



DOCTORAL ACADEMIC STUDIES

FINE ARTS

Field of study	Fine arts
Type and level of study	Doctoral art studies; third level of academic studies
Modules	Fine arts (integrated)
Volume of learning	180 ECTS credits
Duration of studies	3 years
Academic degree	Doctor of Fine Arts (D.F.A.)
Number of students	20
Language of instruction	Serbian
Website	www.flu.bg.ac.rs
Admission requirements	In order to enrol in doctoral studies in fine arts, students need to complete master studies with point grade average above 8.5 and to earn grade 9 at the minimum in the main art subject, as well as to have an exceptional affinity for artistic research.
Objective of the study programme	The objective of the doctoral study programme FINE ARTS is to render candidates capable of the profound comprehension and implementation of the artistic process- from plan drafting and modification, through elaboration and theoretical processing- to the realization of an artistic research work and its defence, presentation and promotion. The process of developing personal poetics and an original artistic style implies long-term professional development, necessary for exceptional artistic achievements. This study programme enables students to create an innovative work of art of high quality, showing high professional standards in the field of fine arts, recognizable both locally and internationally.

Structure of the study programme

The study programme Fine Arts, doctoral art studies, lasts for three years or six semesters, carries 180 ECTS credits and constitutes the final level of education and development in the field of fine and visual arts. This level of studies may be attended by students who earned 300 ECTS credits in basic (undergraduate) and master academic studies.

The objective of the study programme Fine Arts, doctoral art studies, is the development, realization, active defence, presentation and promotion of a complex artistic research work/ project, which is conceptually, theoretically and methodologically established and implemented under the supervision of a mentor, in relation to contemporary developments in modern art, art theory and media, as well as in relation to the situation in the global art system and the field of culture.

The study programme Fine Arts, doctoral art studies, enables candidates to execute a relevant artistic work, demonstrating particular competences and the awareness of developments, events and discussions pertaining to the field of fine and visual arts. At the same time, the programme also enables candidates to reach a professionally high standard of artistic projects and works, recognizable to broad audiences dedicated to art and culture.

Students who complete the study programme Fine Arts, doctoral art studies, are capable of organizing, planning, executing and presenting their own art projects, as well as group, institutional or informal artistic, cultural and educational projects in the field of visual arts.

The title which the students acquire upon the completion of this study programme is Doctor of Fine Arts, or D.F.A.

The Rulebook of the University of Arts concerning doctoral studies regulates all important aspects of this level of studies, while specific segments are in the domain of the constituent faculties. In order to enrol in doctoral studies in fine arts, students need to complete master studies with point grade average above 8.5 and to earn grade 9 at the minimum in the main art subject, as well as to have an exceptional affinity for artistic research.

At this level of studies, the fields of painting, sculpture, graphics and new media are integrated in a uniform programme which enables students to freely move through different contents, depending on the professional, conceptual and poetic affinity of each individual student.

In this sense, candidates attend the course Doctoral Art Research 1/1, 1/2, 2/1 and 2/2 (50 ECTS credits) as the main professional subject, which is an integral platform for media proliferation in the field of fine and visual arts. Artistic research is the basis on which candidates develop their artistic practice as authors more intensely, aimed at defining personal artistic views and assumptions on modern art and system of the arts.

This main art subject is supplemented with a set of elective art courses (36 ECTS credits), through which candidates complement the specific field of art in which they are active. Candidates develop a theoretical artistic or artistic methodological basis through the course Methods of Artistic Research (16 ECTS credits), and study different conceptualizations in modern artistic practices of visual arts within the course Visual Arts and Cultural Phenomena (12 ECTS credits). Through this course, students learn to reflect on and contextualize their own work, as well as the work of other artists. The course offers an insight into a complex system of divergent discourse tools through which values and truths in the field of art are produced and suggested.

The course Technique of Writing Research and Professional Papers (6 ECTS credits) provides students with practical skills necessary for the textual elaboration of their doctoral art project.

A large number of teachers engaged at this level of studies cover- both theoretically and practically- extremely dispersive modern artistic practices, offering a wide range of potential art projects to candidates. Artistic

research is a process lasting for a period of three years. Over the period of four semesters, candidates build and develop their artistic referential system as authors, in which they create through theoretical and practical research of modern artistic practices, dedicating the last two semesters to the elaboration of their doctoral art project, which consists of the theoretical elaboration and practical presentation of the project- an exhibition. The elaboration and defence of an artistic research project carries 30 ECTS credits for the elaboration and 30 ECTS credits for the defence of the doctoral research work.

In the course of their studies, students are offered a list of elective courses organized at the Faculty of Fine Arts and contained in the book of subjects.

Enrolment terms for specific courses and groups of courses are defined in the book of subjects for each individual course.

The study programme does not envisage transfers from related study programmes.

The manner of selecting courses from other study programmes is defined by the Rulebook on Doctoral Art Studies at the Faculties of the University of Arts in Belgrade.

Purpose of the study programme

The purpose of the study programme Fine Arts, doctoral art studies, is to form active artists and competent professionals in the field of visual arts and culture. The whole concept is based on further developing the knowledge, skills and abilities acquired within the previous levels of studies, whereas at this level, the focus is on shaping an artist's the critical opinion and action. This is about the development of artists capable of executing their work independently, and organizing and conducting artistic research, as well as examining the context and conditions of their own production. The curriculum of the study programme Fine Arts, doctoral art studies, enables the development of specific author's research platforms as a basis for a professional's activity in the field of visual and fine arts, or culture in a wider sense. Artistic research, which serves as the basic framework of this level of studies, is understood and practiced within a wide range of approaches and practices- from technological-technical work and experiment, to cultural research as the examination and affective visualization of specific social and cultural norms, as well as ideological constructions of the world of art.

This means that the artist is seen as a researcher who is not necessarily focused on specific media forms and disciplines; at this educational level, artists are guided towards studying practical and theoretical interventions in the institutional networks of modernity, which ultimately produces an open or hybrid art project and imposes a projective approach to artistic practice. In this context, discursivity and visualization are not divided into theory and practice, but jointly develop a language of the world of art as a constituent part of art, which is examined, contemplated and presented by a doctoral art project in writing, not as a mere reflex of a practice, poetics or experience, but as an integral part of a final project, where the author clearly expresses his/her awareness of his/her own position in relation to art and its social prerequisites. The final project seen from this perspective is a synthesis of all acquired skills of a candidate, which is the final outcome of these studies. In the framework of doctoral art studies conceived in this way, the mentor appears as a mediator of this process, guiding the candidate through the problems of production, postproduction and organization of a media project or a project executed by the student, as well as through the problems of the discursivity of the project, the emphasis of the educational process being placed on candidates and their affinities, knowledge and motivation to dedicate themselves to the problems and controversies of artistic creation, which implies that an artist's education is not only a matter of knowledge, but an act of social subjectivization.

Objectives of the study programme

The study programme Fine Arts, doctoral art studies, is aimed at the development and practical execution of a complex artistic research work/ project, realized under the supervision of a mentor, and conceptually, theoretically and methodologically clearly established in relation to current developments in modern art, art theory and media, i.e. the global system of arts, and, finally, the active defence, presentation and promotion of

such a work/ project. Reaching the highest standards of artistic achievement through a doctoral art project enables artists to implement and analyze their own and other artists' creative processes and artistic poetics. The superior competences acquired by the students of doctoral art studies are socially justified and useful, contributing to the knowledge and understanding of modern artistic practices; work on the development of personal artistic production, popularization and promotion of art and culture, work in the field of higher education in the sphere of art, are only some of the specific fields to which the competences acquired in the course of doctoral studies apply. The objective of these studies is also to develop and promote the technical and creative skills acquired in basic and master studies, followed by mastering specific practical skills required for the future development of an art career, pursued either within the academic community or as freelance activity.

The objectives of the programme are consistent with the Statute of the Faculty of Fine Arts and the Statute of the University of Arts.

Acquired competences

Upon completing doctoral art studies and defending their doctoral project, students acquire the title of Doctor of Fine Arts, or D.F.A.

The competences required are as follows:

Upon completing the doctoral study programme, students acquire both general skills and specific skills related to particular courses.

The general skills are as follows:

- independence in work- an ability to independently plan a task or an established project, and to elaborate it by phases; to implement the established project at a high professional level and within a defined time frame;
- ability to participate in joint projects; the artist is capable of actively participating in teamwork, establishing and developing cooperation with other artists and people active in the sphere culture;
- communicative skills- a developed ability to organize, manage and explicate a project, and present the results achieved in specific projects; ability to participate in public appearances, forums, lectures, discussions, and so on;
- developed critical and self-critical ability- ability to critically perceive and argumentatively interpret the achievements of others, but also their own work;

The specific competences related to particular courses are as follows:

- independent artistic work- in the field of art- fine arts (painting, sculpture, graphics, new media);
- teamwork on art projects- active participation in the realization of joint projects; cooperation with other artists, curators, critics and other people involved in the realization of projects in the field of culture and art;
- educational, research and tutorial work at the university level in Serbia and abroad;
- work on artistic research projects in cultural institutions.

