

## Course description

<b>Course abbreviation:</b>	KVU/SO3	<b>Page:</b>	1 / 4
<b>Course name:</b>	Studio 3		
<b>Academic Year:</b>	2023/2024	<b>Printed:</b>	16.07.2025 01:29

<b>Department/Unit /</b>	KVU / SO3			<b>Academic Year</b>	2023/2024
<b>Title</b>	Studio 3			<b>Type of completion</b>	Exam
<b>Accredited/Credits</b>	Yes, 9 Cred.			<b>Type of completion</b>	Practical
<b>Number of hours</b>	Seminar 9 [Hours/Week]				
<b>Occ/max</b>	Status A	Status B	Status C	<b>Course credit prior to</b>	No
<b>Summer semester</b>	0 / -	0 / -	0 / -	<b>Counted into average</b>	YES
<b>Winter semester</b>	3 / -	0 / -	0 / -	<b>Min. (B+C) students</b>	10
<b>Timetable</b>	Yes			<b>Repeated registration</b>	NO
<b>Language of instruction</b>	Czech			<b>Semester taught</b>	Winter, Summer
<b>Optional course</b>	No			<b>Internship duration</b>	0
<b>Evaluation scale</b>	1 2 3 4				
<b>No. of hours of on-premise</b>					
<b>Auto acc. of credit</b>	Yes in the case of a previous evaluation 4 nebo nic.				
<b>Periodicity</b>	every year				
<b>Specification periodicity</b>					
<b>Substituted course</b>	None				
<b>Preclusive courses</b>	N/A				
<b>Prerequisite courses</b>	N/A				
<b>Informally recommended courses</b>	N/A				
<b>Courses depending on this Course</b>	N/A				

### Course objectives:

The aim of the course is to equip students with knowledge and skills important for mastering the sculpture, stonework, carpentry, carving and other auxiliary techniques of creation. Prepare students to master the work from the design, through the bossetto to the final creation. To motivate them to perceive their own work as part of the revitalization of the cultural environment. To equip them with competences to perceive the cultural and historical context of creation and to design valuable artistic solutions on a scale from ready-made, through installation to classic sculpture.

While the methods and forms of teaching can be described very specifically, the content structure of the subject can be defined only in general. It is a type of teaching specific to art schools where the topics of the teaching and therefore its content structure is very flexible. It results from the individual predispositions and inclinations of students and from the current socio-cultural and therefore also stylistic context of their work. Both in the field of theoretical knowledge (Episteme) and in the field of practical realization of the final product-artifact (Fronesis), student's knowledge is always shaped in a unique way.

### Requirements on student

- Regular attendance at classes,
- Ongoing fulfilment of all seminar studio tasks according to the teacher's instructions,
- Active involvement in solving problems, demonstrating inventiveness,
- Ongoing design, consultations and corrections of term project,
- Convincing mastery of a specified area in terms of content and in terms of material,
- Intellectual and practical insight into the issues of the city or the countryside,
- Submitting the final version of semester project to the teacher by the deadline, including all required formalities
- Presentation.

## Content

1. Introduction of the topic, introduction to the course of the semester.
2. Seminar project on the topic of spatial creation - collective discussion.
3. Main topic - currently based on current events in society.
4. Making the concept of the course of work - from the proposals to the actual realization in the material.
5. - 10. Own realization of the project.
11. - 12. Continuous corrections, consultations and fulfillment of the semester project
13. Presentation.

## Fields of study

## Guarantors and lecturers

- **Guarantors:** doc. MgA. Benedikt Tolar (100%)
- **Seminar lecturer:** doc. MgA. Benedikt Tolar (100%)

