University of Arts in Belgrade
Faculty of Applied Arts

UNDERGRADUATE STUDIES

Study program **Conservation and Restoration**

Modules: **Conservation and Restoration of Paintings and Works of Art on Paper**
Conservation and Restoration of Sculptures and Archaeological Objects

Name of the study program	CONSERVATION AND RESTORATION
Independent higher education institution in which the study program is organized	University of Arts in Belgrade
Higher education institution in which the study program is organized	Faculty of Applied Arts in Belgrade
Field of scientific/artistic education	Arts
Scientific, professional or artistic field (according to the list adopted by National Council)	Applied arts and design
Type of studies	Undergraduate studies
Volume of studies in ECTS credits	240 ECTS
Professional title, abbreviation (According to the list of titles of National Council)	Bachelor of conservation and restoration, Bsc.cons.rest.
Duration of studies	4 years (8 semesters)
The year during which the study program started	2008/2009
The year during which the study program will start	2014/2015
Number of students on this study program	
Planned number of students to be enrolled to this study program	14 students
Date on which program has been approved by competent body	By decision of Academic and Artistic Council of FAA of 24 March 2014 Senate of the University of Arts in Belgrade 27 March 2014
Language of the study program	Serbian
Year during which the program has been accredited	
Website containing information about the study program	www.fpu.bg.ac.rs

Structure of the study program

Study program **undergraduate studies of CONSERVATION AND RESTORATION** falls within the scope of teaching and artistic field of Art, domain of Applied art and design and contains all the elements provided by the law.

The objective of the study program is to allow students to master creative skills and to prepare themselves and become capable for the selected career, as well as to gain relevant knowledge required for the activities in the field of protection of cultural heritage. Objectives of the study program are also preparation for future education and personal and professional development.

Academic and professional title awarded to graduate students is **Bachelor of conservation and restoration**, abbreviated as **B.Cons.Rest.**
Detailed specification of acquired professional competences and awarded qualifications is provided in the appendix to a diploma and refers to one of the two possible specializations: **Conservation and Restoration of Paintings and Works of Art on Paper; Conservation and Restoration of Sculptures and Archaeological Objects.**

Studies are considered completed when a student collects **at least 240 ECTS** and meets all obligations provided by study program. Graduate thesis is not required to complete the study program.

School year consists of 2 semesters, each 15 work weeks long, and **1 ECTS represents 30 work hours** of student workload.

The program includes **modules** which have **compulsory and optional subjects.**

Each module has **main artistic subjects,** characteristic for the specialization. Modular structure of the study program, as well as flexible studying rules allows students to change their specialization or study program. Transfer from other study programs/specializations, as well as expansions of study programs are defined by common Rulebook on Mode of Study of the faculty.

The study program also includes a group of 3 subjects from the field of pedagogy which are worth **18 ECTS** in total, so the students are allowed to expand their knowledge and gain competences required for teaching in the field of art.

Optional subjects are worth **14 ECTS** and can be selected during the 3rd and the 4th year of study, allowing students to expand their knowledge according to their personal preferences and giving them
new experiences arising from work with students from other study programs. Optional subjects are defined by the plan of study program. There is also a possibility to choose other subjects from the University of Arts or any other faculty within the university or any other university as optional. The manner in which optional subjects are selected is defined by the Rulebook on the Mode of Study.

All subjects last for two semesters and each subject has a defined structure explained in the subject specification which includes: number of ECTS credits, requirements for enrolment, goals, outcomes, theoretical and practical contents, literature, weekly number of active teaching classes and other classes of mandatory practice, teaching methods and the continuous grading method. Detailed description of credits awarding procedure and final examination is defined by the Rulebook on the Mode of Study.

Conditions that have to be met in order to enrol to the study program are: Completed four-year secondary school or completed three-year school and passed differential exam, as well as passed Aptitude Test, i.e. achieving required position on the list created based on test results. At the time of the test, the candidates have to decide on one of two possible specializations/modules: Conservation and Restoration of Paintings and Works of Art on Paper; Conservation of Sculptures and Archaeological Objects. The test will differ depending on their choice. Students are selected based on the Rulebook on Aptitude Test for Enrolment on the First Year of Undergraduate Studies.

Purpose of the study program

Protection of cultural monuments and cultural heritage is a civilizational achievement of every society, since the cultural heritage has very significant part in its creation and development.

Study program Conservation and restoration represents is the starting point in education of restorers/conservators (according to the definition of the occupation ICOM-CC[1]), an expert who after completing the studies has the knowledge, skill and understanding that allows him to carry out actions that are aimed at protection of cultural heritage.

Conservation-restoration is a very old artistic trade that has always been present around great artistic, building, cultural-historical achievements, allowing them to last longer. Using its methods and activities, this specific activity stops destructive process by applying vast knowledge from the scope of all technologies of applied art, painting techniques and other trades. It examines and interprets all destructive and other process happing to the work of art, starting from selection of materials used for creation of such work until the moment the question of its conservation and restoration arose due to conditions in which it has been kept. This activity requires high general painting culture and creativity, it is a multidisciplinary form and includes several professions.
Modern conservation and restoration became a symbiosis between art and science, by expanding the scope of its activities to all types of cultural goods: architectural and monumental heritage, natural environment, archaeological sites, museum items, archive and library items, cinematographic material and intangible heritage. Growing impact of science on conservation practices is the consequence of the need of using the exact methods to determine and eliminate reasons of deterioration of works of art and finding reliable methods for their restoration. Therefore, it is necessary for conservators-restorers to acquire extensive, interdisciplinary professional education, in order to achieve balance of art and science in this profession.

Assessing the professional education in the field of conservation and restoration profoundly influences resolution of complex problem of protection of cultural goods FACULTY OF APPLIED ARTS in Belgrade has as early as in 1978 introduces subject from this field of 4th and 5th year of study on the Department of Wall Painting. After becoming aware of the realistic need for professionals in the field of protection of cultural goods, the Faculty of Applied Arts in 2003 adopted a decision on foundation of the Department for Conservation and Restoration.

Purpose of the **undergraduate studies of CONSERVATION AND RESTORATION** is to gain necessary competences and professional qualifications for conservation and restoration, i.e. for protection of cultural heritage. Students who successfully complete the studies acquire the academic title of: **Bachler of conservation and restoration** which allows student, according to their selected specialization (Conservation and restoration of paintings and works of art on paper and Conservation and restoration of sculptures and archaeological objects) to find a job, further educate and professionally develop themselves by applying acquired combined knowledge and understanding, skills and creative abilities. They have the following opportunities:

- to get employed as associates in institutions with organizational unit for protection of museum, immovable, archive and library heritage (museums, institutes, galleries, libraries, archives...);
- to participate, as participants and associates, in research and actual activities (team work) related to protection of cultural heritage in the field;
- to further educated themselves on **master studies of the same/related study program.**
- on parent or any other faculty in the country or abroad;
- to continue their professional development by applying for scholarships, student exchange programs and other activities and jobs;
- to teach arts based on completed undergraduate studies on the FAA.

[1] definitions: The term conservator-restorer first appears in the document "Conservator-restorer: Definitions of professions, ICOM-CC, Copenhagen 1984".

Objectives of the study program

The primary objective of the study program of the **undergraduate studies of CONSERVATION AND RESTORATION** is to educate professional in the field of protection of cultural heritage. The education is based on the highest ethical standards of profession, which strive to respect the unique nature of the cultural heritage and its aesthetic, artistic, documentary, environmental, historical, social or spiritual importance. By solving certain, moderately complex practical problems at this level of studies, students develop and gain knowledge and technical skills related to materials and their use, as well as learn methods and procedures characteristic for a certain discipline and successful performance during the future career.

*Study module ***Conservation and Restoration of Paintings and Works of Art on Paper*** teaches students how to responsibly and professionally work on protection of museum heritage and immovable cultural heritage, in particular easel paintings executed on canvass or wood, wall paintings and mosaics, as well as works of art on paper.

*Study module ***Conservation and Restoration of Sculptures and Archaeological Objects*** teaches students how to responsibly and professionally work on protection of museum heritage and immovable cultural heritage, in particular sculptures and archaeological objects made from different materials

Another important objective of the study program is to provide students with sufficient knowledge (scientific, technical and artistic), to help them develop personal abilities and creative skills, as well as to prepare and enable them to pursue the selected career, to teach, to further educate themselves (on specialist and doctoral studies) and to develop professionally.

The specific objectives include developing awareness of students for permanent education and improvement in the field of conservation and restoration, as well as for nurturing the ability of teamwork.

General, common objectives at the level of the Faculty of Applied Arts are:

- development of visual literacy of conservator-restorer supported through drawing skills, painting and which is considered a precondition for observation, recording, analysis, thinking, development, visualisation, assessment and communication;
- support and development of aesthetic sensibility, imagination and creativity as a precondition for developing the ability of observation and visualisation, determining and solving problems, as well as of critical opinion;
- achieving appropriate level of integration between practice and theory and encouraging critical and intellectual approach by gaining knowledge from the field of art history and other contents that are related to professional context.
- development of critical approach to thinking with the ability to analyse and synthetize in order to find the best solutions;
- acquiring knowledge and technical skills regarding type of materials, their application and characteristic procedures for specific discipline/specific artistic field;
- acquiring the ability to articulate and synthetize knowledge through development of special skills of verbal and written communication and visual presentation.

Competences of graduate students

The diploma awarded after **undergraduate studies of CONSERVATION AND RESTORATION** confirms that the holder is capable of responsibly working and acting on achieving the goal of protecting the cultural heritage. By mastering certain theoretical knowledge and practical skills, a student becomes professionally trained to understand contemporary conservation practice, implementation of classic and modern methods, while adhering to modern principles of conservation and restoration, and principles of preventive protection.