Doctoral studies in the field of fine arts enable candidates to implement an art project as authors, and at the same time, to analytically consider and explain, orally and in the form of a written paper, the process of its conception and development, and the formation of key ideas. Students who graduate from doctoral art studies have a profound and developed ability to critically and self-critically review their own work, as well as the work of other authors. By broadening the body of knowledge of modern art (within the course Phenomena of Visual Arts and Culture), developing the ability to articulate thoughts and structure a text (Technique of Writing a Research and Professional Paper), shaping personal methodological apparatus of artistic research (Methods of

Artistic Research), students acquire competences to independently conceive and implement a work of art of the highest professional and artistic standards, and to get actively involved in creating a modern art scene.

The learning outcome is a synthetic art project in the field of fine arts, an original artistic work of high quality, which is accessible to the public and which testifies to exceptional mastery of artistic techniques and to the ability of candidates to articulate their creative process, contributing to knowledge and comprehension within the field of artistic research. Apart from the exhibition, as a relevant artistic event on the cultural scene, this contribution also lies in the fact that the written part of the work offers the professional and academic public an insight into the author's views, his/her artistic strategy and authentic auto-reflexive consideration of his/her own work. Unlike a scientific and objectivist approach to a phenomenon, the written paper accompanying the doctoral art project reflects the candidate's artistic approach, i.e. the author's interpretation of particular topics in the field of culture and art (with adequate explanations and argumentation). The written part of a doctoral art project enables students to systematize and conceptualize an idea at the highest academic level, to establish the relationship with different disciplines (art theory, the philosophy of art, the psychology of art, etc.) and to link their preliminary artistic design with practical implementation. Through explaining the preliminary design, the candidate is instructed to study a broad range of relevant texts and artistic practices, significant for the defence of the doctoral art project in question, considerably promoting and broadening knowledge in different fields, using the widest possible spectre of information sources and synthetic methods of developing ideas.

In view of all the above, the title Doctor of Fine Arts provides competences for artistic research and educational work at universities and in cultural institutions. Students who graduate from doctoral art studies are prepared to competently participate in current international developments concerning artistic and academic practices.

Curriculum

Doctoral art studies at the Faculty of Fine Arts constitute the third and final level of higher education in the field of fine arts, from the traditional understanding of visual creation to modern artistic practices. An individual approach and interactive communication between the doctoral student and the mentor, remains the basic model of instruction and supervision – to the final segment and defence of a doctoral art project. Candidates for the position of a teaching assistant at the Faculty of Fine Arts are recruited from the ranks of doctoral students for a three-year period, which testifies to the importance of these studies. As shown by the distribution of ECTS credits, in the first two years of the three-year study programme, doctoral art students devote most attention and time to artistic research through specific main art courses, together with the courses concerning the technique of writing a research and professional paper and the methods of artistic research, and a prescribed number of elective subjects. Elective subjects broaden the selection of artistic courses and help doctoral students to promote their basic knowledge of the original profile of their artistic work. In the course of these studies, students are being constantly prepared for the final doctoral art project, through their own artistic work, choice of a mentor and the final rounding of the project itself, consisting of an exhibition or a presentation in the framework of different visual media. The second segment of the work is the written part of the project, supporting, explaining and presenting the contents of the exhibition, through a text which is public and which, once defended, becomes an individual achievement of each doctoral student. The course dealing with the techniques of writing a research or professional paper helps students to systematize their knowledge and to verbalize in writing what constitutes the overall artistic work executed by students. The result of an art project becomes visible through a well-conceived public presentation of works, supported by the written part of the project, formatted as a book and printed in the required number of copies, with a detailed cross-section and a clearly presented structure- from an introduction, abstract, methods and review- to a conclusion, including numerous photographs and illustrations.

The course Methods of Artistic Research enables students to hear the lectures of teachers analyzing the studies of their own work through a rounded system of individual presentations. The variety and richness of the poetics of the teachers, who are doctors of art or full-time professors, encourage the students to release their creative potential, more easily plan further research and to integrate the practical and written part of their doctoral art project.

The exam taken after the first course in Methods of Artistic Research consists of a seminar paper, submitted and presented by the doctoral student. The paper is devoted to reviewing the methods of work of another chosen author- artist, while the final part of this course ends with an examination paper, which should be a cross-section of the future doctoral art project, to be developed by students themselves. The course Techniques of Writing Research and Professional Papers consists of a review of a book chosen by the candidate, which, as a rule, refers to the candidate's specific field of research. Doctoral students are obliged to comply with any time frames and procedures, apart from their exams, so as to be able themselves to work with students as mentors in the future. The practical part of the work is, without exception, a public action in an adequate space, such as museums, galleries and other environment suitable for presenting visual and multiple media works and actions, and its assessment by the audience, commission and mentor.

The written part of the work is formatted as a book and submitted for assessment to the commission for the evaluation and defence of the doctoral art project. The library of the Faculty of Fine Arts should be provided with the required number of copies; in addition, the book will be included in the digital repository of the University. The written paper should contain at least 6000 words or 30 pages of A4 format (font 12 Times New Roman, line spacing 1.5 and margins of 2.5 cm).

List of subjects

Doctoral Art Research 1/1
Doctoral Art Research 1/2
Methods of Artistic Research 1/1
Methods of Artistic Research 1/2
Block of Elective Courses 1
Block of Elective Courses 2
Doctoral Art Research 2/1
Doctoral Art Research 2/2
Phenomena of Visual Arts and Culture 1
Phenomena of Visual Arts and Culture 2
Block of Elective Courses 3
Block of Elective Courses 4
Elaboration of a doctoral art project 3/1
Elaboration of a doctoral art project 3/2

Curriculum

	Subject code	Subject name	Semester(s)	Subject status	Active instruction hours		ECTS	
					Lectures	Independent research work		
FIRST YEAR								
1	ULU 01	Doctoral Art Research 1/1	1	M	2	8	8	
2	ULU 02	Doctoral Art Research	2	M	2	12	14	
3	ULD 31	Methods of Artistic Research 1/1	1	M	2	2	8	
4	ULD 32	Methods of Artistic Research 1/ 2	2	M	2	2	8	
5	ULD 33	Technique of Writing a Research and Professional Paper	1	M	1	3	6	
6	ULI 11	<i>Block of Elective Courses 1</i>	1	E	1	1	8	
7	ULI 12	<i>Block of Elective Courses 2</i>	2	E	1	1	8	
Total number of active instruction hours per academic year = 600							ECTS	60
SECOND YEAR								
1	ULU 03	Doctoral Art Research 2/1	3	M	2	14	14	
2	ULU 04	Doctoral Art Research 2/2	4	M	2	14	14	
3	ULD 11	Phenomena of Visual Arts and Culture 1	3	M	1	0	6	
4	ULD 12	Phenomena of Visual Arts and Culture 2	4	M	1	0	6	
5	ULI 13	<i>Block of Elective Courses 3</i>	3	E	1	2	10	
6	ULI 14	<i>Block of Elective Courses 4</i>	4	E	1	2	10	
Total number of active instruction hours per academic year =600							ECTS	60
THIRD YEAR								
1	ULU 05	Elaboration of a doctoral art project 3/1	5	M		20	30	
2	ULU 06	Elaboration of a doctoral art project 3/2	6	M		20	30	
Total number of active instruction hours =600							ECTS	180

Admissions

Under the Statute of the Faculty of Fine Arts, the Statute of the University of Arts and the Rulebook on Doctoral Art Studies of the University of Arts, the candidates who completed master academic studies in a specific field of fine arts and earned at least 300 ECTS credits, are entitled to apply for doctoral art studies- fine arts. Admission requirements are to be clearly stated in the doctoral studies public competition.

The competition is publicly announced, in accordance with law; the entrance exam and the evaluation of candidates are the responsibility of the entrance exam commission, under the Statute of the Faculty of Fine Arts.

The rules guiding the ranking of candidates are defined by the Rulebooks of the Faculty of Fine Arts and the University of Arts, defining the share of individual segments of the entrance exam in the formation of the final grade (grade given for the artistic value of works and academic standing achieved in the previous education). The evaluation of candidates is completely transparent and open to public, and the results of the entrance exam are published within the defined time frame and in accordance with the rights of candidates to lodge objections.

The enrolment limit is adjusted to the capacities of the Faculty of Fine Arts and demand for art education of the highest level, not exceeding the Faculty's capacities earlier established for master studies.

Students' progress is monitored by the mentor and teachers specialized for specific subjects, who evaluate the achieved progress by grades. The order of exams to be taken and the degree of student workload are defined by the curriculum (table 5.2), while the final defence of the artistic work and written paper qualifies doctoral students to acquire the degree of a doctor of fine arts.

Grading and progression of students

The teachers of doctoral art studies systematically monitor students' progress, in accordance with the study programme of the specific subject. Students' progress is monitored through different parallel processes: student attendance record, the results achieved in preliminary tests and seminar papers, execution of artistic works, evaluation of the written part of the art project. A particularly important segment is students' independent research work. This is related to artistic research in the framework of the art project in question; thus, monitoring students' progress includes assessing the artistic value of the project. The teacher is responsible for assessing the artistic value of the project, monitoring and assessing students' progress in view of their achievement in the courses Doctoral Art Research 1/1, 1/ 2, 2/1 and 2/2 over the first two years.

The grading and progress of students are defined by the Law on Higher Education, the Statute of the Faculty of Fine Arts, and particularly by the Rulebook on Doctoral Art Studies at the Faculties of the University of Arts in Belgrade. The grade is formed based on the overall engagement of a student attending a particular course, under the teacher's constant supervision over the entire semester. By completing their pre-examination obligations and taking an exam, students can earn 100 points maximum, knowing that the number of points earned within their pre-examination obligations ranges from 30 to 70. The grade is formed based on the total number of points earned in accordance with the scale set forth in the Rulebook (Article 45 of the Rulebook on Doctoral Art Studies at the Faculties of the University of Arts in Belgrade).