## Literature

- **Basic:** Volavka V. *O soše, I, SNKLHU*. 1959.
- **Recommended:** Morganová, Pavlína. *Czech action art : happenings, actions, events, land art, body art and performance art behind the iron curtain*. 1st English ed. Prague : Karolinum, 2014. ISBN 978-80-246-2317-7.
- **Recommended:** Zhoř, Igor. *Hledání tvaru : Čtení o moderním sochařství s historickým prologem*. Praha : Mladá fronta, 1967.
- **Recommended:** Volavka Vojtěch. *Jak vzniká socha*.
- **Recommended:** Slouka, Jiří. *Kámen : od horniny k soše*. 1. vyd. Praha : Grada, 2007. ISBN 978-80-247-1258-1.
- **Recommended:** Gilles A. Tiberghien. *Land art*. Paris, 1993. ISBN 2-908393-18-2.
- **Recommended:** Neumann, Jaromír. *Matyáš Braun - Kuks*. 1. vyd. Praha : Státní nakladatelství krásné literatury, hudby a umění, 1959.
- **Recommended:** Volavková-Skořepová, Z. *Myšlenky moderních sochařů..* Praha : Obelisk,, 1971.
- **Recommended:** Teplý, Bohumil. *O sochařské reprodukci : Učebnice pro stud. zaměření Kamenosochařství na stř. odb. školách*. 4. vyd. Praha : SPN, 1984.
- **Recommended:** Chalupský, Jindřich. *Obhajoba umění 1934-1948 : výběr ze statí*. 1. vyd. Praha : Československý spisovatel, 1991. ISBN 80-202-0322-2.
- **Recommended:** Moore, Henry. *Plastiky a myšlenky kolem nich*. 1. vyd. Praha : Odeon, 1985.
- **Recommended:** Medková, Jiřina. *Řeč věcí*. 1. vyd. Praha : Horizont, 1990. ISBN 80-7012-026-6.
- **Recommended:** Collins, Judith. *Sculpture today*. London : Phaidon, 2007. ISBN 978-0-7148-4314-8.
- **Recommended:** Šedý V. *Sochařské řemeslo, základ sochařského umění*.
- **Recommended:** Aubrecht, Kamil. *Stručná charakteristika základních sochařských technik*. Plzeň : Západočeská univerzita. Fakulta pedagogická, 2004.
- **Recommended:** Slavická, Milena. *Umění instalace - Výtvarné umění*. Občanské sdružení pro podporu Výtvarného umění v Nakladatelství Vesmír, spol. s.r.o, 1994.
- **Recommended:** Lang, Josef. *Úvod do sochařství : technika práce s hlinou, krok za krokem na 150 vyobrazeních (obrazech a fotografiích)*. Vyd. 1. Praha : Ikar, 1997. ISBN 80-7202-089-7.

## Time requirements

### All forms of study

Activities	Time requirements for activity [h]
Contact hours	117
Individual project (40)	40
Undergraduate study programme term essay (20-40)	40
Presentation preparation (report) (1-10)	10
Preparation for an examination (30-60)	30

Total:

237

**assessment methods****Knowledge - knowledge achieved by taking this course are verified by the following means:**

Seminar work  
Continuous assessment

**Skills - skills achieved by taking this course are verified by the following means:**

Practical exam  
Project  
Skills demonstration during practicum

**Competences - competence achieved by taking this course are verified by the following means:**

Seminar work

**prerequisite****Knowledge - students are expected to possess the following knowledge before the course commences to finish it successfully:**

about project planning (sketches, models, sculpture and installation procedures),  
about the techniques of spatial and sculptural creation,  
on how to adjust and expose the work,  
about the historical and contemporary styling canons of sculpture and its overlap into other media,  
about ways of reflecting his/her own work in the discipline

**Skills - students are expected to possess the following skills before the course commences to finish it successfully:**

plans and implements a project of artwork with sculptural expression means,  
take account of the techniques and technology used,  
uses basic compositional principles,  
in the variants, they design and verify the finishing of the sculptural work surfaces, or fixation of the installation,  
uses basic sculptural, modeling and installation procedures in the creation,  
reflects his work in historical and contemporary contexts,  
reflects its work in the context of professional, technical and technological processes,  
with erudition, presents his work to the professional community  
he is able to accept and assert in a way the evaluation and critical response

**Competences - students are expected to possess the following competences before the course commences to finish it successfully:**

N/A  
N/A  
N/A

**teaching methods****Knowledge - the following training methods are used to achieve the required knowledge:**

One-to-One tutorial  
Students' portfolio  
Seminar classes

**Skills - the following training methods are used to achieve the required skills:**

Students' portfolio  
Skills demonstration

**Competences - the following training methods are used to achieve the required competences:**

Discussion

**learning outcomes****Knowledge - knowledge resulting from the course:**

about project planning (sketches, models, sculpture and installation procedures),  
 about the techniques of spatial and sculptural creation,  
 on how to adjust and expose the work,  
 about the historical and contemporary styling canons of sculpture and its overlap into other media,  
 about ways of reflecting his/her own work in the discipline,  
 about strategies for placing an object in public space, or artistic interventions

#### **Skills - skills resulting from the course:**

plans and implements a project of artwork with sculptural expression means,  
 take account of the techniques and technology used,  
 uses basic compositional principles,  
 in the variants, they design and verify the finishing of the sculptural work surfaces, or fixation of the installation,  
 uses basic sculptural, modeling and installation procedures in the creation,  
 reflects his work in historical and contemporary contexts,  
 reflects its work in the context of professional, technical and technological processes,  
 critically contemplates the placement of the work into a specific space, or the realization of artistic intervention,  
 with erudition, presents his work to the professional community  
 he is able to accept and assert in a way the evaluation and critical response

#### **Competences - competences resulting from the course:**

N/A

N/A

#### **Course is included in study programmes:**

Study Programme	Type of	Form of	Branch	Stage	St. plan v.	Year	Block	Status	R.year	R.
Fine Arts	Bachelor	Full-time	Sculpture and Space	1	2	2023	Povinné předměty	A	2	ZS
Fine Arts	Bachelor	Full-time	Sculpture and Space	1	1	2023	Povinné předměty	A	2	ZS