Graduated student will gain both general abilities and abilities specific for certain subjects.

General abilities
After completion of the study program a student will have the following general abilities which are not considered to be strictly expert abilities and not strictly related to conservation and restoration:

- **self-organization** - ability to learn independently and set own goals, to successfully handle workload and completes tasks within time provided, as well as to adjust to changes and work in unclear, uncertain and new situations;
- **critical thinking** - the ability to analyse information and experiences, independently reason and formulate logical arguments through thinking, assessment and evaluation; giving reasoned answers to critical opinion of other; determining own advantages and needs.
- **interpersonal and social skills -** the ability to establish successful interactive relationship with other through collaboration, team work.
- **communication and presentation skills** - the ability to formulate visual, verbal or written ideas and information in reasonable way, as well to present the ideas to others and work under various circumstances;
- **information skills -** the ability to find, collect, select, assess, handle and manage information from different sources, as well as to select and use appropriate information and communication technologies;
- **ethics -** ability to think and act in accordance with professional ethics.

Specific abilities (both modules) are related to the definition of a conservator-restorer as the expert and by mastering them a student becomes capable of performing the following activities:
- **Preventive protection -** indirect action which slows down deterioration and prevents damage by creating optimal conditions for protection of cultural goods. Preventive protection also means proper handling, transport, use, storage and display.
- **Diagnostic examination -** identification, determining the level and nature of damage and changes on the cultural good.
- **Conservation -** direct activities on the cultural good with an aim of stabilizing and slowing down deterioration of its condition.
- **Restoration** – direct activities on the cultural good with an aim of facilitating its perception while respecting its aesthetic, historical and physical characteristics.
- **Documentation** – accurate written and video recordings in the form of conservation-restoration file in all phases of work on a cultural good;
- **Teaching** based on completed undergraduate studies on the FAA.

Curriculum

Curriculum of **undergraduate studies of CONSERVATION AND RESTORATION** is based on learning through practical work which is the basis for development of visual literacy and artistic skills, as well as for mastering traditional and modern professional knowledge and skills required for a career in protection of cultural heritage.

Curriculum stimulates development of certain intellectual maturity and curiosity by articulating specific learning outcomes and ensure gradual progression through levels, through a series of lessons and practical tasks. Students are encouraged and trained to take responsibility for the contents and direction of their work and they are required to take a lot time for continuous independent learning and development of professional knowledges and skills, which, in the later stages of studies, includes solving of more complex tasks.

Activities based on individual corrections and consultations are the most important element of learning and development of general artistic skills. They allow efficient individual and group work of students with professors in studios and specialized workshops where they can exchange experiences as partners in the process of learning.

Main forms of teaching in the curriculum include: **lectures and practical classes**, as active learning and **independent practical work of students at the faculty** defined as "**other classes**". Exercises follow the lectures, and students learn about certain topics by working on practical artistic tasks, projects and research subjects.

Lectures and practical classes aim to develop practical skills of a student through engaging in artistic work and professional activities from the field of protection of cultural goods. They are based on continuous, personal contact between students and teaching staff and they represent the most important part of learning, which includes active classes and compulsory independent practical work of students on realization and presentation of tasks/projects in studios, workshops and laboratories of the faculty, as well as work of students on the field, outside the faculty premises.

Obligations of students during practical classes may include:

Completing artistic practical tasks or projects (completing an artistic task by using certain material and technique), solving practical conservation-restoration issues of original works of art and archaeological objects (differs depending on specialization), writing papers, essays etc. depending on the needs of the subject, while each activity during learning process is monitored, directed and evaluated, and assessed after completion based on the performance. Number of credits collected in the period prior to final exams and on the final exams is used to determine the final grade which represents student's performance in the particular subject. Detailed description of grading system in accordance with the rules that apply in the entire faculty is provided by the **Rulebook on Undergraduate and Master Studies in the Faculty of Applied Arts in Belgrade.**

Curriculum contains all three types of subjects in appropriate ratio: Artistic 57,66%, Theoretical artistic 19,04% and Social science and Humanities 23,30%.

It is important to note that considering that all subjects are classified in only three categories depending on the content, nature and character of the teaching toping, the category of theoretical-artistic subjects includes other subjects, such as: Applied chemistry, Technology of materials, Methods of conservative examination, etc. Since an appropriate category was not available, they were classified in the most suitable one.

Curriculum includes: **elective modules, common compulsory subjects and optional subjects.**

Main artistic subjects within selected specialization, teach students practical and theoretical knowledge and skills, while other subjects teach theoretical, artistic, professional and methodological knowledge. Optional subjects allow students to expand their knowledge depending on their personal preferences and provide them with experience of joint work with students from other study programs or modules.

Curriculum by module

No	**Module - Conservation and Restoration of Paintings and Works of Art on Paper**	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Shape Design	1	TA	C	1	2	0	1	6
6	Sculpting Basics	1	ART	C	2	2	0	0	6
7	Painting Techniques 1	1	ART	C	2	1	0	1	8
8	Materials Technology 1	1	SH	C	1	1	0	0	6
9	Museology	1	SH	C	2	0	0	1	4
		Total active classes during study year						23	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting A	2	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Painting Techniques 2	2	ART	C	1	1	0	2	6
6	Printmaking Techniques – Basics	2	ART	C	1	1	0	2	6
7	Photography Used in Conservation Practice	2	TA	C	1	1	0	0	4
8	Applied Chemistry	2	TA	C	1	1	0	0	4
9	Materials Technology 2	2	SH	C	1	1	0	0	4
10	Conservation and Restoration Basics	2	TA	C	1	1	0	0	6
		Total active classes during study year						21	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Painting Techniques 3	3	ART	C	1	1	0	2	8
4	Wall Painting Basics	3	TA	C	2	2	0	0	8
5	Examination Methods in Conservation	3	SH	C	1	1	0	0	4
6	Conservation and Restoration of Wall Paintings and Mosaics 1	3	ART	C	2	2	0	4	12
7	Conservation and Restoration of Easel Paintings 1	3	ART	C	2	2	0	4	12
8	**Optional set A or B**	3							**8**
		Total active classes during study year						23	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Monumental Painting Basics	4	ART	C	2	2	0	0	6
4	Christian Iconography	4	SH	C	2	0	0	0	4
5	Conservation and Restoration of Wall Paintings and Mosaics 2	4	ART	C	2	2	0	4	14
6	Conservation and Restoration of Easel Paintings 2	4	ART	C	2	2	0	4	14
7	Conservation and Restoration of Works of Art on Paper	4	ART	C	1	1	0	4	8
8	**Optional course**	4							**6**
		Total active classes during study year						21	60
	Optional course								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No.	**Module - Conservation and Restoration of**	Y	Type	Status	L	PC	OTC	Other	ECTS

	Sculptures and Archaeological Objects							classes	
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Shape Design	1	TA	C	1	2	0	1	6
6	Painting Techniques 1	1	ART	C	2	1	0	1	8
7	Sculpting Basics	1	ART	C	2	2	0	0	6
8	Materials Technology 1	1	SH	C	1	1	0	0	6
9	Museology	1	SH	C	2	0	0	0	4
		Total active classes during study year						23	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Photography Used in Conservation Practice	2	TA	C	1	1	0	0	4
6	Sculpting 1	2	ART	C	1	2	0	5	10
7	Printmaking Techniques – Basics	2	ART	C	1	1	0	2	6
8	Materials Technology 2	2	SH	C	1	1	0	0	4
9	Applied Chemistry	2	TA	C	1	1	0	0	4
10	Conservation and Restoration Basics	2	TA	C	1	1	0	0	6
		Total active classes during study year						22	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Interior Design Styles 1	3	TA	C	1	2	0	0	6
4	Sculpting 3	3	ART	C	1	2	0	1	14
5	Examination Methods in Conservation	3	SH	C	1	1	0	0	4
6	Conservation and Restoration of Sculptures 1	3	ART	C	2	4	0	6	20
7	**Optional set A or B**	3							**8**
		Total active classes during study year						21	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
3	Psychology	3	SH	O	2	0	0	0	4
4	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Christian Iconography	4	SH	C	2	0	0	0	4
4	Ceramic Technology 1	4	SH	C	2	1	0	1	12
5	Conservation and Restoration of Sculptures 2	4	ART	C	2	3	0	7	18
6	Conservation and Restoration of Archaeological Objects	4	ART	C	2	3	0	3	12
7	**Optional course**	4							**6**
		Total active classes during study year						20	60
	Optional course								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

Course List

No.	Code	Name
1	O001	Figure Drawing – Nude 1
2	O002	Figure Drawing – Nude 2
3	O003	Figure Drawing – Anatomy 1
4	O004	Figure Drawing – Anatomy 2
5	O272	Sculpting 1
6	O275	Sculpting 3
7	O282	Sculpting Basics
8	O273	Printmaking Techniques – Basics
9	O125	English Language 1
10	O126	English Language 2
11	O157	Design History
12	O031	Art History 1
13	O032	Art History 2
14	O033	Art History 3
15	O034	Art History 4
16	O190	Conservation and Restoration of Archaeological Objects
17	O192	Conservation and Restoration of Wall Paintings and Mosaics 1
18	O041	Conservation and Restoration of Wall Paintings and Mosaics 2
19	O193	Conservation and Restoration of Sculptures 1
20	O194	Conservation and Restoration of Sculptures 2
21	O195	Conservation and Restoration of Works of Art on Paper
22	O196	Conservation and Restoration of Easel Paintings 1
23	O197	Conservation and Restoration of Easel Paintings 2
24	O204	Examination Methods in Conservation
25	O205	Art Teaching Methodology
26	O208	Museology
27	O163	German Language 1
28	O164	German Language 2
29	O077	Wall Painting Basics
30	O219	Conservation and Restoration Basics
31	O220	Monumental Painting Basics
32	O221	Pedagogy
33	O098	Applied Chemistry
34	O233	Shape Design
35	O237	Psychology
36	O159	Russian Language 1
37	O160	Russian Language 2
38	O240	Painting A
39	O241	Painting B
40	O118	Painting Techniques 1

41	O244	Painting Techniques 2
42	O245	Painting Techniques 3
43	O270	Sociology of Culture
44	O271	20th Century Serbian Art
45	O269	Interior Design Styles 1
46	O125	English Language 1
47	O126	English Language 2
48	O256	Ceramic Technology 1
49	O258	Materials Technology 1
50	O139	Materials Technology 2
51	O152	Photography Used in Conservation Practice
52	O153	Christian Iconography
53	O263	Drawing A
54	O161	French Language 1
55	O162	French Language 2

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Nude 1**
Taught by:	Fulgosi K. Daniela, Lađušić R. Marko
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

Course objectives:

The objective of the Figure Drawing – Nude 1 course is to build upon the initial drawing experience of perceiving the human figure through transposed or actual observations which, freed from the analytical elements of the drawing, evolve into complex individual compositions. Through continual collaboration with their teachers, students perfect their working methods, which are viewed from various angles.

