Dalibor Lovrić, Lecturer | ECTS value | 3 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  |  |  |
| Type of Course | Compulsory  | Percentage of e-learning  |  |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and and comprehend aesthetical phenomena, nature of aesthetic opinions, principles of art criticism, basic issues of visual arts, music and film, and reflecting on the aesthetic categorisation of art pieces.  |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. Identify, specify and explain the fundamental notions of aesthetics.
2. Identify and explain the basic terminology and key stakeholders in the periods in question.
3. To be introduced to and and comprehend aesthetic phenomena.
4. Develop critical approach and gaining nature of aesthetic opinions.
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**Elective courses, first year, first semester**

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| **Sculptural modelling in stone 1** |
| **Code** | UAK702 | Year of Study |  1/I. |
| **Name of Lecturer** | Full Professor Nikola Džaja, academic sculptor | ECTS value | 3 ECTS |
| Associates | Professional assistantKrešimir Tomasović | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  | 15 |  |
| Type of Course | Elective | Percentage of e-learning  |  |
| **COURSE DESCRIPTION** |
| Objectives | Acquainting and acquiring of theoretical and practical knowledge with the specifics of the material, training for the use of various techniques and their appropriate application in stone for independent sculptural expression.  |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to:* 1. Explain the traditional and contemporary techiniques of quarrying and stone processing.
	2. Interpret the classical and contemporary techniques of artistic stone processing.
	3. Evaluate theoretically and practically based issues of carving an artistic sculptural form in stone.
	4. Practically create their own sculptural form in stone on the basis of a classical or contemporary sculptural concept.
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| **COURSE TITLE** | **SMALL SCULPTURE 1** |
| **Code** | UAK703 | Year of Study | 1/I. |
| **Name of Lecturer** | Graduated painter - ceramistMiroslav Radeljak,Lecturer  | ECTS value | 3 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  | 15 |  |
| Type of Course | elective | Percentage of e-learning  |   |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and acquire theoretical and practical knowledge of small sculpture in various sculptural techniques and materials. |
| Enrolment requirements and entry competences required for the course | Passed entrance exam for enrolment to the first year of graduate studies |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to: 1. Interpret the classical and contemporary sculptural conception of small sculpture.
2. Evaluate the basic problem of the classical and contemporary sculptural form.
3. Explain the general, classical and contemporary principles of artistic practice.
4. In practice, sculpt a medal on the basis of a classical or contemporary sculptural concept.
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**Compulsory curses, first year, second semester**

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| **COURSE TITLE** | **Sculpture 2** |
| **Code** | UAK801 | Year of Study | 1/II. |
| **Name of Lecturer** | Full Professor Kuzma Kovačić, academic sculptor | ECTS value | 16 |
| Associates | Professional assistant Goran Balić, academic sculptor | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 90 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 0 |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and acquire theoretical and practical knowledge and skills on the creation of nudes (human body) in sculpture |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Sculpture 1 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. To be introduced to the main features of the complex form of human body
2. To be introduced to the procedure and historical methods of sculpting nudes
3. Learn to (analytically) observe, i.e. perceive relevant features of the complex form of human body
4. By modelling it, convey the observed form (model) into the sculptural form system through creative synthesis
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| **COURSE TITLE** | **SCULPTURE 2** |
| **Code** | UAK801 | Year of Study | 1/II. |
| **Name of Lecturer** | Associate Professor Loren Živković Kuljiš | ECTS value | 16 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 90 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 30% |
| **COURSE DESCRIPTION** |