A doctoral art project in the field of fine arts includes (1) the professional segment concerning artistic practice, which is finalized, presented and publicly defended- an exhibition of contemporary visual or fine arts and (2) the written part of a doctoral art project, aimed at monitoring, articulating and documenting the art process from the theoretical point of view. The exhibition and defence of artistic research are public, taking place before a commission. The form of the written part of the work is defined by the Rulebook on Doctoral Art Studies at the Faculties of the University of Arts in Belgrade and contains a title, contents, an abstract in the Serbian and English languages, main chapters (an introduction, poetical and theoretical framework, methodological considerations, an analysis of the practical work and conclusive remarks), references and web-based references, appendices and author details. The public defence of a doctoral art work is related to an art project, i.e. the part concerning the execution of an artistic work or a multimedia

project, and its explication, or in other words, artistic consideration placed in a context within the written part of the art project, following and explaining the basic ideas and sources, constituting the artist's theoretization on/within a (system) of art.

Instruction lasts for 6 semesters, and the time envisaged for the preparation and defence of an art project may be defined by the Law on the Higher Education and the Statute of the Faculty of Fine Arts.

AN OUTLINE OF COURSES

Course title: DOCTORAL ART RESEARCH 1/1			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 8			
Prerequisites: enrolment in doctoral art studies.			
Objectives: Improving the process of planning, preparing and executing a work of art, in accordance with one's personal poetics and specific research methodology. Articulating one's own artistic strategy and mode of artistic activity in the contemporary social context, for the purpose of a doctoral art project.			
Outcomes: Developing the ability to conceive a complex work of art, based on thorough artistic research. Developing the awareness of the complexity of a work of art and acquiring the ability to relate one's own work to other social practices.			
Course content: Articulating one's visual thinking in accordance with the selected theme of artistic research. Mapping the field of research, using adequate argumentation based on reference literature and contemporary art practice. Collecting visual and textual material for executing an art project. Planning the execution of a complex work of art in stages- from sketching, outlining, considering the concept and elaborating the initial idea, to executing the work of art in material, i.e. selected medium.			
Recommended reading list: 1. <i>The Age of the Poets: And Other Writings on Twentieth-Century Poetry and Prose</i> , London: Verso, 2014 2. <i>Ideology: An introduction</i> . London: Verso 3. kuda.org. / Kristian Lukić / Gordana Nikolić <i>Umetnik/ca u (ne)radu</i> . Novi Sad: kuda.org i MSUV, 2012 4. <i>Art in theory 1900-2000</i> , Hoboken, New Jersey: Blackwell Publishing, 2003 In view of the fact that the development of each student is approached individually, the recommended reading list is supplemented as required and adjusted to the interests and research of each student.			
Active instruction hours: 10	Lectures: 2	Study and research work: 8	
Methods of instruction: individual work. Type of instruction: practical studio-based art classes. Discussions with candidates in the form of individual correction. Active dialogue through group discussions and group correction conducted by the teachers. Group or individual participation in workshops and organization of workshops. Discussions with guests, invited lecturers or artists. Discussions within lectures and workshops. Preparation of doctoral students' short presentations within workshops, and oral presentation and elaboration of their works. Making notes during the elaboration of a doctoral thesis as a referential point for reviewing one's work up to a certain point and reflecting on its further development. The student may use professional and general literature and all demonstration techniques.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	.	

Course title: DOCTORAL ART RESEARCH 1/ 2			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 14			
Prerequisites: completing the exam Doctoral Art Research 1/1.			
Objectives: Developing an innovative approach through working in a medium or studying media relations (intermedia or multimedia work). Establishing a poetic platform for work and formulating conceptual starting points for the purpose of a doctoral art project.			
Outcomes: Developing the ability to further promote the acquired experience and knowledge of artistic activity in a specific visual medium or within complex media interfusion. Developing a personal attitude to the language of the medium itself. Articulating the artistic approach and methodological procedures applied and establishing a self-reflexive apparatus.			
Course content: Visual media- contemporary artistic strategies and practices Artistic medium – post-medium creative use of tools, materials and/or technology Experiment in visual arts Visual research- students' individual projects			
Recommended reading list: Ostin, Dž. <i>Kako delovati rečima. Predavanja na Harvardu 1955</i> . Novi Sad: Matica Srpska, 1994 Bois, Y., Kraus, R. <i>Formless: A User's Guide</i> , New York, Zone Books, 1997; Foster, H., Krauss, R., Bois, Y., Buchloch, B. <i>Art Since 1900, modernizam, antimodernism, postmodernism</i> . London: Thames & Hudson, 2007; Šuvaković, Miško. <i>Diskurzivna analiza</i> , Beograd: Univerzitet umetnosti, 2006.			
Active instruction hours: 14	Lectures: 2	Study and research work: 12	
Methods of instruction: individual work. Type of instruction: practical studio-based art classes. Discussions with candidates in the form of individual correction. Active dialogue through group discussions and group correction conducted by the teachers. Group or individual participation in workshops and organization of workshops. Discussions with guests, invited lecturers or artists. Discussions within lectures and workshops. Preparation of doctoral students' short presentations within workshops, and oral presentation and elaboration of their works. Making notes during the elaboration of a doctoral thesis as a referential point for reviewing one's work up to a certain point and reflecting on its further development. The student may use professional and general literature and all demonstration techniques.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	.	

Course title: METHODS OF ARTISTIC RESEARCH I			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 8			
Prerequisites: none			
Objectives: The objective of the course is to clarify the notion of artistic research through analyzing the applied research methods and the achieved artistic results, and to point to different aspects of manifesting the research dimension in creation, within the framework of contemporary art. The interdisciplinary approach is aimed at providing wider education for students and contributing to their better understanding of art as an instrument of discovery.			
Outcomes: Becoming acquainted with the process of artistic research, from the idea, through the concept and planning of the execution stages, to the creation of a work of art. Acquiring the ability to analyze, verbally and in writing, and to interpret the methods and procedures applied when creating a work of art.			
Course content: Meaning of the notion of artistic research; Case studies: selected representative examples of artistic strategies and contemporary creative practices in different media; Aspects of artistic research: socio-political and historical; psychological (perception, reception, play...); intercultural, intertextual, interdisciplinary, formal and structural, technological. Themes are considered parallelly from different angles of visual arts.			
Reading list: Čekić, Jovan, i Maja Stanković, Zbornik <i>Slika/ Pokret/ Transformacija</i> , Beograd: Centar za medije i komunikacije, 2013. Veselinović-Hofman, Mirjana: <i>Pred muzičkim delom</i> , Beograd, Zavod za izdavanje udžbenika, 2007. Dragičević-Šešić, Milena: <i>Umetnost i alternativa</i> , Beograd, FDU, 1992. Dragičević-Šešić, Milena: <i>Umetnost i performansa- sastojanje ili prožimanje</i> , u <i>Zbornik radova FDU 4</i> , Beograd, FDU, 2002. <i>Likovne sveske 1-9</i> , Beograd, Univerzitet umetnosti Jovičević, Aleksandra: <i>Pozorište na pragu novog milenijuma: između sećanja na avangardu i mogućnosti nove percepcije</i> , u <i>Zbornik radova FDU 4</i> , Beograd, FDU, 1997. Mandić, Tijana: <i>Kreativnost kao sudbina</i> , u <i>Zbornik radova FDU 3</i> , Beograd, FDU, 1999. Hannula, Mika: <i>The Responsibility and Freedom of Interpretation</i> , in <i>Innovations in Art and Design – New practices, new pedagogies</i> , London and New York, Routledge, 2005. <i>Univerzitet umetnosti kao eksperimentalni prostor za umetničke, pedagoške i naučne inovacije (od institucionalne ka projektnoj logici)</i> , Beograd, Univerzitet umetnosti, 2002. Šuvaković, Miško: <i>Teorija umetnika</i> , u <i>Diskurzivna analiza</i> , Beograd, Univerzitet umetnosti, 2006.			
Active instruction hours:		Lectures: 2	
Methods of instruction: lectures, presentations, debates. Instruction is carried out by a large number of lecturers, which provides for pluralism in the creative research process. Each teacher involved in artistic work case studies, specializes in different visual arts media (painting, sculpture, graphics and new media), presenting diverse methodological approaches to students. By learning different artistic concepts, students gain an insight into a diverse range of methods, are encouraged to resort to divergent thinking and to critically consider contemporary creative practices, thus creating their own research and expressive approach.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	30 points	Final examination	70 points
Class participation	30 points	Presentation and defence of student art project	70 points