Course outcomes:

Employing drawing as the visual language of figure observation and presenting the figure in a broad array of creative possibilities.

Course contents:

First semester:
1. The basics of figure drawing in various postures; linear drawing, use of drawing materials (pencil, Indian ink, charcoal etc.), 1 live model pose spanning 8 classes
2. Furthering the exploration of human body proportions, movements, composition, direction; linear drawing, use of drawing materials, 2 model poses spanning 8 classes
3. Creative rendition of composition, consideration of structure and texture, involvement of space (ambience); linear drawing, use of drawing materials and colour, 4 model poses spanning 8 classes
4. Analysis of complete body plasticity, use of the colour value scale to define figure shape; surface treatment, use of all drawing and painting materials, 2 model poses spanning 6 classes

Second semester:
1. Analysis of complete body plasticity, use of the colour value scale to define figure shape; surface treatment, use of all drawing and painting materials, 2 model poses in 2 hours, 8 classes
2. Stylisation, contrast, regarding the shape as contrast between light and shadow; use of all drawing and painting materials, 4 model poses in 2 hours, 6 classes
3. Viewing the body form through the lens of basic colour values of the mass, use of all drawing and painting materials, 4 model poses in 2 hours, 8 classes
4. Integral study of the nude figure: colour value, contrasts, surface, materialization; individual approach, use of all drawing and painting materials and different drawing papers, 4 model poses in 2 hours, 8 classes

Additional tasks:
Commencement of transposition and development of personal artistic sensibility. Experiments and free use of materials and techniques as means of individual expression.

Relevant literature:

1 Jack N. Kramer: Human anatomy and figure drawing: the integration of structure and form, 1973
2 Marcia Brennan: Painting Gender, Constructing Theory, 2002
3 Julius Panero, Martin Zelink: Human Dimension And Interior Space, 1979

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures with slideshow/video presentations, practical classes with demonstration, supervised independent assignments. Each student receives individual attention and consultation hours are held on a weekly basis.

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Nude 2**
Taught by:	Fulgosi K. Daniela, Lađušić R. Marko
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	Figure Drawing – Nude 1 passed

Course objectives:

The objective of the Figure Drawing – Nude 2 course, through the employment of specific forms of the programme's content – human figure drawing, lies in the continual nurturing of drawing as the basic format of artistic creation, meanwhile training students for independent, professional work in the field at a high level of competence.

Course outcomes:

Mastery of visual art elements, principles of composition and other aspects of visual art culture through the means of drawing as a visual artistic discipline.

Course contents:

First semester:
1. Introduction to transposition, croquis (sketch), with live model changing pose every 5 minutes (18 poses in total), 4 classes
2. Reduction, stylisation of the figure true to the model's character, croquis, use of various technical means, formats and qualities of paper, dynamic shifts in model's poses, circa 20 poses in 2 hours, 4 classes
3. Fast-paced shifts in model poses every 3 minutes in order to have students create a so-called imaginative drawing from memory and imagination; heavy use of all adequate drawing materials and papers, 6 classes
4. Model transposition, unrestricted materialisation according to the student's choosing, use of painting and drawing materials and means, of textures, collage, etc; croquis, 18-20 model poses in 2 hours, 8 classes
5. Integral transposition, regarding the nude and its background as a whole, insisting upon spatial composition in line with each student's individual conception; croquis, 18-20 model poses in 2 hours, 8 classes

Second semester:
1. Individual transposition, expansion of individual preferences in accordance with particular aesthetic leanings, unrestricted use of all possible painting and drawing materials with emphasis on experimenting; croquis, 18-20 model poses in 2 hours, 8 classes
2. Study of figure details, individual tasks, unrestricted use of all visual art means and materials, 18-20 model poses in 2 hours, 6 classes
3. Individual tasks set by students themselves (model poses, duration, background composition). Realisation of the drawing (croquis) as an independent work following a choice set of motifs, materials and techniques, 8 classes
4. Quick croquis of the model in various poses, made from quick observation and character interpretation, circa 25-30 poses in 2 hours, 4 classes
5. Drawing from memory, memory and imagination exercise, unrestricted use of all visual art means and materials, free rein in the setting of model poses and duration, 4 classes

Relevant literature:

1 Zbigniew Makowski: Recent Oils, Gouaches and Ink Drawings, Marlborough Fine Art 1968
2 Marcia Brennan: Painting Gender, Constructing Theory, 2002
3 Lucy Lippard: The Dematerialization of the Art Object from 1966 to 1972, Berkeley 1997

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods: Lectures with slideshow/video presentations, practical classes with demonstration, supervised independent assignments. Each student receives individual attention and consultation hours are held on a weekly basis.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – oral		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Anatomy 1**
Taught by:	Desimir Ž. Denić, Tijana D. Kojić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To familiarise students with information on the human skeletal system, its characteristics, proportions and functions through lectures supplemented by illustrations and samples, as well as through covering the problematics of analytical drawing of the human figure. Drawing reconstruction and analysis of the skeletal system are utilised.

Course outcomes:
Students have acquired elementary knowledge of organ structure and organization of the human body. Upon completion of the course, they are capable of naming and drawing structural elements of the human skeletal system, and they have a grasp of the character, proportions and functions of the body as a whole (demonstrated by successful renditions of analytical nude study drawings), and of the skeletal system (demonstrated by drawings of skeletal system reconstructions, made during analytical nude studies).

Course contents:

***First semester,* 15 weeks**
Note: each lecture is followed by a practical assignment – a drawing on the topic set by the covered course unit
Week 1. Welcoming address, presenting the objectives, tasks and purpose of the course, teaching methods, evaluation system and required materials
Week 2. Students' first artwork – live model portrait. Personal approach without the professor's corrections.
Weeks 3-4. Introductory lectures on bone classification, joints, skeletal system functions; first unit – face and skull bones.
Week 5. Facial bone structure reconstruction performed on a live model drawing.
Weeks 6-7. Lectures on the human thorax (chest) and spinal column, particularly its frontal area
Weeks 8-9. Lectures on the human thorax (chest) and spinal column, particularly its back area, inclusive of parts of the shoulder complex
Weeks 10-11. Lectures on the pelvic area bones, including the spinal column and lower extremities
Weeks 12-13. Lectures on the pelvic area bones, the characteristics of its posterior and side views and the functions of the pelvis
Weeks 14-15. Lectures on the upper extremities, the bones of shoulder complex, upper arm, lower arm and the hand, with their respective functions

***Second semester,* 15 weeks**
Weeks 1-2. Lectures on the lower extremities, femur (thigh bone), tibia (shin bone), foot bones
Weeks 3-4. Lectures on the functions of lower extremities: support points, balance, stride, running, i.e. movement
Weeks 5-6. Lectures on the human skeleton as a whole, in terms of both its functionality and representation in visual arts
Weeks 7-8. Human figure drawing and reconstruction of the skeletal system
Weeks 9-11. Nude drawing and analytical reconstruction of the skeleton
Weeks 12-13. Nude drawing and analytical reconstruction of the skeleton. At this point, students bring maps of their drawings made to date and through selection 1 to 3 drawings are chosen to be displayed at the Faculty's exhibition.
Weeks 14-15. Final artwork graded as an exam. Nude drawing and analytical reconstruction of the skeleton.

Relevant literature:

1 Bajić Miodrag. Čovek , anatomija, umetnost. SKC , Beograd, 2000.
2 Gaberc Rudolf. Plastična анатомија čoveka. Univerzitet umetnosti u Beogradu, 1979.

<table>
<tr><td colspan="4">Number of active teaching classes</td><td>Other classes:</td></tr>
<tr><td>Lectures: 1</td><td>Practical classes: 0</td><td>Other type of classes: 0</td><td>Individual study & research: 0</td><td>1</td></tr>
<tr><td colspan="5">Teaching methods:
▪ lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
▪ practical experience in devising, creating or presenting assignments in a specialized, purpose-built space, such as an amphitheatre
▪ mentoring / individual correction and consultations;
▪ learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)</td></tr>
<tr><td colspan="5">Grading (maximum points earned: 100)</td></tr>
<tr><td>Pre-exam obligations :</td><td>70</td><td>total points</td><td>Final exam :</td><td>30</td><td>total points</td></tr>
<tr><td colspan="2">Lectures and practical classes – attendance and participation record</td><td>10</td><td colspan="2">Exam – artwork assignments</td><td>30</td></tr>
<tr><td colspan="2">Assessment test – artwork assignment / project</td><td>60</td><td colspan="2"></td><td></td></tr>
</table>

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Anatomy 2**
Taught by:	Desimir Ž. Denić, Tijana D. Kojić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	Figure Drawing – Anatomy 1 passed

Course objectives:
To familiarise students with information on the human muscular system, its characteristics, proportions and functions through lectures supplemented by illustrations and samples, as well as through covering the problematics of analytical drawing of the human figure. Drawing reconstruction and analysis of the muscular system are utilised.