| Objectives | Devising thematic units, analysing and customising them for their materialisation in various sculpting materials and related media. Exploring approaches to competitions for exhibition activies, as well as the overall process of presenting an author’s work, from statement of work to transport and setting up the work as an independent exhibition or a part of a group exhibition. |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Sculpture 1 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | Awareness of the importance of a comprehensive process of materializing contemporary sculpture, from its concept to final design. Competence to understand the relationship existing between one’s own work and contemporary artistic practice in Croatia and abroad.1. Ability to devise thematic units with regards to student’s area of interest.2. Understanding of the thematic units’ adaptability to sculptural medium. 3. Understanding of the characteristics of material, sculptural techiques and reasons behind selecting them. 4. Artistic analysis of the selected technique of sculpting an artwork, and capacity to consider sculpting the artwork using different techniques. 5. The importance of the financial aspect of sculpting an artwork using a particular technique. 6. The importance of means of transport of an artwork, commonly conditioned by the selected sculpting material. 7. Presentational role of an artwork setup with regards to the exhibition space.8. Writing author’s statement of work, the textual form which concisely presents a brief techical, artistic and content description of work. It is noteworthy to underline the importance of directing the students’ attention towards the in-depth working process from the very beginning of their graduate studies at the Sculpture department.In this respect, the in-depth working process is highlighted throughout the study programme, and the students are expected to, through working with and getting assistance from a mentor, become aware of different situations that might arise in various phases of designing and materialising an artwork. |
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| **Sculptural Expressions in Contemporary Media 4**  |
| **Code** | UAK40P | Year of Study |  1/II. |
| **Name of Lecturer** | Assistant Professor Vlasta Žanić, academic sculptor | ECTS value | 5 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 30 | 0 | 30 |  |
| Type of Course | Compulsory | Percentage of e-learning  |  20% |
| **COURSE DESCRIPTION** |
| Objectives | * + - Individual artistic practice
		- Articulation of a single idea on the basis of three or more individual works that make a whole
		- Articulation of an art project or exhibition inside a particular space (gallery, museum, private space, urban space, public space, nature...)
		- Developing projects and artistic collaborations with various cultural, community and social institutions
 |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Sculptural Expressions in Contemporary Media 3 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will:1. Be qualified for individual exhibition activities in contemporary context, based on the medium of sculpture,
2. Be able to articulate the phases of the process as the elements of a more complex artistic whole,
3. Know how to set up their own or other person’s works in a particular presentational whole in space, whether it is an exhibition, a display in a public space or some other form of presentation,
4. Be introduced to the way public cultural exibition institutions and media function, and gain experience of communicating and collaborating with the said in the sense of presenting their own or joint work (exhibitions, workshops, festivals and the like).
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| **COURSE TITLE** | **Contemporary Art 4** |
| Code | UAS30B | Year of Study | 1/II. |
| Name of Lecturer | Professor Blaženka Perica, Ph.D. | ECTS value | 3 |
| Associates | - | Teaching (number of hours per semester) | L | S | E | T |
| 30 | 15 | 0 | 0 |
| Type of Course | Compulsory | Percentage of e-learning  | - |
| **COURSE DESCRIPTION** |
| Objectives | * Based on examples of appropriation art and "death of the author" and "disappearance of the original" theoretical discourses, identify a number of issues about the justification of these postulates, born in the shelter of structuralism and the predominance of linguistic paradigm as a basis for explaining the world and the reality from the today's point of view
* Link and explain the transition from structuralism to post-structuralism which is the guiding principle in Contemporary Art IV lectures, i.e. single out theoretical positions which have determined the transition to post-structural interpretation of art (Barthes, Foucault, Lacan, Derrida ...), which also represent the basis for a post-modernist turning point
* Remember the key changes in the perception of reality (Space / Time) in light of new technologies and re-production, whose presence in the art was paradigmatically manifested around the 1960s (the emergence of video art, the emergence of institutional critique, ...) and has continued to the present day - up to the establishment of the concepts of simulacrum (Baudrillard) and relational aesthetics (Nicolaus Baurriaud), and arts of participation (Boris Greuys) and "delegated performance"
* Explain the paradigm of pictorial turn
* Name and explain various theoretical positions the basis of which is precisely pictorial turn, and which add up to the common denominator “visual studies” (the American group of Mitchell, Elkins and Harrison versus the German group of Belting, Boehm,... or the English group of Bryson, Moxey...), as well as name the theoreticians who assume the opposite positions today (R. Krauss, B. Buchloch, H. Foster, Y. Alain-Bois), and describe reasons for these disagreements.