Course title: METHODS OF ARTISTIC RESEARCH 2			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 8			
Prerequisites: completing the exam Methods of Artistic Research 1.			
Objectives: The objective of the course is to offer students an insight into relevant creative procedures through presenting different methods and specificities of artistic research. The lecturer and students cherish mutual understanding, fostering interaction and exchange of experiences in the field of visual arts, which is ultimately conducive to developing students' critical thinking and personal approach.			
Outcomes: Deepening the understanding of the artistic research process (from the idea, through the concept and planning the execution stages, to the creation of a work of art) by developing a personal methodological approach. Students improve their creative practice, articulate their visual thinking more thoroughly, conceptualize the initial idea based on arguments, draft the procedures of executing and presenting a work of art more precisely, as well as develop the ability to analyze, verbally and in writing, and to interpret the methods and processes applied in creating a work of art.			
Course content: The complexity of artistic creation is analyzed and interpreted through the teaching units. The existing values of the world of art are problematized and reviewed. Connections are established between art practice and art theory, aesthetics and art history, viewed through the prism of a subjective artistic point of view. Numerous aspects of the creative process are studied through the stages of artistic creation- the idea, concept, selection and consideration of media, planning of the process (materials, modelling), the creation of a work of art, postproduction, presentation (of the results).			
Reading list: Smith, Marquard, <i>Visual Culture Studies</i> , London: Sage Publications, 2008. Bake, Diter, <i>Medijska pedagogija</i> , Beograd: Centar za medije i komunikacije, 2013. Madoff, Steven Henry, <i>Art school—Proposition for the 21st century</i> , Cambridge, London: MIT Press, 2009. Groys, Groys, <i>Art Power</i> , Cambridge, London: The MIT Press, 2008. Šuvaković, Miško: <i>Teorija umetnika, u Diskurzivna analiza</i> , Beograd, Univerzitet umetnosti, 2006. Čekić, Jovan, i Maja Stanković, <i>Zbornik Slike/ Singularno/ Globalno</i> , Beograd: Centar za medije i komunikacije, 2013. Dragičević-Šešić, Milena: <i>Umetnost i alternativa</i> , Beograd, FDU, 1992. Dragičević-Šešić, Milena: <i>Umetnost i performansa- sastojanje ili prožimanje, u Zbornik radova FDU 4</i> , Beograd, FDU, 2002. Mandić, Tijana: <i>Kreativnost kao sudbina, u Zbornik radova FDU 3</i> , Beograd, FDU, 1999. Hannula, Mika: <i>The Responsibility and Freedom of Interpretation</i> , in <i>Innovations in Art and Design – New practices, new pedagogies</i> , London and New York, Routledge, 2005.			
Active instruction hours:		Lectures: 2	
Methods of instruction: lectures, presentations and debates. A large number of lecturers are involved in instruction, which provides for pluralism in the creative research process. Each teacher proceeds from the example of his/her own artistic creation to present his/her personal methodological approach to students. Being acquainted with different artistic concepts, students gain an insight into a range of diverse methods. Their divergent thinking and critical consideration of contemporary creative practices are encouraged, which results in creating their own research and expressive approach.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	30 points	Final examination	70 points
Class participation	30 points	Presentation and defence of student art project	70 points

Course title: TECHNIQUES OF WRITING A RESEARCH PAPER			
Teacher: Saša Radojčić, Ph.D., Associate Professor			
Course status: compulsory			
Number of ECTS credits: 6			
Prerequisites: no special prerequisites.			
Objectives: Developing students' ability to independently write research papers.			
Outcomes: Upon successfully completing this course, students have command of the techniques of writing a research paper to such an extent that they are able to write shorter papers (articles and presentations) independently, as well as to structure the text of the doctoral thesis accompanying their doctoral art project.			
Course content: <u>Theoretical instruction:</u> This type of instruction includes the following thematic wholes: The notions of method and methodology. Research into art. Interpretation and self-interpretation. Studying reference literature. Libraries and catalogues. The files. Citations, citation databases and citation styles. Plagiarism. Types of research and professional texts. Structuring a text. <u>Practical instruction:</u> Doing homework. Writing a presentation on an art book.			
Reading list: M. Šamić, Kako nastaje naučno djelo (several editions) M. Kleut, Naučno delo od istraživanja do štampe, Akademska knjiga, Novi Sad, 2008. U. Eko, Kako se piše diplomski rad, Narodna knjiga, Beograd, 2000.			
Active instruction hours:	Lectures: 2	Exercises:	Study and research work:
Methods of instruction: lectures, homework, text writing, discussion.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	Points	Final examination	Points
Homework	10	Discussion on the presentation	30
Presentation of a book	60		

Course title: DOCTORAL ART RESEARCH 2/1			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 14			
Prerequisites: enrolment in the second year of doctoral art studies.			
Objectives: Upgrading the artistic procedures formulated and considered within the subjects Doctoral Art Research 1/1 and Doctoral Art Research 1/2. Further developing one's personal poetic approach, reconsidering the language and boundaries of an art medium.			
Outcomes: Achieving the highest standards in conceiving, executing and explicating a work of art in a selected visual medium (or media). Developing an authentic authorial position.			
Course content: Students' individual work on the execution of a work of art, with occasional tutorials with the teacher. Upgrading the level of artistic production (developing a series of works, cycles of works, larger thematic wholes; translating an idea from the original medium into other media).			
Recommended reading list: Šuvaković, Miško. <i>Diskurzivna analiza</i> , Beograd: Univerzitet umetnosti, 2006. <i>October: The First Decade (1976–1986)</i> . MA Cambridge: The MIT Press, 1987; Krauss, R., Michelson, A. Bois, Y. <i>October: The Second Decade (1986 – 1996)</i> . MA Cambridge: The MIT Press, 1998			
Active instruction hours: 16	Lectures: 2	Study and research work: 14	
Methods of instruction: individual work. Practical studio-based art classes. Discussions with candidates in the form of individual correction. Active dialogue through group discussions and group correction conducted by the teachers. Group or individual participation in workshops and organization of workshops. Discussions with guests, invited lecturers or artists, from Serbia and abroad. Discussions within lectures and workshops. Preparation of doctoral students' short presentations within workshops, and oral presentation and explication of their works. Making notes during the elaboration of a doctoral thesis as a referential point for reviewing one's work up to a certain point and reflecting on its further development. The student may use professional and general literature and all demonstration techniques.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10		

Course title: DOCTORAL ART RESEARCH 2/2			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 14			
Prerequisites: completing the exam Doctoral Art Research 2/1.			
Objectives: Finishing the work started in the previous semester. Promoting the personal method of carrying out a research programme- art project, acquiring new knowledge through artistic practice in the field of visual arts. Forming aesthetic and ethical views in accordance with the author's personal beliefs and artistic nature.			
Outcomes: Developing independence in the organization, production and presentation of an art research project- work of art, which will be available to the public and which shows the candidate's highly developed creative plastic thinking and clearly profiled personal authorial language. Developing the self-awareness of one's own authorial and artistic position.			
Course content: Upgrading the procedures of modelling a work of art; Advanced technical and technological aspects of production; Individual and group critique, self-perception and the perception of others; Integrated aesthetic and ethical approaches in artistic work.			
Recommended reading list: Harris, J. <i>The New History of Art. A Critical Introduction</i> . London – New York: Routledge, 2001 Harrison, C. <i>Essays on Art & Language</i> , Cambridge: MIT Press, 2003			
Active instruction hours: 16	Lectures: 2	Study and research work: 14	
Methods of instruction: individual work. Practical studio-based art classes. Discussions with candidates in the form of individual correction. Active dialogue through group discussions and group correction conducted by the teachers. Group or individual participation in workshops and organization of workshops. Discussions with guests, invited lecturers or artists. Discussions within lectures and workshops. Preparation of doctoral students' short presentations within workshops, and oral presentation and explication of their works. Making notes during the elaboration of a doctoral thesis as a referential point for reviewing one's work up to a certain point and reflecting on its further development. The student may use professional and general literature and all demonstration techniques.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	.	.