Course outcomes:
Students have acquired elementary knowledge of organ structure and organization of the human body. Upon completion of the course, they are capable of naming and drawing structural elements of the human muscular system, and they have a grasp of the character, proportions and functions of the body as a whole (demonstrated by successful renditions of analytical nude study drawings), and of the muscular system (demonstrated by drawings of muscular system reconstructions, made during analytical nude studies).

Course contents:

***First semester,* 15 weeks**
Note: each lecture is followed by a practical assignment – a drawing on the topic set by the covered course unit
Week 1. Introductory lecture, layout of the work method and required materials, all-encompassing but abridged presentation on the human body musculature.
Week 2. Students' first artwork – live model nude study.
Week 3. Introductory lecture on musculature, muscle fibre, fascicle, head and its muscle group, functions of the muscles and muscle groups and a lecture on the anterior musculature of the human torso.
Week 4. Lecture on the posterior musculature of the torso, on the sideview of the human body, on all muscles, muscle groups and their working as a whole.
Weeks 5-6. Students make a life drawing of a coherent visual whole of the anterior and posterior views of the torso.
Week 7. With a live model present, students reconstruct the torso musculature in the drawings made during previous two lessons, guided by study aids and the professor's corrections.
Week 8. Students create a single-format drawing of the upper extremities from a live model observation.
Week 9. Lecture on the upper extremities, muscles, functions, aesthetics, the movements and positions natural to and feasible for the human body.
Week 10. Students reconstruct the upper extremities musculature in their drawings from the previous lesson
Weeks 11-12. Students draw the anterior and posterior views in a nude study.
Week 13. Lecture on the muscles in the lower back and thigh (quadriceps) area.
Week 14. Lecture on the lower extremities musculature – muscles of the thigh, shin, foot, observed in all positions and with attention paid to the functions and positions found when in motion and when stationary.
Week 15. Students make a life drawing of the lower extremities and lower back musculature.

***Second semester,* 15 weeks**
Week 1. Students draw a reconstruction of the lower extremities and lower back musculature using their drawings from the previous lesson.
Week 2. Lecture on the human head and neck musculature
Weeks 3-4. Students draw an analytical nude study of the anterior view with musculature reconstruction
Weeks 5-6. Students draw an analytical nude study of the posterior view with musculature reconstruction
Weeks 7-8. Students draw an analytical nude study of the side view with musculature reconstruction
Weeks 9-10. Students draw an analytical nude study of the anterior view with musculature reconstruction
Weeks 11-12. Students draw an analytical nude study of the posterior view with musculature reconstruction
Week 13. Students draw an analytical nude study and bring their maps with all the artwork created throughout the academic year

Weeks 14-15. Students take an individual approach to artwork, which is graded as an exam. Life drawing and reconstruction of the live model musculature.

Relevant literature:

1 Bajić Miodrag. Čovek , anatomija, umetnost. SKC , Beograd, 2000.
2 Gaberc Rudolf. Plastična анатомија čoveka. Univerzitet umetnosti u Beogradu, 1979.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments in a specialized, purpose-built space, such as an amphitheatre
- mentoring / individual correction and consultations;
- learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment / project		60			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Sculpting 1**
Taught by:	Ivanović Zoran
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
To introduce students to basic sculpting problems, from exploring visual content to its interpretation in a sculpted form. To train them to sculpturally express themselves in essential sculpting materials by sculpting after natural motifs and using their own creative potential.

Course outcomes:
Students can independently and creatively apply the acquired knowledge and skills in sculpting, which will serve a function in the study programmes in their upcoming undergraduate academic years.

Course contents:

The curriculum covers sculpting of anthropomorphic motifs (the human figure and portrait) from a live model, made in the round and in relief, in a diminished (intimate, gallery) format and in life size.
Basic visual art and category values which are explored in assignments through a deductive approach are: composition, movement, proportions, character, internal construction, monumentality, materialisation, stylisation, et al. Basic material for sculpting is clay and for realisation (casting) of works – plaster of Paris.

The course is divided into two semesters and five topics (assignments):
Weeks 1-11. Study of a male and female portrait from a live model (sculpture in the round, life size, clay – plaster)
Weeks 12-15. Portrait study from a live model, relief (life size, clay – plaster)
Weeks 16-18. Study of a figurine in motion from a live model (in the round, 20-30 cm, clay – plaster)
Weeks 19-23. Nude study from a live model (in the round, 40-50 cm, clay – plaster)
Weeks 24-30. Nude study from a live model (in the round, 80-90 cm, clay – plaster)

Relevant literature:

1 *Istorija moderne skulpture*, Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966;
2 *Apolo*, Salomon Renak, Beograd, 1967, srpska književna zadruga;
3 *Istorija svetske skulpture*, Germain Bazin, Beograd, Vuk Karadžić, 1976;
4 *Istorija umetnosti*, H. W. Janson, Jugoslavija;
5 *Problem forme u likovnoj umetnosti*, Adolf Hildebrand, Beograd, 1987;
6 *Rimska sitna, bronzana plastika u Narodnom muzeju*, Milivoje Veličković, Beograd, MCMLXXII
7 *Novac Srbije 1868-1918*, Jovan-Hadži Pešić;
8 *La sculpture de ce siècle*, Michel Seuphor, Editions du griffon, Neuchatel, Suisse, 1959;
9 *Sculpture – from antiquity to the middle ages*, edited by Georges Duby and Jean – Luc Daval, Taschen, 2006;
10 *Art and Identity in the Roman World*, Eve D'Ambra, The Everyman Art Library, 1998.
11 Nebojša Mitrić, S. Živković, Matica srpska 2007;
12 Antony Gormley, J. Hutchinson, Phaidon, 2010;
13 Bernini , H. Hibbard, građ. Knjiga , 2009;
14 Mona Hatoum, M. Archer et al, Phaidon, 2010;
15 Lee Bull: On Every New Shadow, G. Quaroni, Fondation Cartier 2007;
16 Unmonumental : The Object in 21st Century, phaidon, 2007;
17 Vitamin 3D: New Perspectives in Sculpture and Installation, Phaidon, 2009,
18 Sculpture Projects Muenster 07, Verlag der Bucherhandlung Walter Konig, 2008;
19 Julio Gonzales Collection, Centre Pompidou, 2007

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**5**

Teaching methods:

- lectures with illustrations and examples from practice
- practical demonstration of work techniques, methods and approaches;
- individual corrections and consultations, supervised practice
- individual and group discussions
- learning from non-academic sources (visits to institutions and workshops outside the Faculty: foundries, ateliers, contests, exhibitions, the internet, cooperation with the industry, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Exam – practical assignment (projects), overall grade		30
Participation record		10			
Practical classes – practical assignment		50			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Sculpting 3**
Taught by:	Čpajak Goran
Course status:	compulsory
ECTS:	14
Enrolment conditions:	for Applied Arts students – Sculpting 2 passed for Conservation and Restoration students – Sculpting 1 passed

Course objectives:
To refine the knowledge acquired during the Sculpting 1 and 2 courses, now expanded to cover elements included in a complete project assignment. The course offers an introduction to important properties and laws of the sculpture: construction of a geometric form, form vs. space, space in a shape and shape in a space. By gaining theoretical, visual artistic and practical skills, students are able to use sculptural exploration to find their personal plastic signature, poetics and individuality.

Course outcomes:
Students have advanced their individual abilities of visual artistic expression in sculpture. They can creatively explore and address sculpting problems in all phases of artistic examination – from an idea, sketch and its magnification to the final realisation in a certain material.

Course contents:

The curriculum is covered through assignments and introduces students to important properties of sculpture. Laws of relations within a sculpture. Construction and geometrization of form. Form, structure, transposition, stylisation. Singularities and substance of form. Choosing an adequate material which directly influences the realisation success level of an idea.
Learning about phenomena in contemporary art practice: objects, different kinds of multi and intermedia arts.

Practical classes
Weeks 1-4. Preparing sketches for the sculpture
Weeks 5-10. Transferring sketches into a three-dimensional form
Weeks 11-15. Summing up the results and choosing sculpture realisation materials based on the sketches
Weeks 16-24. Realising the sculpture in plaster of Paris, wood, stone, metal, etc
Weeks 25-30. Drawing new sketches based on the results and student's sensibilities

Relevant literature:

20 *Istorija moderne skulpture*, Herbert Read, Izdavački zavod Jugoslavije, Beograd, 1966;
21 *Apolo*, Salomon Renak, Beograd, 1967, srpska književna zadruga;
22 *Istorija svetske skulpture*, Germain Bazin, Beograd, Vuk Karadžić, 1976;
23 *Istorija umetnosti*, H. W. Janson, Jugoslavija;
24 *Problem forme u likovnoj umetnosti*, Adolf Hildebrand, Beograd, 1987;
25 *Blago Jugoslavije*, Grafički zavod Hrvatske, 1974
26 *La sculpture de ce siècle*, Michel Seuphor, Editions du griffon, Neuchatel, Suisse, 1959;
27 Unmonumental : The Object in 21st Century, phaidon, 2007;
28 Mona Hatoum, M. Archer et al, Phaidon, 2010;

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
- lectures with illustrations and examples from practice
- practical demonstration of work techniques, methods and approaches;

- individual corrections and consultations, supervised practice
- individual and group discussions
- learning from non-academic sources (exhibitions, the internet, museums, etc)

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		5	Exam – practical assignment (projects), overall grade		30
Participation record		5			
Practical classes – practical assignment		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Sculpting Basics**
Taught by:	Vukašin Milović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To provide students with essential knowledge of the most important sculptural elements, to introduce them to the basics of sculpting know-how and to promote their authentic creative abilities. Throughout the course, students should attain a grasp of composition laws, ruling forms from simple to complex, and use practical classes and lectures to master problems of analytical sculpting and the transposing of form according to set tasks. The course also aims to introduce them to the ways and means of plastic expression, and especially insists upon students using practice to learn about the potential of materials and their application in executing artistic concepts through sculpture. It serves as full support to their main vocation and correlates with the main courses pertaining to it.