* In the light of relationship of high and popular culture, interpret the opposed aesthetic views regarding "justification" of their delimitation or fusion (Adorno versus theorists of visual studies), based on the "cultural logic of late capitalism", and connect them to recent art
* Also, single out the positions of some cultural studies theorists (Moxey, Mike Ball, Baxandall), and sum up the reasons for their socially-oriented study of art
* Single out a separate unit within the Contemporary Art IV course consisting of a series of lectures focusing on media art (the beginnings of film and video art, to contemporary works in different contextual connections with contemporary theoretical positions)
 |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Contemporary Art 3 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. To identify, specify and interpret the fundamental concepts related to the historical and artistic development arising out of the occurrence of post-structuralism and including the transition to a recent theoretical paradigm of pictorial turn that connects it (in Contemporary Art IV the emphasis is on parallels between theoretical positions and contemporary artistic production
2. A developed visual perception in recognizing different expressive forms of art primarily in the field of installation, video production, multi-media and performance) where the relationship between high and popular culture is manifested and identify a variety of theoretical approaches encouraged by this relationship
3. Developing a critical approach and acquisition of a richer vocabulary in articulating the selected examples and contents
4. Define contents and explain the theoretical discourse of visual studies and theoretical positions in contrast.
5. Single out and name starting points of cultural studies supporting the social positioning of the role of art in the new reading of older works of art history
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| **COURSE TITLE** | **Aesthetics 2** |
| **Code** | UAP50C | Year of Study | 1/II. |
| **Name of Lecturer** | Dalibor Lovrić, Lecturer | ECTS value | 3 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  |  |  |
| Type of Course | Compulsory | Percentage of e-learning  |  |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and understand aesthetical phenomena, nature of aesthetic opinions, principles of art criticism, basic issues of visual arts, music and film, and reflecting on the aesthetic categorisation of art pieces. |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Aesthetics 1 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1) Identify, specify and explain the fundamental notions of aesthetics.2) Identify and explain the basic terminology and key stakeholders in the periods in question. 3) To be introduced to and understand aesthetic phenomena. 4) Develop critical approach and gaining nature of aesthetic opinions. |
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**Elective courses, first year, second semester**

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| **COURSE TITLE** | **Sculptural Modelling in Stone 2** |
| **Code** | UAK802 | Year of Study |  1/II. |
| **Name of Lecturer** | Associate professor Nikola Džaja, academic sculptor | ECTS value | 3  |
| Associates | Professional assistantKrešimir Tomasović | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  | 15 |  |
| Type of Course | Elective | Percentage of e-learning  |  |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and acquire theoretical and practical knowledge with the specifics of the material, training for the use of various techniques and their appropriate application in stone for independent sculptural expression. |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Sculptural Modelling in Stone 1 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to:1. Explain the traditional and contemporary techiniques of mining and processing stone.2. Interpret the classical and contemporary techniques of artistic stone processing.3. Evaluate theoretically and practically based issues of carving an artistic sculptural form in stone.4. Practically create their own sculptural form in stone on the basis of a classical or contemporary sculptural concept. |
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| **COURSE TITLE** | **SMALL SCULPTURE 2** |
| **Code** | UAK803 | Year of Study | 1/II. |
| **Name of Lecturer** | Academic painter – ceramist Miroslav Radeljak,Lecturer | ECTS value | 3 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  | 15 |  |
| Type of Course | Elective | Percentage of e-learning  |   |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and acquire theoretical and practical knowledge of small sculpture in various sculptural techniques and materials. |
| Enrolment requirements and entry competences required for the course | - Student obligations defined by the Small Sculpture 1 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to: 1. Interpret the classical and contemporary sculptural conception of small sculpture.2. Evaluate the basic problem of the classical and contemporary sculptural form.3. Explain the general, classical and contemporary principles of artistic practice.4. In practice, sculpt a medal on the basis of a classical or contemporary sculptural concept. |
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**Compulsory courses, second year, third semester**

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| **COURSE TITLE** | **Sculpture 3** |
| **Code** | UAK901 | Year of Study | 2/III. |
| **Name of Lecturer** | Full Professor Kuzma Kovačić, academic sculptor  | ECTS value | 17 |