Course title: PHENOMENA OF VISUAL ARTS AND CULTURE 1 – DOCTORAL ART RESEARCH			
Teacher: Nikola Šuica, Ph.D., Full Professor			
Course status: compulsory			
Number of ECTS credits: 6			
Prerequisites: no special prerequisites.			
Objectives: Rendering students capable of independently incorporating their artistic work into the theoretical and critical framework of contemporary art and culture. The study programme provides for a professional insight into the trends and modalities of modern and contemporary visual arts, their sources, contradictions and reach.			
Outcomes: Upon successfully completing this course, students should have command of critical potential through a wide range of information and correlations concerning both the existing visual arts and culture, and those belonging to the past. Students are able to autonomously structure their own observations and interests, and to shape the text accompanying the works of art created during their doctoral art research, from a multidisciplinary theoretical perspective.			
Course content: Theoretical instruction: It includes diverse artistic and cultural phenomena and their characteristics in connection with changes in social circumstances and different interpretations. The course encompasses different topics and examples through theoretical insights, starting with the early 20 th century, which reflect and have an impact on the artistic and cultural trends of our time. The reasons for the emergence of specific artwork and artistic orientations are analyzed and put into context. The course analyzes technological and contextual frameworks concerning sociology, creative psychology, politics, and psychoanalysis, ecological and other scientific processes relevant for the creation of artwork. Practical instruction: Writing about and analyzing one's own observations about the topics presented during the course, through presentations and discussions.			
Reading list: Depending on the topics presented; the reading list in different languages is recommended proceeding from artistic and cultural phenomena which are covered; all representative media excerpts from books, secondary literature and electronic editions are commented on, including the interdisciplinary redefinition of the earlier artistic and theoretical observations. M. Hatt and C. Klonk, Art History - a critical introduction to its methods, Manchester UP, Manchester 2006. Art History The Key Concepts by Jonathan Harris (Routledge Key Guides, London 2006). pdfA companion to Art Theory, (ed. by Paul Smith & Carolyn Wilde) Blackwell publishing, London 2002. The Routledge Companion to Postmodernism, (ed. by S. Sim), Routledge, London and New York 2001. Gen Doy, Picturing the Self - Changing Views of the Subject in Visual Culture, I B Tauris, London/New York 2005. Erik Hobsbaum, Doba ekstrema - Istorija kratkog XX veka: 1914-1991, Dereta, Beograd 2002. Fridrih Niče, O koristi i šteti istorije za život, Novi Sad, Svetovi 2001. (1. izdanje 1874). Lev Manović, Metamediji, Beograd, Centar za savremenu umetnost, 2001. Oliver Grau, Virtuelna umetnost, Clio, Beograd 2008. Viktor Bergin, Promišljanje fotografije, Galerija Artget, Kulturni centar Beograd 2016. Žil Delez, Život kao umetničko delo, u: Pregovori 1972–1990, Loznica, Karpos, 2010. Edward T. Hall, The hidden dimension, Anchor Books, New York 1990. Thomas Crow, The Rise of The Sixties, Laurence King Publishing, London 1996. Hal Foster, Povratak realnog - Avangarda na kraju veka, Orion Art, Beograd 2012. Georges Didi Huberman Confronting Images - Questioning the ends of a certain History of Art, Penn UP, 2005. Antropologija savremenosti (zbornik radova, prir. dr S. Nedeljković), Srpski genealoški centar Beograd 2007. Radomir Konstantinović, Filozofija palanke, Otkrovenje, Beograd 2004. Mark Ože, Nemesta - Uvod u antropologiju nadmodernosti, Biblioteka XX vek, Beograd 2005.			
Active instruction hours:	Lectures: 2	Study and research work:	
Methods of instruction: Lectures, tours, writing observations, parallel presentation of the creation process, discussion.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Assessment of the written paper	25
Class participation	20	Oral defence of the paper	5
Regular class attendance	10	.	

Course title: PHENOMENA OF VISUAL ARTS AND CULTURE 2 – DOCTORAL ART RESEARCH
Teacher: Nikola Šuica, Ph.D., Full Professor
Course status: compulsory
Number of ECTS credits: 6
Prerequisites: no special prerequisites.
Objectives: Upgrading the student's learning process and critical thinking in order to methodically approach the visual analysis of other authors' artistic achievements and expressiveness. Establishing the postulates of comparison in relation to the market and the social position of art; characteristics and diversity of cultural memory and the issues of identity, politics, understanding the changed natural environment and the trends of creative efforts. The course is aimed at rendering students capable of autonomously constituting their own work within the framework of contemporary art and culture. The connection between the technological characteristics of the medium of visual arts representation and the purposefulness of theoretical thinking is reconsidered. The theoretical knowledge needed for elaborating a written paper and for possible public presentations in Serbia and abroad, is rounded up.
Outcomes: Upon successfully completing this course, students are focused on their imaginative art research project in the framework of logical correlations and personal beliefs in the field of art and culture. Thus, the theoretical views of the text of an art research project are aimed at producing new meanings and insights.
Course content: Theoretical instruction: It includes diverse phenomena and their characteristics in relation to the trends and status of artistic expression, in view of the theoretical redefinition of the late 20 th century to the trends reflected in the art of our age, as well as of the development of research and work processes. Practical instruction: Thematic assignments on which the teacher and students decide together, in accordance with students' affinities at this level of study. At the end of the semester, students present themselves through a debate.
Reading list: Depending on the topics presented; the reading list in different languages is recommended proceeding from artistic and cultural phenomena which are covered; all representative media excerpts from books, secondary literature and electronic editions are commented on, including the interdisciplinary redefinition of the earlier artistic and theoretical observations. Andreas Huyssen, Present Pasts -Urban Palimpsests and the Politics of Memory, Stanford University Press Stanford, 2003. Timothy Murray, Digital Baroque - New Media Art and Cinematic Folds - New media art and Cinematic Folds, University of Minnesota Press, Minneapolis 2008. Boris Groys, Učiniti stvari vidljivima/Strategije suvremene umjetnosti, MSU, Zagreb, 2006. Geza Rohajm, Nastanak i razvoj kulture, Biblioteka XX vek, Beograd 1976. Milena Dragičević-Šešić, Umetnost i alternativa, Beograd, CLIO–Institut za pozorište, film, radio i televiziju–Fakultet dramskih umetnosti, Beograd 2012. Todor Kuljić, Prevladavanje prošlosti – Uzroci i pravci promene slike istorije krajem 20. veka, Beograd, Helsinški odbor za ljudska prava, Beograd 2002. Boris Grojs, Umetnost utopije – Gesamtkunstwerk Staljin: članci - Plavi krug–Logos, Beograd 2011. Slavoj Žižek, Ispitivanje realnog, Akademska knjiga, Novi Sad 2008. Žak Ransijer, Na rubovima političkog, Fedon, Beograd 2012. Žak Ransijer, Sudbina slika - podela čulnog, FMK, Beograd 2013. Edvard Sodža, Postmoderne geografije, Reafirmacija prostra u kritickoj i socijalnoj teoriji, FMK, Beograd 2013. John Danvers, Picturing Mind - Paradox, Indeterminacy and Consciousness in Art & Poetry, Editions Rodopi B.V., Amsterdam - New York, NY 2006. Dimitrije Bašičević Mangelos, Moj otac Ilija – nacrt za antimonografiju, izd. dr Vojin Bašičević, Novi Sad 1996. J.G. Ballard, The Atrocity Exhibition, Flamingo (first. ed. 1972), London 2001. Merlin Coverley, Psychogeography, Pocket essentials, Harmensden 2006. Rosalind Krauss, The Optical-Unconscious, The MIT Press, Cambridge MA 1994. Rosalind Krauss, A Voyage on the North Sea: Art in the Age of the Post-Medium Condition, London, Thames & Hudson, 2000. Mary Marien, Warner, Photography – A Cultural History, Laurence King Publishing, London 2002. Clive Scott, The Spoken Image-Photography and Language, Reaktion Books, London 1999. Eduardo Kadava, Reči svetlosti - Teze o fotografiji istorije, Beogradski krug, Beograd 2002. The Oxford Guide to Film Studies, Hill, John/Pamela Church Gibson (Eds.), Oxford UP, Oxford 1998. Catherine Elwes, Video Art - A Guided Tour, I.B.Tauris, London 2005. Andrea Liss, Trespassing Through Shadows - Memory, Photography And The Holocaust (Visible Evidence) Minnesota Press, Minneapolis 1998. Christopher Bigsby, Remembering and Imagining the Holocaust-The Chain of Memory, Cambridge UP, Cambridge 2006. Mihail Epštejn, Sola Amore, Biblioteka Artistica, Centar za medije i komunikaciju, FMK, Beograd 2010. Jan Asman, Kultura pamćenja, Prosveta, Beograd 2011. Svetlana Bojrn, Budućnost nostalgije, Geopoetika, Beograd 2005. V.G. Zebald, Iseljenici, Paideia, Beograd 2012.

J. J. Long, W.G.SEBALD Image, archive, Modernity, Edinburgh UP. Edinburgh 2007.
 Elizabeth E. Guffey, Retro - The Culture of Revival, Reaktion Books, London 2006.
 Steve Dixon, Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation, The MIT Press, Cambridge/London, 2007.

Active instruction hours:	Lectures: 2	Study and research work:
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Methods of instruction:
 Lectures, tours, writing observations, presentation of the creation process, discussion.

Knowledge assessment (maximum points: 100)

Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Assessment of the written paper	25
Class participation	20	Oral defence of the paper	5
Regular class attendance	10	.	

Course title: EXECUTION OF A DOCTORAL ART PROJECT 3/1			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 30			
Prerequisites: enrolment in the third year of the doctoral study programme.			
Objectives: To achieve continuity with the work completed in the previous semesters and to continue rendering doctoral students capable of executing their research programme- art project, whereby they develop new skills through practice in the field of fine arts. The course is aimed at identifying the methods in which knowledge is generated by searching and communicating through artwork, as well as the methods in which the research process becomes a means of studying research.			
Outcomes: Independent organization, production and presentation of an art research project- in the field of painting, sculpture, graphic arts or new media art, which will be available to the public and which shows the candidate's highly developed creative plastic thinking and a clearly profiled personal artistic language, putting emphasis on observing the creative practice as a research process or the process of developing new knowledge (new insights) in the field of visual arts. The concept of a work of art, the method of work and the creative process need to be documented or summarized in a written paper, based on which the candidate defends and explains his/her professional views using arguments and applying adequate procedures of interdisciplinary and critical interpretation of his/her own work.			
Course content: Maintaining continuity with the works started or completed in the previous semesters and finishing the works according to the previously drawn up sketches and projects, preceded by research within the process of preparing and considering individual tasks through a series of numerous preparatory sketches and projects. Execution of one or several paintings, sculptures, graphic works or new media projects of different formats, which requires complex technical elaboration and an analytical approach, as well as the conceptual and technical preparation for the public presentation of a doctoral exhibition.			
Recommended reading list: The list is formed individually, in accordance with the professional development, interests and research of each student. Students are recommended to consult the defended doctoral art projects, which can be found in the library or the digital repository, as well as other bibliographies.			
Active instruction hours:	Lectures: 0	Study and research work: 20	
Methods of instruction: individual work. Practical studio-based art classes. Discussions with candidates in the form of individual correction. Active dialogue through group discussions and group correction conducted by the teachers. Discussions within lectures and workshops. Preparation of doctoral students' short presentations within workshops, and oral presentation and explication of their works. Making notes during the elaboration of a doctoral thesis as a referential point for reviewing one's work up to a certain point and reflecting on its further development.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Written report on the artistic research procedure and artistic work	70	Explication of the written paper and art project presentation	30