Course outcomes:
Students have learned about sculptural elements and have been introduced to the problematics of analytical sculpting, the means and materials of plastic expression they can employ in projects and assignments in their academic departments while respecting the execution of an artistic concept.

Course contents:

In the first semester, the curriculum encompasses: introduction to the terminology of visual and applied arts and to shape genealogy; exploring construction of shapes, with special focus on the relation between mass and proportions; exploring the importance of plans and flat surfaces in sculpture; first morals about composition. Students are introduced to the psychological and physical values of a work of art by means of symbolic values of lines, colours and surfaces, and are expected to master fundamental concepts of balance, symmetry, asymmetry, rhythm, harmony and dominant features, as well as linear aerial perspective. All of this serves as a starting point for approaching the realisation of course objectives.

Main assignments are expressed through the following topics: analytical sculpting and transposition by employing full plasticity (sculpture in the round), low (bas) and high relief, space as a creative challenge, graphic solution of a personal sign and its translation into a three-dimensional form (stamp), tools and materials and basics of physical and chemical properties, casting techniques, creating multi-part moulds and casting them in plaster, silicone rubbers and other materials suitable for that purpose, patinating. One type of assignments is treated through these topics: chaos and order, open and closed, rational and emotional, heavy and light, sharp and soft, natural and artificial. Materials and technical and technological processes of making jewellery and small-scale plastics. Another assignment type is to make soft sculptures as a new form of visual artistry on our art scene. It is essential to point out examples of pushing the borders between art disciplines, of eclecticism and possible concrete applications in order to achieve the goals and tasks of students' main professional orientation.

Relevant literature:

1 Uvod u likovne umetnosti, Pavle Vasić, Beograd 1968
2 Umetnost i vizuelno opažanje, Rudolf Arnhajm, Beograd 1988,
3 Prilog psihologiji umetnosti, Rudolf Arnhajm, Beograd 2003,
4 Vizuelno mišljenje, Rudolf Arnhajm, Beograd 1985,
5 Teorija forme, Radenko Mišević, Beograd 1977,
6 Antropološke mere i enterijer, Julius Panero i Martin Želnik, Beograd 1987,
7 Čovek anatomija umetnost, Miodrag Bajić, Beograd 2000,
8 Umetnost iluzija, G.H.Gombrin, Beograd 1984,
9 Istorija umetnosti, H.V.Janson i E.F.Janson, Varaždin 2005,
10 Monumentalna dekorativna arhitektura u srednjovekovnoj Srbiji, Aleksandar Deroko, Beograd 1953.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Individual and group approaches. Lectures, discussions, demonstrations, presentations, use of the internet and working with text. Didactical principles of individuality, systematicity and gradualness, students' active participation, obvious examples, links between theory and practice.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Exam – practical assignment		30
Participation record		10			
Practical assignment		50			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Printmaking Techniques – Basics**
Taught by:	Vujović-Stojanović M. Milka
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To introduce students to basic, necessary information on distinctiveness offered by printmaking as an art discipline, to present its potential and limits in the domain of visual art consideration. Students are to be acquainted with technical and technological potential of printmaking through realising their templates in all graphic techniques of relief and intaglio printmaking. By doing practical work in the workshop, accompanied by consultations and supervision, students gain the vocational-technical and artistic experience and knowledge required for successful work in the arts. The aim covering both semesters is to raise awareness of the links between original traditional printmaking techniques and other branches of visual and applied arts.

Course outcomes:
Students have reached competence in traditional printmaking disciplines of relief and intaglio.

Course contents:

Lectures
Offer education on the properties of manual, original printmaking, as opposed to industrial. History of printmaking techniques, materials, tools, paper. Relief printmaking – linocut (woodcut); intaglio printmaking – drypoint, lino engraving, aquatint, etching.

Practical classes
Supervised individual work and individual study and research. Include practical assignments to create clichés and hand-pulled prints using the above-mentioned techniques.

Relevant literature:
Obligatory

1 KOSCHATZKY,Walter ***Die Kunst der Graphik(Technik,Geschichte,Meisterwerke),***dtv Munchen, 1985.
2 KRIZMAN, Tomislav, *O grafičkim vještinama*, Jugoslavenska akademija znanosti i umjetnosti, Zagreb, 1952.
3 HOZO, Dževad , *Umjetnost multioriginala*, Prva književna komuna, Ljubljana, 1988.

Recommended

1 ZIEGLER,Walte***r, Manuellen graphischen Techniken,***Druck und Verlag von Wilhelm Knapp, Halle (Saale), 1917.
2 MESAROŠ, Franjo, *Grafička enciklopedija*, Tehnička knjiga, Zagreb, 1971.
3 PIJUKOVIĆ, Nikola, *Štamparstvo u teoriji i praksi*, Udruženje grafičkih preduzeća Jugoslavije, Beograd, 1956.
4 DAWSON, John, *The Complete Guide to Prints and Printmaking – Techniques and Materials*, Phaidon, Oxford, 1981.
5 AYRES, Julia, *Printmaking Techniques*, Watson–Guptill Publications, New York, 1993.
6 GASCOIGNE, Bamber , *How to Identify Prints*, Thames and Hudson, London, 1988.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
Lectures and practical classes with lessons taking place in the printmaking workshop on presses for intaglio and relief printmaking. Parallel to learning about specific printmaking tools and operating the printing press, students get to

know the history of and see examples from the Faculty's collection of student hand-pulled prints in each printmaking technique being covered at that moment. The course insists on individual approach to solving visual art problems, on experiment and innovation in the use of graphic materials and printing (Iris, offset plates).

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**English Language 1**
Taught by:	dr Aleksandar Đ. Vuletić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To prepare students for active use of the foreign language both in general communication and for the purposes of vocational situations in the arts. The focus is placed on oral communication, not displacing the importance of the written discourse. Rhetoric plays a significant role. The aim is also to expand vocational terminology in the art field they actively partake in. Following that line, linguistic structure levels – phonetic and phonological, morphological, syntactic and semantic – are present in the curriculum in order to equip students for individual English language use in all sorts of situations and contexts related to the field of study they are engaged in.

Course outcomes:
By the end of the academic year, students will have started competently perusing relevant art literature in English. They will have acquired skills to use English to present their artwork and themselves as future artists. This includes the skills of compiling an artwork portfolio containing short explanations and commentary in English.

Course contents:

The following topics are planned for the duration of English Language 1 & 2:
1. Present Simple Tense: form, use, contextual examples from art field texts
2. Present Continuous Tense: form, use, contextual examples from art field texts
3. Past Simple Tense: form, use, contextual examples from art field texts
4. Past Continuous Tense: form, use, contextual examples from art field texts
5. Present Perfect Simple: form, use, contextual examples from art field texts
6. Present Perfect Continuous Tense: form, use, contextual examples from art field and literature texts as well as from everyday communication
7. Future Simple & Continuous: comparison of different uses
8. Adverbs: form and use
9. Adjectives: form and use
10. Nouns: categories, their use and different ways of making singular and plural forms
11. Countable vs. uncountable nouns: different uses and their specificities
12. Auxiliaries: form, use and meaning; options for sentence use
13. Modal verbs: types, forms, use and meaning
14. English syntax basics
15. Sentence types and their use in writing and speaking
16. Word order in various sentence types
17. Registers – literature vs. art
18. Modifiers and their use, meaning and sentence position
19. Sentence construction: sentence contents
20. Difference between *say* and *tell*
21. Prepositional verbs
22. Gerund
23. Infinitive
24. Present Participle
25. Difference between *bring* and *take*
26. Lexical errors: *form* and *shape*
27. Indirect Speech: form and use
28. Difference between *must* and *have to*
29. Past Participle
30. *Shall*, *ought* and *had better*
31. Comparison of adjectives and adverbs

32. Use of *start* and *begin*
33. Use of *come* and *go*
34. Past Perfect Tense: form, use and meaning
35. Unreal sentences with *if*
36. Subjunctive

Students receive homework assignments which are afterwards discussed in class. They prepare topical presentations, subject to other students' commentary in class. Shorter essays are also a requirement, as are writing comments or critiques on particular artwork. Grammar is practised through mechanical, manipulative or communicative exercises. Tasks or "problems" are set, relying on the use of English – these assignments are also usually given as homework to be discussed later. Students are furthermore required to prepare an oral presentation on the topic of their academic field of study – this assignment is timed and the objective is to improve rhetorical skills. As for translating skills, students make their own choice of material from their scholarly literature and translate it into Serbian. Translating in the opposite direction is only touched upon – this task is performed on sentences taken out of context. During the academic year, two multiple choice grammar tests are given (one per semester).