| Associates | Professional Assistant Goran Balić, academic sculptor  | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 105 |  |
| Type of Course | Compulsory  | Percentage of e-learning  | 0  |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and acquire theoretical and practical knowledge and skills on modelling human body (both naked and dressed) in sculpture – nude and figure |
| Enrolment requirements and entry competences required for the course | Sculpture 2 exam passed.  |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. To be introduced to the main features of the complex form of human body 2. To be introduce to the procedure and historical methods of sculpting nudes and figures3. Learn to (analytically) observe, i.e. perceive relevant features of the complex form of human body 4. By modelling it, convey the observed form (model) into the sculptural form system (nudes and figures) through creative synthesis  |
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| **COURSE TITLE** | **SCULPTURE 3** |
| **Code** | UAK 901 | Year of Study | 2/III. |
| **Name of Lecturer** | Associate Professor Loren Živković Kuljiš | ECTS value | 17 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 105 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 30% |
| **COURSE DESCRIPTION** |
| Objectives | Devising thematic units, analysing and customising them for their materialisation in various sculpting materials and related media. Exploring approaches to competitions for exhibition activies, as well as the overall process of presenting an author’s work, from statement of work to transport and setting up the work as an independent exhibition or a part of a group exhibition. |
| Enrolment requirements and entry competences required for the course | Sculpture 2 exam passed. |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | Awareness of the importance of a comprehensive process of materializing contemporary sculpture, from its concept to final design. Competence to understand the relationship existing between one’s own work and contemporary artistic practice in Croatia and abroad.1. Competence to devise thematic units with regards to student’s area of interest.2. Understanding of the thematic units’ adaptability to sculptural medium. 3. Understanding of the characteristics of material, sculptural techiques and reasons behind selecting them. 4. Artistic analysis of the selected technique of sculpting an artwork, and capacity to consider sculpting the artwork using different techniques. 5. The importance of the financial aspect of sculpting an artwork using a particular technique. 6. The importance of means of transport of an artwork, commonly conditioned by the selected sculpting material. 7. Presentational role of an artwork setup with regards to the exhibition space.8. Writing author’s statement of work, the textual form which concisely presents a brief techical, artistic and content description of work. It is noteworthy to underline the importance of directing the students’ attention towards the in-depth working process from the very beginning of their graduate studies at the Sculpture department.In this respect, the in-depth working process is highlighted throughout the study programme, and the students are expected to, through working with and getting assistance from a mentor, become aware of different situations that might arise in various phases of designing and materialising an artwork. |
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| **COURSE TITLE** | **ART IN CONTEXT 1** |
| **Code** | UAK505 | Year of Study | 2/III. |
| **Name of Lecturer** | Assistant Professor Tatjana Ravlić, academic sculptor | ECTS value | 3 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 15 |  | 15 |  |
| Type of Course | Compulsory | Percentage of e-learning  |   |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to the artistic theory and practice within the selected antrophological, philosophical, media and social context. Through the application of gained knowledge and skills, the student is being trained for independent contextualization of an individual artistic practice.  |
| Enrolment requirements and entry competences required for the course | Enrolment to the third semester of the graduate studies in Sculpture  |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will have the following competences: 1. Apply the acquired knowledge and practice in producing their own work and presenting it.
2. Articulate an idea of their own through a given subject.
3. Interpret contemporary artistic practices.
4. Analyse the notions of theoretical, anthropological, phylosophical, media and social within the artistic context.
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| **COURSE TITLE** | **Computer 3D modelling** |
| **Code** | UAL: UAK704ISVU  | Year of Study | 2/III. |
| **Name of Lecturer** | Assistant Professor Slobodan Tomić | ECTS value | 4 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 30 | 0 | 15 | 0 |
| Type of Course | Compulsory | Percentage of e-learning  | 20% |
| **COURSE DESCRIPTION** |
| Objectives | Acquainting with the computer programs for 3D modelling.Acquiring the skills necessary for using various computer tools with the purpose of 3D modelling, visualization and rendering.Mastering the basic process of creating 3D aimations.Understanding the possibilities of creating 3D objects and visualisation with the purpose of creating sculptural-urbanistic projects.  |
| Enrolment requirements and entry competences required for the course | Enrolment to the third semester of the graduate studies in Sculpture |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to:* 1. Create simple and complex 3D objects,