Name of course: EXECUTION OF A DOCTORAL ART PROJECT 3/2			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: compulsory			
Number of ECTS credits: 30			
Prerequisites: completing the exam Execution of a Doctoral Art Project 3/1.			
Objectives: Executing a work of art in a selected medium (painting, graphic, sculpture, new media), based on a previously established conceptual and poetic platform. Considering and preparing the executed work for postproduction: the concept of an exhibition (or another form of presenting the work), relation to the gallery or some other exhibition space, equipment of the work, method of public presentation, publication. The works of art executed during doctoral art studies constitute the highest level of education in this field.			
Outcomes: Executing the final segment of a complex art project, prepared for an exhibition (performance), defence and public presentation.			
Course content: Deepening the knowledge of contemporary artistic practice from the aspect of executing of a work of art, as well as from the aspect of a conceptual and content-related analysis. Developing and applying the individual ability to assess the quality of an art piece and maintaining a critical position based on theoretical knowledge and visual sensibility. Developing the awareness of and analyzing one's own creative processes. Mastering the knowledge and skills which enable the candidates to have successful professional communication, as well as to autonomously obtain the information they need for their further professional work and development. The conception of a work of art, the method of work and the creative process must be documented or summarized in a written paper, based on which the candidate defends and explains his/her professional views using arguments and applying adequate procedures of interdisciplinary and critical interpretation of his/her own work.			
Recommended reading list: Students are recommended to consult the defended doctoral art projects, which can be found in the library or the digital repository, as well as other bibliographies. The reading list is formed individually, in accordance with the professional development, interests and research of each student.			
Active instruction hours:	Lectures: 0	Study and research work: 20	
Methods of instruction: individual work. Practical studio-based art classes. Discussions with candidates in the form of individual correction. Active dialogue through group discussions and group correction conducted by the teachers. Discussions with guests, invited lecturers or artists. Discussions within lectures and workshops. Preparation of doctoral students' short presentations within workshops, and oral presentation and explication of their works. Making notes during the elaboration of a doctoral thesis as a referential point for reviewing one's work up to a certain point and reflecting on its further development.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Written report on the artistic research procedure and artistic work	70	Explication of the written paper and art project presentation	30

Course title: WALL PAINTING 1/1			
Teachers: Zoran Graovac, Doctor of Fine Arts, Full Professor; Snežana Jovčić Olda, Doctor of Fine Arts, Assistant Professor; Goran Jović, Doctor of Fine Arts, Assistant Professor			
Course status: elective			
Number of ECTS credits: 8			
Prerequisites: enrolment in the first semester of doctoral art studies- visual arts.			
Objectives: The objective of the course is to help students acquire the highest level of practical knowledge concerning wall painting techniques, as well as all practical, artistic and technological skills in the natural stone mosaic technique.			
Outcomes: Upon completing this study programme, students have full mastery of the mosaic technique. Students execute mosaics independently or in a group. Furthermore, students perfect the execution of intricate works of large formats, meeting complex artistic and technological requirements concerning the use of mosaics indoors and outdoors.			
Course content: Within the course Wall Painting 1/1, students are expected to execute works in the mosaic technique independently and professionally, including all the stages of execution: preparation, execution and casting. Practical work, supported by the teacher's constant correction and lectures, includes the following stages: making a drawing for a mosaic and transferring it inversely onto a temporary surface for tesserae, preparing material using professional tools, making regular stone tesserae, perfecting the indirect methods of shaping, assembling and gluing stones, as well as the final process of casting a mosaic in concrete and placing finished works in a particular space, within the candidate's doctoral art project.			
Reading list : Slikarska tehnologija Ž. Turinski Univerzitet umetnosti, Beograd 1990; Tehnologija slikarstva, vajarstva i ikonografija, N. Brkić, Univerzitet umetnosti, Beograd 1984; Slikarstvo: metode slikanja i materijali, M. Krajger – Hozo, Svjetlost, Sarajevo, 1991; Stari slikarski priručnici, M. Medić, Zavod za zaštitu spomenika kulture, Beograd 1999; Practical Mosaic, H. Unger, Studio Vista, 1968; The Art of making mosaic, Louisa Jenkins and Barbara Mills, D. van Nostrand Co Inc. Princeton, New York 1955; Vizantijske freske u Jugoslaviji, V.J. Đurić, Jugoslavija, Beograd 1974.			
Active instruction hours:			Other classes:
Lectures: 1	Exercises:	Other forms of instruction: Study and research work:1	
Methods of instruction: Instruction is organized in the form of lectures in workshops, as well as in the form of practical work. It is individual and adjusted to students' interests. The workshops are equipped with professional tools and materials for the execution of mosaics, and the students' are in constant contact with the teacher or his assistants, which creates a good environment for effective, practical and collective work.			
Knowledge assessment (maximum points:100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Course title: WALL PAINTING 1/ 2			
Teachers: Zoran Graovac, Doctor of Fine Arts, Full Professor; Snežana Jovčić Olda, Doctor of Fine Arts, Assistant Professor; Goran Jović, Doctor of Fine Arts, Assistant Professor			
Course status : elective			
Number of ECTS credits: 8			
Prerequisites: enrolment in the second semester of doctoral art studies.			
Objectives: The objective of the course is to help students acquire the highest level theoretical knowledge of wall painting techniques and all practical, artistic and technological skills in the natural stone mosaic technique, applying the indirect method of execution.			
Outcomes: Upon completing this study programme, students have full mastery of executing their own works or other artists' works in the mosaic technique. Students execute mosaics independently or in a group. Furthermore, students perfect the execution of intricate works of large formats, meeting complex artistic and technological requirements concerning the use of mosaics indoors and outdoors.			
Course content: Within the course Wall Painting 1/2, students are expected to execute works in the mosaic technique independently and professionally, including all the stages of execution: preparation, execution and casting. Practical work, supported by the teacher's constant correction and lectures, includes the following stages: making a drawing for a mosaic and transferring it inversely onto a temporary surface for tesserae, preparing material using professional tools, making regular stone tesserae, perfecting the indirect methods of shaping, assembling and gluing stones, as well as the final process of casting a mosaic in concrete and finishing the works started in the earlier phases of the preparation of the doctoral art project.			
Reading list: Slikarska tehnologija Ž. Turinski Univerzitet umetnosti, Beograd 1990; Tehnologija slikarstva, vajarstva i ikonografija, N. Brkić, Univerzitet umetnosti, Beograd 1984; Slikarstvo: metode slikanja i materijali, M. Krajger – Hozo, Svjetlost, Sarajevo, 1991; Stari slikarski priručnici, M. Medić, Zavod za zaštitu spomenika kulture, Beograd 1999; Practical Mosaic, H. Unger, Studio Vista, 1968; The Art of making mosaic, Louisa Jenkins and Barbara Mills, D. van Nostrand Co Inc. Princeton, New York 1955; Vizantijske freske u Jugoslaviji, V.J. Đurić, Jugoslavija, Beograd 1974.			
Active instruction hours:			Other classes:
Lectures: 1	Exercises:	Other forms of instruction:	Study and research work:1
Methods of instruction: Instruction is organized in the form of lectures in workshops, as well as in the form of practical work. It is individual and adjusted to students' interests. The workshops are equipped with professional tools and materials for the execution of mosaics, and the students' constant contact with the teacher or his assistants, creates a good environment for functional, practical and collective work.			
Knowledge assessment (maximum points:100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Course title: WALL PAINTING 2/1			
Teachers: Zoran Graovac, Doctor of Fine Arts, Full Professor; Snežana Jovčić Olda, Doctor of Fine Arts, Assistant Professor; Goran Jović, Doctor of Fine Arts, Assistant Professor			
Course status : elective			
Number of ECTS credits: 10			
Prerequisites: no special prerequisites.			
Objectives: The objective of the course is to acquire the highest theoretical knowledge of wall painting techniques and all practical, artistic and technological skills in the natural stone mosaic technique, applying the indirect method of execution.			
Outcomes: Upon completing this study programme, students have full mastery of executing their own or other artists' works in the mosaic technique, independently or in a group, are able to execute intricate works of large formats and to meet complex artistic and technological requirements of applying a mosaic work indoors and outdoors.			
Course content: Within the course Wall Painting 2/1, students are expected to execute works in the mosaic technique independently and professionally, including all the stages of execution: preparation, execution and casting. Practical work, supported by the teacher's constant correction and lectures, includes the following stages: making a drawing for a mosaic and transferring it inversely onto a temporary surface for tesserae, preparing material using professional tools, making regular stone tesserae, perfecting the indirect methods of shaping, assembling and gluing stones, as well as the final process of casting a mosaic in concrete and placing finished works in a particular space, emphasizing that the work is a part of a doctoral art project.			
Reading list: Slikarska tehnologija Ž. Turinski Univerzitet umetnosti, Beograd 1990; Tehnologija slikarstva, vajarstva i ikonografija, N. Brkić, Univerzitet umetnosti, Beograd 1984; Slikarstvo: metode slikanja i materijali, M. Krajger – Hozo, Svjetlost, Sarajevo, 1991; Stari slikarski priručnici, M. Medić, Zavod za zaštitu spomenika kulture, Beograd 1999; Practical Mosaic, H. Unger, Studio Vista, 1968; The Art of making mosaic, Louisa Jenkins and Barbara Mills, D. van Nostrand Co Inc. Princeton, New York 1955; Vizantijske freske u Jugoslaviji, V.J. Đurić, Jugoslavija, Beograd 1974.			
Active instruction hours:			Other classes:
Lectures: 1	Exercises:	Other forms of instruction:	Study and research work: 2
Methods of instruction: Instruction is organized in the form of lectures in workshops, as well as in the form of practical work. It is individual and adjusted to students' interests. The workshops are equipped with professional tools and materials for the execution of mosaics, and the students' are in constant contact with the teacher or his assistants, which creates a good environment for effective, practical and collective work.			
Knowledge assessment (maximum points:100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Course title: WALL PAINTING 2/2			
Teachers: Zoran Graovac, Doctor of Fine Arts, Full Professor; Snežana Jovčić Olda, Doctor of Fine Arts, Assistant Professor; Goran Jović, Doctor of Fine Arts, Assistant Professor			
Course status: elective			
Number of ECTS credits: 10			
Prerequisites: enrolment in the fourth semester of doctoral art studies.			
Objectives: The objective of the course is to help students acquire the highest level of theoretical knowledge of wall painting techniques and all practical, artistic and technological skills in the natural stone mosaic technique, applying the indirect method of execution.			
Outcomes: Upon completing this study programme, students have full mastery of executing their own or other artists' works in the mosaic technique, independently or in a group, are able to execute intricate works of large formats and to meet complex artistic and technological requirements of applying a mosaic work indoors and outdoors.			
Course content: Wall Painting 2/2 is an autonomous and professional system of knowledge and execution of works in the mosaic technique, including all the stages of execution: preparation, execution and casting. Practical work, supported by the teacher's constant correction and lectures, includes the following stages: making a drawing for a mosaic and transferring it inversely onto a temporary surface for tesserae, preparing material using professional tools, making regular stone tesserae, perfecting the indirect methods of shaping, assembling and gluing stones, as well as the final process of casting a mosaic in patterns, adjusted to the doctoral art project.			
Reading list: Slikarska tehnologija Ž. Turinski Univerzitet umetnosti, Beograd 1990; Tehnologija slikarstva, vajarstva i ikonografija, N. Brkić, Univerzitet umetnosti, Beograd 1984; Slikarstvo: metode slikanja i materijali, M. Krajger – Hozo, Svjetlost, Sarajevo, 1991; Stari slikarski priručnici, M. Medić, Zavod za zaštitu spomenika kulture, Beograd 1999; Practical Mosaic, H. Unger, Studio Vista, 1968; The Art of making mosaic, Louisa Jenkins and Barbara Mills, D. van Nostrand Co Inc. Princeton, New York 1955; Vizantijske freske u Jugoslaviji, V.J. Đurić, Jugoslavija, Beograd 1974.			
Active instruction hours:			Other classes:
Lectures: 1	Exercises:	Other forms of instruction: Study and research work: 2	
Methods of instruction: Instruction is organized in the form of lectures in workshops, as well as in the form of practical work. It is individual and adjusted to students' interests. The workshops are equipped with professional tools and materials for the execution of mosaics, and the students' are in constant contact with the teacher or his assistants, which creates a good environment for effective, practical and collective work.			
Knowledge assessment (maximum points:100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			
Knowledge can be verified in different manners, only some of which are mentioned in the table: written exams, oral exams, project presentation, seminars, etc.			
Maximum length : one page, A4 format			