Relevant literature:

1 Đolić S. Artists and the World of Art, Zavod za izdavanje udžbenika i nastavnih sredstava, Beograd, 2005. (English language coursebook written for visual art students, aimed at 1st year students)
2 McCarthy, M . and O'Dell, F. English Vocabulary in Use. Cambridge University Press, Cambridge, 1995.
3 Mirić,V. i Popović, Lj. Gramatika engleskog jezika sa vežbanjima, Zavet, Beograd, 2001.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Combination of communicative and grammar-translation methodologies.

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Exam – written		25
Practical classes		20	Exam – oral		25
Assessment test		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**English Language 2**
Taught by:	dr Aleksandar Đ. Vuletić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during English Language 1 for exam taking – English Language 1 passed

Course objectives:
To further build upon and improve English skills of second-year students. To have students achieve speed and accuracy in written and oral communication. To advance their grammar skills so as to prevent elementary errors in tense use, word choice and the like.

Course outcomes:
By the end of the second year of the English course, students will have learned to write complex essays, to provide comments, critiques and their own judgements on a given artwork topic. In their oral discourse, they will have started using vocational terminology pertaining to arts, as well as more complex sentence structures. The focus is on vocabulary expansion and interpretation of information found in relevant tests.

Course contents:

1. Nouns – group, part and mass
2. Prepositions: *at, on in, during*
3. Questions and answers denoting cause, result, purpose and reason
4. Conjunctions: *while, since, until*
5. Conditional clauses
6. Open conditions
7. Hypothetical conditions
8. Negative conditions
9. Adverbs
10. Adjectives
11. Comparison of adverbs and adjectives
12. Irregular comparison of adverbs and adjectives
13. How to derive adverbs from adjectives?
14. Questions in statement form
15. Tag questions
16. Indirect questions
17. Indirect commands
18. Indirect statements
19. Sequence of tenses
20. *Should* in *if*-clauses
21. Expressing hypothetical meaning
22. Subjunctive
23. Concord
24. Prediction and predictability with *must* and *will*
25. Relative clauses
26. Restrictive relative clauses
27. Non-restrictive relative clauses
28. Clauses: substitution and omission
29. *That*-clauses
30. *Wh*-clauses
31. Comparative phrases
32. Phrasal verbs
33. Prepositional verbs

Students receive homework assignments which are afterwards discussed in class. They prepare topical presentations, subject to other students' commentary in class. Shorter essays are also a requirement, as are writing comments or critiques on particular artwork. Grammar is practised through mechanical, manipulative or communicative exercises. Tasks or "problems" are set, relying on the use of English – these assignments are also usually given as homework to be discussed later. Students are furthermore required to prepare an oral presentation on the topic of their academic field of study – this assignment is timed and the objective is to improve rhetorical skills. As for translating skills, students make their own choice of material from their scholarly literature and translate it into Serbian. Translating in the opposite direction is only touched upon – this task is performed on sentences taken out of context. During the academic year, two multiple choice grammar tests are given (one per semester).

Relevant literature:

1 Design Your English, Zavod za uџbenike i nastavna sredstva, Beograd, 2002.
2 Murphy, R. English Grammar in Use. Cambridge University Press, Cambridge, 1995.
3 Đolić, S. English Through Art. Naučna knjiga, Beograd, 1992.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Communicative method.

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Exam – written		25
Practical classes		20	Exam – oral		25
Assessment test		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Design History**
Taught by:	Dr Aleksandar V. Čučković
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to the most important phenomena in design history, relay basic information on historical design poetics, characteristic products and specific circumstances of their emergence, along with a thorough examination of the design phenomenon and its various forms so as to provide them with better orientation in their future professional careers.

Course outcomes:
Students are expected to be able to distinguish between striking instances in design history: historical styles and movements, schools and creators, items that are part of the so-called "design classics" list, all of which is tested through written answers to questions on assessment tests. They are expected to identify basic phenomena, list main influences and circumstances, define key movements, list significant protagonists and name paradigmatic cultural, artistic, technological, economic and political conditions of the emergence of particular design phenomena. The desired outcome is the ability to recognise cultural traits of specific times in history as frameworks for design practice, to understand the historical background of contemporary design problems, as well as to develop critical thinking on the problems of design – all tested through conversation at the oral exam. Furthermore, students are to outline the nature of design practice main circumstances in specific cases, to differentiate between similar phenomena, to cite examples which illustrate a certain technique or poetics, to interpret characteristics and give their opinion on the value of a specific case for contemporary design, to summarise historical importance of specific design phenomena.

Course contents:

After outlining the basics of a certain design period, style or phenomenon, students see video projections of examples illustrating the thesis. These encompass the most significant phenomena in design history, summarily laid out so as to portray the basic cultural picture of an age (starting from design precursors, the industrial revolution and leading up to the establishment of mass society). Technological presumptions, aesthetic features, symbolic messages and economic interests which define design are all pointed out, with attention additionally being paid to influences from other cultural spheres, also visible in items themselves, or constituting the background of certain projects. Students also receive information on conditions pertaining to the emergence of modern design, appearance of certain styles, movements, schools, events and associations for the promotion of design.

First semester:
Week 1. Course introduction
Week 2. Introduction to design
Week 3. Birth of design
Week 4. Manufacture in the 17th and 18th centuries
Week 5. Birth of modern science and technology
Week 6. Influence of Western and Eastern crafts upon design
Week 7. Industrialisation
Week 8. *Arts and crafts* movement
Week 9. Inventors and entrepreneurs in the USA
Week 10. *Art Nouveau*
Week 11. Rise of rationalism in science, technology and design
Week 12. *Bauhaus* and modernism in design
Week 13. Summary of the first semester material
Week 14. First Assessment Test
Week 15. Analysis of Assessment Test results

Second semester:

Week 1. Futurism: from artistic movement to ideology
Week 2. Aerodynamics in design
Week 3. *Art Deco* phenomenon
Week 4. Organic shapes in Scandinavian, American and Japanese design
Week 5. Design in times of war
Week 6. Emergence of consumer society and 1950s design
Week 7. Ulm School of Design
Week 8. Restoration of Rationalism in design
Week 9. Pop culture and pop design
Week 10. Space exploration as designer's inspiration
Week 11. *Anti-Design* of 1970s and 1980s
Week 12. Postmodern design
Week 13. Summary of the second semester material
Week 14. Second Assessment Test
Week 15. Analysis of Assessment Test results

Relevant literature:

***Library*:**

1 *Dizajn 20. veka*, Fiel, Š./P, Taschen /IPS , Keln/Beograd**,** 2006
2 *Design: A Crash Course*, Clark, P./Freeman, J, Watson -Guptill Publ., New York, 2000
3 *Industrial design*, Heskett, J., Oxford University Press, Oxford, 1980
4 *Design: A Concise History*, Hauffe, T, Laurence King Publ., London, 1989
5 *Industrial Design A-Z*, Fiel, Ch ./P , Taschen, Köln, 2006

Additional:

1 *Dizajn : pokret i šestar*, Noble , Ž, Golden Marketing, Zagreb, 1999.
2 *Industrial Design: Reflection of the Century*, Noblet, J. d. (ed.), Flammarion/APCI, Paris, 1993
3 *20th Century Design*, McDermott, C, Carlton Books Ltd., London, 1999
4 *Design : A Very Short Introduction*, Heskett , J, Oxford University Press, Oxford, 2005
5 *Twentieth -Century Design*, Woodham, J, Oxford University Press, Oxford, 1997

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with illustrations
- group discussions and reviews of assignments and research work
- learning from non-academic sources (magazines, the internet, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – oral		30
Assessment test – written		30			
Seminar paper		30			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 1**
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to art from its earliest stages, to the course of art in ancient history, antiquity and Middle Ages and to the development of Serbian mediaeval art. One of the important tasks of teaching art history is to prepare future artists to understand, analyse and interpret artwork. The aims and tasks of instruction are devised in such a way that students are trained to follow art of certain periods by means of traditional literature as well as the internet and other available media.

Course outcomes:
Students have acquired certain knowledge of material and visual art culture of the studied field. They are expected to be able to apply the acquired theoretical knowledge to interpretation of phenomena in the domains of art, material and spiritual cultures of ancient civilizations.

Course contents:
The course covers artistic-stylistic and historical phenomena in the fields of ancient and mediaeval art history. Elementary content of the programme includes the following topics: prehistoric art; Egyptian and Mesopotamian art; art of Crete (Minoan) and Mycenae; Archaic sculpture; Greek architecture and Classical Greek art (Classical Antiquity); Hellenistic period; Etruscan art; architecture and sculpture of ancient Rome; Pompeian painting; Late antiquity and early Christian art; Byzantine art; Romanesque art; Gothic art; Serbian mediaeval art (architecture, painting, sculpture).

Relevant literature:

1 JANSON, H. W, ***Istorija Umetnosti***, Novi Sad 2006 (pojedine odrednice);
2 GOMBRICH, E.H.: Saga o umetnosti- ***Umetnost i njena istorija***, Beograd 2011 (pojedine odrednice);
3 STEVENSON SMITH. W, ***The Art and Architecture of Ancient Egypt***, New York 1958;
4 GAVELA, B, ***Istorija umetnosti antičke Grčke***, Beograd 1969;
5 GAVELA, Б, ***Fidija***, Novi Sad 1962;
6 WEBSTER, T., ***Helenizam***, Novi Sad 1970;
7 GAVELA B, ***Etrurci (istorija, kultura, umetnost)***, Beograd 2007;
8 KELLER, H., ***Rimsko Carstvo***, Novi Sad: 1970;
9 SREJOVIĆ D, CERMANOVIĆ KUZMANOVIĆ A., ***Rečnik grčke i rimske mitologije***, Beograd 1979 (neke odrednice);
10 SEKULES V, ***Medieval Art***, Oxford 2001;
11 RUPREHT B, ***Romanička skulptura u Francuskoj***, Beograd 1979;
12 GRABAR, A., ***Vizantija. Vizantijska umetnost srednjeg veka*** (od VIII do XV veka), Novi Sad 1969;
13 GRABAR, A, ***Srednjovekovna umetnost istočne Evrope***, Novi Sad 1969;
14 KORAĆ, V, ŠUPUT M, ***Arhitektura vizantijskog sveta***, Beograd 1998 (pojedini delovi);
15 RISTIĆ, V, ***Moravska arhitektura***, Beograd 1996;
16 BOŠKOVIĆ, Đ, ***Arhitektura srednjeg veka***, Beograd 1967 (str. 76-116; 192-207; 234-242; 297-31);
17 DEROKO, A., ***Monumentalna i dekorativna arhitektura u srednjevekovnoj Srbiji***, Beograd 1953;
18 TODIĆ B, ***Slikarstvo u doba kralja Milutina***, Beograd 1998;
19 ĐURIĆ V, ***Vizantijske freske u Jugoslaviji***, Beograd 1974.