	2. Visualise various textures and materials in 3D space,
	3. Create simple 3D presentations of projects,
	4. Create simple 3D animations.
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| **COURSE TITLE** | **Crtanje i pokretna slika 1 (storyboard)** |
| **Code** | UAA00D | Year of Study | 2/III. |

**Elective courses, second year, third semester**

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| **COURSE TITLE** | **Sculptural Modelling in Stone 3** |
| **Code** | UAK 902 | Year of Study |  2/III. |
| **Name of Lecturer** | Associate Professor Nikola Džaja, academic scluptor | ECTS value | 3 ects  |
| Associates | Assistant ProfessorKrešimir Tomasović | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  | 15 |  |
| Type of Course | Elective | Percentage of e-learning  |  |
| **COURSE DESCRIPTION** |
| Objectives | To be introduce to and acquire theoretical and practical knowledge with the specifics of the material, training for the use of various techniques and their appropriate application in stone for independent sculptural expression. |
| Enrolment requirements and entry competences required for the course | Sculptural Modelling in Stone 2 exam passed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to:1. Explain the traditional and contemporary techiniques of quarrying and stone processing.2. Interpret the classical and contemporary techniques of artistic stone processing.3. Evaluate theoretically and practically based issues of carving an artistic sculptural form in stone.4. Practically create own sculptural form in stone on the basis of a classical or contemporary sculptural concept. |
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| **COURSE TITLE** |  **Suvremeno slikarstvo 2 (KIP preddip)** |
| **Code** | UAK504 | Year of Study |  2/III. |

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| **COURSE TITLE** | Grafika 3 (Kip preddip') |
| **Code** | UAK205 | Year of Study | 2/III. |

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| **COURSE TITLE** |  **Experimental Sculpture** |
| **Code**  | UAK50P | Year of Study |  2/III. |
| **Name of Lecturer** | Assistant Professor Vlasta Žanić, academic sculptor | ECTS value | 3 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 15 |  | 30 |  |
| Type of Course | **New elective course** at the second year of graduate studies, thrid semester | Percentage of e-learning  |  |
| **COURSE DESCRIPTION** |
| Objectives | Broadening of the previously acquired knowledge and experience from the Sculptural Expressions in Contemporary Media 1, 2, 3 and 4 courses for the Sculpture students at the Arts Academy, as well as introduction of various possibilities of sculptural expression in contemporary artistic media for the other department students at the Arts Academy.Experimenting with sculptural media and implementation of sculptural procedures in different forms of contemporary artistic expression.  |
| Enrolment requirements and entry competences required for the course | Enrolment to the third semester of the graduate studies in Sculpture  |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. The students will be prepared for articulate expression in various artistic media, at the same time experimenting with sculptural procedures and applying sculptural terminology and theory
2. The students will be sensibilized to question and expand the limitations of sculptural media
3. During the semester, the students will be encouraged to express in many different ways and in several different artistic media the initial theme they will have chosen in the beginning of the semester on the basis of their personal affinity
4. The students will acquire a width in contemplating and acting artistically
5. The students will acquire an ease of traversing from concrete to abstract forms of artistic activity and thought.
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**Compulsory courses, second year, fourth semester**

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| **COURSE TITLE** | **Sculpture 4** |
| **Code** | UAK00P | Year of Study | 2/IV. |
| **Name of Lecturer** | Full Professor Kuzma Kovačić, academic sculptor | ECTS value | 17 |
| Associates | Assistant Professor Goran Balić, academic sculptor | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 90 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 0 |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to and acquire theoretical and practical knowledge and skills on modelling human body (both naked and dressed) in sculpture – nude and figure |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Sculpture 3 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | 1. Acquaint the main features of the complex form of human body
2. To be introduced to the procedure and historical methods of sculpting nudes and figures
3. Learn to (analytically) observe, i.e. perceive relevant features of the complex form of human body
4. By modelling it, convey the observed form (model) into the sculptural form system (nudes and figures) through creative synthesis
5. Become able of creating compositions of own using the acquired knowledge and skills
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| **COURSE TITLE** | **SCULPTURE 4** |
| **Code** | UAK 00P | Year of Study | 2/IV. |
| **Name of Lecturer** | Associate Professor Loren Živković Kuljiš | ECTS value | 17 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 120 |  | 90 |  |