Course title: **promenjen naziv sada se zove umetnicka praksa 1/1**

Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.

Course status: elective

Number of ECTS credits: **8**

Prerequisites: enrolment in doctoral art studies.

Objectives:

Developing creative plastic thinking and personal expression through drawing. Deepening the previously acquired knowledge of drawing techniques and technologies, as well as experimenting with and studying the technical and expressive possibilities of different drawing media, techniques and materials, aimed at executing the main art project.

Outcomes:

To fully understand and apply technical and expressive possibilities of the classical and contemporary drawing media, materials and techniques. To be able to adequately apply such knowledge in practice in personal artistic expression, as well as when making sketches and developing projects for individually conceived artistic ideas.

Course content:

Developing sketches and projects according to which works of art are to be executed within the main art project, preceded by research within the process of preparing and considering the tasks at hand, in view of the individually selected poetic model of interest. Encouraging students to continue trying different drawing media and using them in an innovative manner, in order to find their own personal approach to the execution of each autonomously set task.

Recommended reading list:

Vitamin D, Phaidon Press, London, 2005.

Active instruction hours: 2

Lectures: 1

Study and research work: 1

Methods of instruction:

Individual work. Type of instruction: practical studio-based art classes. Dialogue between students and professors in the form of individual correction.

Assessment of knowledge (maximum points: 100) in accordance with the Rulebook

Pre-examination obligations 70 points

Assignments	40	Final examination	30 points
Class participation	20	Practical work assessment	25
Regular class attendance	10	Oral defence of the art project	5

Course title: promenjen naziv sada se zove umetnicka praksa 1/2			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: elective			
Number of ECTS credits: 8			
Prerequisites: enrolment in the second semester of doctoral art studies.			
Objectives: Applying the knowledge of drawing techniques and technologies, which is compatible with the student's visual sensibility and through which the student can elaborate on the conceived artistic ideas or the doctoral art project. Clearly profiling the student's personal drawing language.			
Outcomes: To fully understand and apply technical and artistic possibilities of the drawing media. To be able to adequately apply such knowledge in practice through personal artistic expression, as well as when making sketches and developing projects for individually conceived sculptures, paintings, graphics and new media artwork. To develop one's own drawing language. To be able to autonomously retrieve information required for further professional work.			
Course content: Developing sketches and projects according to which works of art are to be executed in the framework of the main art project, preceded by research within the process of preparing and considering the tasks at hand, in view of the individually selected poetic model of interest. Encouraging students to continue trying different drawing media and using them in an innovative manner, in order to find their own personal approach to the execution of each autonomously set task.			
Active instruction hours: 4	Lectures: 2	Study and research work: 2	
Methods of instruction: Individual work. Type of instruction: practical studio-based art classes. Dialogue between students and professors in the form of individual correction.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	.	

Course title: promenjen naziv sada se zove umetnicka praksa 2/1			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: elective			
Number of ECTS credits: 10			
Prerequisites: enrolment in the second year of doctoral studies.			
Objectives: Gaining independence in the production and presentation of drawings. Independent selection and adoption of theoretical and practical skills through which students formulate and further develop their own professional beliefs.			
Outcomes: Upon completing the course, students autonomously organize the production and presentation of their own drawing practice at a high professional level. Doctoral students have identified the field of their personal interest, created and developed their personal drawing language. Students autonomously retrieve information required for further professional work.			
Course content: Conceiving the position of drawings within the main art project. Preparing the presentation and postproduction of drawings.			
Recommended reading: <i>Drawing now: Eight propositions</i> , Hoptman, Laura J., ed. The Museum of Modern Art, New York, 2002.			
Active instruction hours: 3	Lectures: 1	Study and research work: 2	
Methods of instruction: Individual work. Type of instruction: practical studio-based art classes. Dialogue between students and professors in the form of individual correction.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook.			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	.	

Course title: promenjen naziv sada se zove umetnicka praksa 2/2			
Teachers: Mrđan Bajić, Master of Fine Arts, Full Professor; Veljko Lalić, Master of Fine Arts, Full Professor; Zdravko Joksimović, Doctor of Fine Arts, Full Professor; Dobrica Bisenić, Master of Fine Arts, Full Professor; Radomir Knežević, Master of Fine Arts, Full Professor; Dušan Petrović, Master of Fine Arts, Full Professor; Dragan Momirov, Master of Fine Arts, Full Professor; Miodrag Mladović, Master of Fine Arts, Full Professor; Mileta Prodanović, Doctor of Fine Arts, Full Professor; Dimitrije Pecić, Doctor of Fine Arts, Full Professor; Katarina Zarić-Rančić, Doctor of Fine Arts, Full Professor; Žarko Smiljanić, Master of Fine Arts, Full Professor; Dragana Stanačev-Puača, Doctor of Fine Arts, Associate Professor; Aleksandar Mladenović, Doctor of Fine Arts, Full Professor; Jasmina Kalić-Kumanudi, Doctor of Fine Arts, Full Professor; Branko Raković, Doctor of Fine Arts, Full Professor; Radoš Antonijević, Doctor of Fine Arts, Associate Professor; Milivoj Pavlović, Doctor of Fine Arts, Assistant Professor; Dejan Grba, Doctor of Fine Arts, Associate Professor; Biljana Đurđević, Doctor of Fine Arts, Assistant Professor; Olivera Karajanković-Parlić, Doctor of Fine Arts, Assistant Professor; Zoran Todorović, Doctor of Fine Arts, Associate Professor; Vladimir Milanović, Doctor of Fine Arts, Assistant Professor; Vladimir Veljašević, Doctor of Fine Arts, Full Professor.			
Course status: elective			
Number of ECTS credits: 10			
Prerequisites: enrolment in the second year of doctoral art studies.			
Objectives: The student decides autonomously and uses drawing for the execution of his/her doctoral art project.			
Outcomes: The student autonomously uses technical and technological possibilities of different drawing media for executing a work of art, as a part of his/her doctoral art project.			
Course content: The student autonomously organizes the production of the work of art which is a part of his/her individual doctoral art project. Instruction is fully adjusted to the student's personal requests and his/her doctoral art project.			
Recommended reading list: <i>Twice Drawn: Modern and Contemporary Drawings in Context</i> , Prestel Publishing 2011.			
Active instruction hours: 3	Lectures: 1	Study and research work: 2	
Methods of instruction: Individual work. Type of instruction: practical studio-based art classes. Dialogue between students and professors in the form of individual correction.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	.	.