Additional:

1 GRIMAL, P., ***Rimska civilizacija***, Beograd: "Jugoslavija " 1968 (183-214; 249-306);
2 LAZAREV, V., ***Istorija vizantijskog slikarstva***, Beograd 2004 (str.87-122; 134-140; 175-179);
3 MEDIĆ. M., ***Stari slikarski priručnici*** I, II Beograd 1999-2006;
4 VINKELMAN, J. J., ***Istorija drevne umetnosti***, Sremski Karlovci-Novi Sad 1996;

5 VITRUVIJE, ***Deset knjiga o arhitekturi***, Beograd: 2000 (str. 11- 118: I, II, III, IV, V knjiga);
6 SVETO PISMO STAROG I NOVOG ZAVJETA (prev. Stari zavjet Đuro Daničić; Novi zavjet prev.Vuk Stef. Karadžić);
7 CHAMOUX, F., ***Grčka civilizacija***, Beograd 1967 (str. 191-270; 321-366; Rečnik imena i pojmova", str. 387-457.);
8 GREVS, R., ***Grčki mitovi***, Beograd 1991.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures accompanied by visual presentations from a projector or in front of the art section at the museum.

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral		30
Assessment test		20			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 2**
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 1 for exam taking – Art History 1 passed

Course objectives:
To provide students with historical-artistic and theoretical knowledge which would prove useful in their practical work.

Course outcomes:
Students have been enabled to apply theoretical knowledge in practice, namely to interpretation of phenomena in visual arts.

Course contents:

Exploring the evolution in Renaissance art and culture in Italy, the Netherlands, Flanders and France; High Renaissance in Italy; Mannerism (Late Renaissance); El Greco; Baroque (architecture, sculpture and painting); Italian Baroque; Baroque dispersion – Baroque in Spain and France; Serbian art and Baroque.

Relevant literature:

1 JANSON, H. W, ***Istorija Umetnosti***, Novi Sad 2006 (pojedine odrednice);
2 GOMBRICH, E.H.: **Saga o umetnosti - *Уметност и њена историја***, Београд 2011 (pojedine odrednice);
3 VAZARI, Đ. ***Životi slavnih slikara, vajara i arhitekata***, Beograd 2000;
4 MAREJ, P., ***Arhitektura italijanske renesanse***, Beograd 2005;
5 FREEDBERG, S. J. ***Painting in Italy 1500 to 1600***, Harmondsworth 1971;
6 WÖLFFLIN, H. ***Klasična umjetnost. Uvod u italijansku renesansu***, Zagreb 1969;
7 MURRAY, L., ***The High Renaissance and Mannerism***, London 1977;
8 SHEARMAN, J., ***Mannerism***, New York 1976;
9 WÖLFFLIN, H., ***Renesansa i barok***, Sremski Karlovci 2000;
10 Wittkower R., ***Art and Architecture in Italy 1600 to 1750***, Harmondsworth 1958;
11 Levey M., ***Rococo to Revolution***, London 1966;
12 TIMOTIJEVIĆ, M, ***Српско барокно сликарство***, Нови Сад 1996.

Additional

1 BELLORI , G. P., ***Ideja slkara, vajara i arhitekata, izbor prirodnih lepota iznad prirode*** (Le vite de'Pittori, Scultori et Architetti moderni, Roma 1672, p. 3-13), u: Erwin PANOFSKY, *IDEA.* ***Prilog istoriji pojma starije teorije umetnosti***, Bogovađa 1997, str. 167-172;
2 Da VINČI, L.: ***Traktat o slikarstvu***, Beograd 1964;
3 BLANT , E., ***Umetnička teorija u Italiji 1450-1600*** , Beograd 2004;
4 DELIMO , Ž., ***Civlizacija renesanse***, Novi Sad-Sremski Karlovci 1989;
5 FRIDENTAL , R., ***Istorija umetnosti kroz pisma velikih stvaralaca. Od Gibertija do Gejnzboroa***, Beograd 1963; Panofski, E. ***Umetnost u značenje: Ikonološke studije***, Beograd 1975.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

Lectures; film screenings and reproduction					
Grading (maximum points earned: 100)					
Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral		30
Assessment test		20			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 3**
Taught by:	Todić M. Milanka
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 2 for exam taking – Art History 2 passed

Course objectives:
In order to gain their own ability to read and interpret works of art, students of all three study programmes are expected to learn about historical-stylistic models of portrayal in 19th century art and their key theoretical interpretations.

Course outcomes:
The course aims to advance general historical-stylistic and theoretical knowledge on complex phenomena in European and Serbian 19th century art.

Course contents:
The course is organised as a cycle of thematical lectures, supplemented with slideshows. The curriculum encompasses the period from the French Revolution to 1900. Topical units focus on stylistic and theoretical phenomena in art, covering the periods of Neoclassicism, Romanticism, Realism, Impressionism, Neo-Impressionism, Post-Impressionism and Symbolism.

Relevant literature:

1 Grupa autora, Opšta istorija umetnosti, Beograd 1998.
2 R . Rosenblum , H.V. Janson, 19th Century Art, New Zork 1984.
3 D . Medaković, Srpska umetnost u 19. veku , Beograd 1977.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures take the form of dialogues and relaxed discussions with students. They actively participate in the analysis of presented typical examples of particular historical and stylistic units of European and Serbian art. In line with their own preferences, students participate in preparing presentations on curriculum units. Lectures thus gain an interactive and open structure. Talks are always accompanied by images, i.e. appropriate reproductions, in order to help students develop their perception and improve their visual memory. The lecturer uses a slide projector or computer with a video beam.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – written		30
Seminar assignment(s)		30	Exam – oral		30

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 4**
Taught by:	Todić M. Milanka
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 3 for exam taking – Art History 3 passed

Course objectives:
In order to gain their own ability to read and interpret multi-layered works of art, students of all three study programmes are expected to learn about models of portrayal in 20th century art and their key theoretical interpretations.

Course outcomes:
The course aims to advance general knowledge on the 20th century avant-garde and modern art, along with key theoretical orientations in their interpreting.

Course contents:
The course is organised as a cycle of thematical lectures, supplemented with slideshows. The curriculum encompasses the period from 1900 until the end of the 1970s. Topical units focus on art groups, movements and schools, theoretical premises of avant-garde and modern art, covering periods from Secession, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, Constructivism to action painting, lyrical abstraction, pop art, nouveau réalisme (New Realism), Minimalism and conceptual art.

Relevant literature:

1 H.H . Arnason, Istorija moderne umetnosti, Beograd 1975.
2 L . Trifunović, Slikarski pravci 20. veka , Priština 1982.
3 J . Denegri, Jedna moguća istorija moderne umetnosti, Beograd 1998.
4 H . Rid, Istorija moderne skulpture, Beograd 1966.
5 M . Todić, Nemoguće, umetnost nadrealizma, Beograd 2002..

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures take the form of dialogues and relaxed discussions with students. They actively participate in the analysis of presented typical examples of particular historical and stylistic units of European and Serbian art. In line with their own preferences, students participate in preparing presentations on curriculum units. Lectures thus gain an interactive and open structure. Talks are always accompanied by images, i.e. appropriate reproductions, in order to help students develop their perception and improve their visual memory. The lecturer uses a slide projector or computer with a video beam.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – written		30
Seminar assignment(s)		30	Exam – oral		30

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Archaeological Objects**
Taught by:	Mina Lj. Jović
Course status:	compulsory
ECTS:	12
Enrolment conditions:	Conservation and Restoration of Sculptures 1

Course objectives:
To have students apply theoretical-methodological and vocational knowledge acquired during their undergraduate academic studies to problems in conservation and restoration of archaeological objects. To address concrete issues by employing latest conservation methods, respecting contemporary principles of conservation and restoration.

Course outcomes:
Students have been trained to make a right choice of materials, methods and steps based on analysis, synthesis and the acquired knowledge. They can use modern equipment and conservation tools in a proper manner and can individually produce professional photo and written conservation documentation.

Course contents:

Lectures
Conservation and restoration ethics; contemporary conservation principles; new methods; minimal intervention; modern devices and equipment; restoration of previous conservation interventions; modern materials in conservation and restoration of archaeological objects made of various materials; modern materials for preservation of archaeological objects which are subjected to extreme weather conditions.

Practical classes
Students practise upon original finds. Practical work on archaeological finds with characteristic damage attributes to a better understanding of conservation-restoration problems and to the development of restoration skills. All restoration and reconstruction phases are noted and photographed in order to produce mandatory conservation-restoration documentation.