| Type of Course | Compulsory | Percentage of e-learning  | 30% |
| **COURSE DESCRIPTION** |
| Objectives | Devising thematic units, analysing and customising them for their materialisation in various sculpting materials and related media. Exploring approaches to competitions for exhibition activies, as well as the overall process of presenting an author’s work, from statement of work to transport and setting up the work as an independent exhibition or a part of a group exhibition. |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Sculpture 3 course programme (Lecturer’s signature) completed  |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | Awareness of the importance of a comprehensive process of materializing contemporary sculpture, from its concept to final design. Competence to understand the relationship existing between one’s own work and contemporary artistic practice in Croatia and abroad.1. Competence to devise thematic units with regards to student’s area of interest.2. Understanding of the thematic units’ adaptability to sculptural medium. 3. Understanding of the characteristics of material, sculptural techiques and reasons behind selecting them. 4. Artistic analysis of the selected technique of sculpting an artwork, and capacity to consider sculpting the artwork using different techniques. 5. The importance of the financial aspect of sculpting an artwork using a particular technique. 6. The importance of means of transport of an artwork, commonly conditioned by the selected sculpting material. 7. Presentational role of an artwork setup with regards to the exhibition space.8. Writing author’s statement of work, the textual form which concisely presents a brief techical, artistic and content description of work. It is noteworthy to underline the importance of directing the students’ attention towards the in-depth working process from the very beginning of their graduate studies at the Sculpture department.In this respect, the in-depth working process is highlighted throughout the study programme, and the students are expected to, through working with and getting assistance from a mentor, become aware of different situations that might arise in various phases of designing and materialising an artwork. |
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| **COURSE TITLE** | **Graduation Paper** |
| **Code** | UAKB01 | Year of Study | 2/IV. |
| **Name of Lecturer** | Full Professor Kuzma KovačićFull Professor Kažimir HrasteFull Professor Matko MijićAssociate Professor Nikola DžajaAssociate Professor Loren ŽivkovićAssistant Professor Vlasta Žanić | ECTS value | 10 |
| Associates |  | Teaching (number of hours per semester) | L | S | E | T |
| 80 |  | 55 |  |
| Type of Course | Compulsory | Percentage of e-learning  |   |
| **COURSE DESCRIPTION** |
| Objectives | Acquiring and performing of theoretical and practical knowledge and skills with the specifics of individual sculptural form, under the mentorship of the chosen professor.  |
| Enrolment requirements and entry competences required for the course | The students are required to pass all the courses in semesters I, II and III of the Graduate studies, as well as to complete student obligations defined by the programmes of all the courses from semester IV (Lecturers’ signatures)  |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will be able to:1. Acquire and accomplish a personal sculptural form
2. Explain personal sculptural preoccupations both orally and in writing
3. In practice, create and independently exhibit their sculptural forms within the contemporary sculptural concept
4. Independently teach in vocational schools
5. Collaborate with museums and galleries; participate in architectural, scenic and visual works and presentations as a professional assistant.
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**Elective courses, second year, fourth semester**

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| **COURSE TITLE** | **ART IN CONTEXT 2** |
| **Code** | UAK605 | Year of Study | 2/IV.  |
| **Name of Lecturer** | Assistant Professor Tatjana Ravlić, academic sculptor | ECTS value | 3 |
| Associates |   | Teaching (number of hours per semester) | L | S | E | T |
| 30 |  | 15 |  |
| Type of Course | Elective | Percentage of e-learning  |   |
| **COURSE DESCRIPTION** |
| Objectives | To be introduced to artistic theory and practice within the selected antrophological, philosophical, media and social context. Through the application of gained knowledge and skills, the student is being trained for independent contextualization of an individual artistic practice. |
| Enrolment requirements and entry competences required for the course | Student obligations defined by the Art in Context 1 course programme (Lecturer’s signature) completed |
| Expected learning outcomes at the course level (from 4 to 10 learning outcomes)  | After having passed the exam, the student will have the following competences: 1. Apply the acquired knowledge and practice in producing their own work and presenting it.
2. Articulate an idea of their own through a given subject.
3. Interpret contemporary artistic practices.
4. Analyse the notions of theoretical, anthropological, phylosophical, media and social within the artistic context.
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| **COURSE TITLE** | **Crtanje i pokretna slika 2 (storyboard) (Film i video pred)** |
| **Code** | UAA00I | Year of Study | 2/IV. |