Course title: EXECUTION OF SCULPTURES IN MATERIAL 1/1			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Gabriel Glid, Master of Fine Arts, Assistant Professor; Đorđe Čpajak, Master of Fine Arts, Assistant Professor.			
Course status: elective			
Number of ECTS credits: 8			
Prerequisites: enrolment in doctoral art studies.			
Objectives: Guiding students through the artistic study of material in order to establish the framework for the hypothesis of their doctoral art project. Students do their artistic research in an autonomous and creative manner, by executing sculptures, installations or some other tri-dimensional system, directly working in the material which is a part of the main art doctoral project.			
Outcomes: Upon finishing the course, students are expected to have resolved the technical and technological problems arising from their artistic work and to have become capable of creatively addressing the issues imposed by contemporary artistic practice.			
Course content: The course is conceived as learning through the process of executing sculptures in material and is adjusted to the individual development of each artist. Depending on the nature of the explored artistic idea, students conduct necessary tests in order to explore the technical, plastic and expressive possibilities of the material at hand (stone, metal, wood, polyester...), in accordance with their doctoral art research. Students become acquainted with other artists' experience in using the selected material and concept of execution. They study the methods of presentation through which they will express their ideas best. The research results are elaborated to the teacher orally or in writing during corrective tutorials, guiding the students in reaching the best possible solution. At the same time, students make the required number of sketches, drawings or models, depending on the nature of their works of art. Emphasis is placed on encompassing all the elements of the process affecting the final form of the work of art in question.			
Recommended reading list: <i>Vitamin D2: New Perspectives in Metal Sculpture</i> , Phaidon Press, London, 2013 Bogdan Vukosavljević, <i>Preispitivanje potencijala drveta: umetnička genealogija korišćenja drveta ka novim mogućnostima skulpture</i> : doktorski umetnički projekat, mentor D. Petrović			
Active instruction hours:	Lectures:	Study and research work:	
Methods of instruction: Instruction is practical and is carried out in workshops or classrooms. The teacher guides the process of instruction through individual correction.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Course title: EXECUTION OF SCULPTURES IN MATERIAL 1/ 2			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Gabriel Glid, Master of Fine Arts, Assistant Professor; Dorđe Čpajak, Master of Fine Arts, Assistant Professor.			
Course status: elective			
Number of ECTS credits: 8			
Prerequisites: completing the first semester.			
Objectives: Students have command of and apply technical, technological, visual, aesthetic and contextual-linguistic elements of the material used for artistic modelling. They use this knowledge for their independent creative artistic research in the process of executing their own sculptures, installations or some other tri-dimensional system which is a part of the main doctoral art project.			
Outcomes: Students have resolved all the technical and technological problems arising from their artistic work. Students use their knowledge of the material as a text, and they are capable of managing and controlling their own views in order to execute their doctoral art project.			
Course content: Students continue conducting independent research, which brings them closer to the desired visual solutions; they study the application of material in a time continuum throughout the history of art- to its application in the contemporary sculpting practice. The research results are elaborated to the teacher orally during tutorials. Students start executing their works of art proceeding from the selected sketch and concept. The aim is to control the execution process, adjust to changes, notice and recognize quality in the newly created things. The process of execution of a work of art is inseparable from the process of searching for visual and technical solutions, and reconsidering ideas and motives. The execution of a work of art is seen as an ultimately individual, vivid and dynamic process, frequently guided by intuition, rather than entirely rational reasons. In view of all that, students are always left enough room to creatively integrate all the elements of the process in a personal and innovative fashion, while solving technical issues. The final result is a piece of visual art, whose concept, method of execution and presentation are clear.			
Recommended reading list: Nicholas Penny, <i>The Materials of Sculpture</i> , Yale University Press, 1993			
Active instruction hours:	Lectures:	Study and research work:	
Methods of instruction: Instruction is practical and is carried out in groups in workshops or classrooms. The teacher guides the process of instruction through individual correction. Technical associates, each in their own domain, ensure, control and demonstrate the regular and safe handling of tools and machines.			
Knowledge assessment (maximum points: 100)			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Course title: EXECUTION OF SCULPTURES IN MATERIAL 2/1			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Gabriel Glid, Master of Fine Arts, Assistant Professor; Đorđe Čpajak, Master of Fine Arts, Assistant Professor.			
Course status: elective			
Number of ECTS credits: 10			
Requirement: enrolment in the second year of doctoral art studies.			
Objectives: Enabling students to conduct high quality artistic research in the process of executing their own sculpture, installation or some other tri-dimensional system, by directly working in the material, achieving high quality production.			
Outcomes: Upon finishing the course, students are expected to have solved all the production problems arising from their artistic work and to be able to address the issues of production and presentation of their work, stemming from the contemporary artistic practice.			
Course content: The course is conceived as the continuation of the results achieved within the subjects Execution of Sculptures in Material 1/1 and 1/2. During this course, focus is on the problems of the production and presentation of a work of art, the visual and aesthetic and contextual-linguistic connection between the material and the space of presentation. Emphasis is placed on the conditions of exhibiting a work of art and their potential impact on the perception and reception of an art piece in material, particularly focusing on the main artistic project in the context of artistic research.			
Recommended reading list: Tim Ingold, <i>Materials against materiality</i> , Archaeological Dialogues 14 (1) 1–16 !C 2007 Cambridge University Press Nicholas Penny, <i>The Materials of Sculpture</i> , Yale University Press, 1993			
Active instruction hours: 1	Lectures:	Study and research work: 2	
Methods of instruction: Instruction is practical and is carried out in groups in workshops or classrooms. The teacher guides the process of instruction through individual correction. Technical associates, each in their own domain, ensure, control and demonstrate the regular and safe handling of tools and machines.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Course title: EXECUTION OF SCULPTURES IN MATERIAL 2/2			
Teachers: Dušan Petrović, Master of Fine Arts, Full Professor; Gabriel Glid, Master of Fine Arts, Assistant Professor; Đorđe Čpajak, Master of Fine Arts, Assistant Professor.			
Course status: elective			
Number of ECTS credits: 10			
Prerequisites: enrolment in the second year of studies.			
Objectives: Students decide autonomously and use material in executing their doctoral art project.			
Outcomes: The student is able to autonomously use visual-aesthetic, contextual-linguistic and technical-technological elements of a material for a specific work of art as a part of their doctoral art project or particular segments of the project involving material.			
Course content: The Faculty's workshops offer all the necessary technical and personal conditions for students to independently carry out the production of their works of art, as a part of their doctoral art projects. Instruction is fully adjusted to students' personal requests and their doctoral art projects.			
Recommended reading list: Tim Ingold, <i>Toward an Ecology of Materials</i> , Annual Review of Anthropology, Vol. 41: 427-442 Tim Ingold, <i>Bringing Things to Life: Creative Entanglements in a World of Materials</i> , ESRC National Centre for Research Methods NCRM Working Paper Series 05/10			
Active instruction hours: 1	Lectures:	Study and research paper: 2	
Methods of instruction: Instruction is practical and is carried out in groups in workshops or classrooms. The teacher guides the process of instruction through individual correction. Technical associates, each in their own domain, ensure, control and demonstrate the regular and safe handling of tools and machines.			
Knowledge assessment (maximum points: 100) in accordance with the Rulebook			
Pre-examination obligations	70 points	Final examination	30 points
Assignments	40	Practical work assessment	25
Class participation	20	Oral defence of the art project	5
Regular class attendance	10	
Seminar(s)			

Requirements for the preparation of a doctoral art project

Description of requirements:	
Visual arts	<p>A doctoral art project in the field of visual arts consists of a practical part, which is finalized, presented and defended publicly (an exhibition, presentation), and a written part, which follows, articulates and documents the artistic process. The size and form of the written paper are defined by the Rulebook on Doctoral and Specialist Studies of the University of Arts, applicable to all doctoral art students at the University of Arts.</p> <p>The final examination within doctoral art studies comprises:</p> <ul style="list-style-type: none">• public presentation of a doctoral art project• elaboration of a written thesis (at least 6000 words)• oral explication of a doctoral art project• defence of the practical and the written part of a doctoral art project <p>Upon completing the final examination, the student integrates all the skills acquired in the course of doctoral studies, as well as all the previous studies. In executing their doctoral projects, students must show creativity, the ability to apply theoretical and practical knowledge, as well as the skills developed and acquired during the studies. A doctoral art project is a valuable and original art piece of high quality. An art project, together with the written thesis accompanying it, contributes to the knowledge and understanding of artistic research. A work of art arising from a doctoral art project should manifest the candidate's mastery of specific artistic techniques.</p>