Relevant literature:

1 Štetni agensi u konzervaciji, Franc Curk, Živan Nedović, Prosveta, 1997
2 Tehnologi slikarstva, vajarstva i ikonografije, Nemanja Brkić, Univerzitet umetnosti u Beogradu 1991.
3 Analytical Techniques in Materials Conservation, Barbara H . Stuard, Jonh Wiley & Sons 2007.
4 Conservation - Treatment - Methodology , Barbara Apellbaum, Elsevier Ltd 2007.
5 Ancient and historic metals, David A. Scot, Jerry Podany and Brian B. Considine, The J. P. Getty Trust2007.
6 Electrochemical Methods in Archaeometry, Conservation and Restoration, Antonio Domenech-Carbo, Marija Teresa Domenech-Carbo and Virginia Costa, Springer-Verlas Berlin Heidelberg 2009.
7 Plemeniti metali, Pavle Gertik, GIP, 1997.
8 Conservation science Heritage materials, Eric May and Mark Jones, The royal societe of chemistry 2006.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:
- practical experience in devising, creating or presenting assignments (taking place at purpose-built facilities: studio, laboratories, modelling and computer workshops, etc)
- mentoring – individual correction and consultations
- group discussions and reviews of assignments and research

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Wall Paintings and Mosaics 1**
Taught by:	Sanja M. Dragutinović Komatina
Course status:	compulsory
ECTS:	12
Enrolment conditions:	Conservation and Restoration Basics passed

Course objectives:
To provide students with basic, introductory information on conservation and restoration of wall paintings, with theoretical and practical knowledge on fundamental historical techniques of making wall paintings, on the materials they are comprised of, as well as on the main causes of their deterioration. This serves to help them examine and interpret that knowledge in order to successfully take conservation-restoration steps later on, in other words, master the programme of this course, the continuation of which awaits them in their next academic year.

Course outcomes:
Students are expected to differentiate between basic techniques of creating wall paintings found throughout history, as well as between materials that were used and which wall paintings are comprised of, and to, based on the knowledge provided throughout the course, deduce the main causes and processes of deterioration in wall paintings created in different historical periods, i.e. in different materials and techniques. The aforesaid knowledge is to be demonstrated by successfully making copies of wall paintings from particular historical periods in their original techniques, methods and materials.

Course contents:

Week 1. The concept of a wall painting / Wall painting techniques
Week 2. Wall painting materials: mineral binding medium: clay, gypsum plaster, lime, hydraulic lime, cement
Week 3. Fillers and types of plaster
Week 4. Exploration of wall painting techniques: examination methods / (true) fresco vs. secco
Week 5. Painting techniques throughout history (with conservation example): prehistoric wall paintings/ ancient Egyptian wall paintings
Week 6. Rendering a copy of a wall painting in original material and technique: Egyptian wall painting
Week 7. Drawing preparation and transfer
Weeks 8-10. Working on a low relief
Weeks 11-13. Painting a plasterboard
Week 14. Minoan and ancient Greek wall paintings / Etruscan wall paintings
Week 15. Ancient Roman wall paintings / Wall paintings in early Christianity
Week 16. Byzantine wall paintings / Renaissance wall paintings
Week 17. Rendering a copy of a wall painting: Roman or Byzantine wall painting: preparing whitewash (lime)
Week 18. Coating with first layers of plaster
Weeks 19-20. Transferring a drawing, painting work
Week 21. Specificities of wall painting deterioration: moisture in the walls: infiltration, underground waters, hygroscopic damp, condensation
Week 22. Measuring damp levels in the wall / Measuring wall temperature
Week 23. Regulating air and wall damp levels
Week 24. Specificities of soluble salt effects / Controlling efflorescence and removing salt deposits
Week 25. Biological causes of deterioration / Controlling biological deterioration in wall paintings
Week 26. Dehydration, frost, erosion, air pollutants, fire, vibrations, human factor
Week 27. Mosaic techniques and materials throughout history / Specificities of deterioration
Week 28. Mosaic conservation principles / Conserving mosaics in situ / Mosaic tesserae (tile) removal
Weeks 29-30. Preparing documentation / preparing the students' final exhibition

Practical classes
Students complete two assignments – a copy of a wall painting in original materials and technique:
1. Egyptian wall painting – secco technique on a low relief in gypsum plaster;
2. Roman or Byzantine wall painting – fresco technique over multiple layers of whitewash

Relevant literature:

1 Ashurst J., Ashrust N., Practical building conservation: English Heritage technical handbook. Vol . 3 *Mortars, plasters and renders*, Gower technical Press, 1995
2 Brkić N., Tehnologija slikarstva, vajarstva i ikonografija, Umetnička akademija, Beograd, 1973.
3 Grupa autora, Metode utvrđivanja i otklanjanja posledica dejstva vlage na kulturna dobra, DKS, Novi Sad, 2004.
4 Dragutinović Komatina S., Konzervacija zidnih slika u grobnicama i pećinama, Zadužbina Andrijević, Beograd, 2004.
5 Massari I., Massari G., Damp Buildings, old and new, ICCROM, Rome, 1993
6 Medić M., Stari slikarski priručnici I, II, III, Republički zavod za zaštitu spomenika kulture, Beograd, 1999, 2002, 2005.
7 Mora L., Mora P., Philippot P., *Conservation of wall paintings*, Butterworths, London, 1983
8 The Conservation of Wall Paintings, Proceedings of a Symposium organized by the Courtauld Institute of Art and Getty Conservation Institute, London, 1987
9 Illustrated Glossary, Mosaic in Situ Project, Getty Conservation Institute, 2003
10 Technical Training or the Maintenance of In Situ Mosaics, Getty Conservation Institute, 2011

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:

- lectures with illustrations/samples, video presentations, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the studio)
- mentoring – individual correction and consultations
- group discussions and reviews of assignments and research
- student reports on research/project work (conservation documentation, visual presentations, oral reports)
- learning from non-academic sources (the internet, exhibitions, lectures by visiting experts in the field, visits to institutions which preserve cultural heritage, visits to practice in the field)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – written/oral/test		30			
Assessment test – artwork assignment/project		30			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Wall Paintings and Mosaics 2**
Taught by:	Radomir D. Samardžić
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Conservation and Restoration of Wall Paintings and Mosaics 1 passed

Course objectives:
To provide students with theoretical and practical introduction to the complex conservation-restoration issues present in all wall painting techniques, the simulation of conditions and deterioration levels as close as possible to real life in the classroom. Students have research assignments, solve problems, perform full conservation-restoration treatments and prepare necessary conservation-restoration documentation on the existing state, previous interventions and applied treatment.

Course outcomes:
Based on the theoretical and practical knowledge on the complexities of conservation-restoration issues in all wall painting techniques and a successful conservation-restoration treatment, students should have gained the ability to participate, either individually or as part of a team, in projects regarding preservation of cultural-historical heritage from all historical periods.

Course contents:

Explorative conservation-restoration of ***buon*** *(true)* ***fresco*** wall paintings
1 Examining the support and ground
2 Examining the paint and protective layers
Explorative conservation-restoration of ***secco*** wall paintings
3 Examining the support and ground
4 Examining the paint and protective layers
Explorative conservation-restoration of ***fresco secco*** wall paintings
5 Examining the support and ground
6 Examining the paint and protective layers
Explorative conservation-restoration of wall paintings made with ***oil-based paints***
7 Examining the support and ground
8 Examining the paint and protective layers
Explorative conservation-restoration of wall paintings made in ***sgraffito*** technique
9 Examining the support and ground
10 Examining the paint and protective layers
Explorative conservation-restoration of ***encaustic*** wall paintings
11 Examining the support and ground
12 Examining the paint and protective layers
Explorative conservation-restoration of ***incrustation*** style wall paintings
13 Examining the support and ground
14 Examining the paint and protective layers
15 Repairing the support in all types of wall paintings
16 Conserving the ground in all types of wall paintings
17 Reconstructing the ground in all types of wall paintings
18 Conserving the paint layer in all types of wall paintings
19 Reconstructing the paint layer in all types of wall paintings
20 Gilding and restoring gilt coating in all types of wall paintings
21 Producing textual, technical, photographic and digital conservation-restoration documentation
Explorative conservation-restoration of ***wall mosaics***
22 Examining the support and ground
23 Examining the paint layer
Explorative conservation-restoration of ***floor mosaics***
24 Examining the support and ground

25 Examining the paint layer
26 Conserving and reconstructing the mosaic support
27 Conserving and reconstructing the mosaic ground
28 Conserving and reconstructing the mosaic paint layer
29 Conserving and restoring mosaics *in situ* and in museum conditions
30 Producing textual, technical, photographic and digital conservation-restoration documentation

Practical classes
Students practise upon wall paintings they have made themselves using various techniques of wall painting, and which are as close as possible to the originals found in our cultural-historical and artistic heritage (in the sense of painting and technology). They simulate, in conditions and deterioration levels as close as possible to real life situations, the conservation-restoration issues and perform full conservation-restoration treatments.

Relevant literature:

1 Dragutinovic Komatina S., Konzervacija zidnih slika u grobnicama i pecinama, Zadužbina Andrejevic, Beograd, 2004.
2 Medic M., Stari slikarski priručnici I, II, III, Republički zavod za zaštitu spomenika kulture, Beograd, 1999, 2002, 2005.
3 Mora L., Mora P., Philippot P., *Conservation of wall paintings*, Butterworths, London, 1983
4 Krajger Hozo M., Slikarstvo, metode slikanja, materijali, Svjetlost, Sarajevo, 1991.
5 Brkić N., Tehnologija slikarstva, vajarstva i ikonografija, Umetnička akademija, Beograd, 1973.
6 Dragićević Lj., Savremeni materijali u zaštiti spomenika kulture, RZZSK Beograd, 1996.
7 Dragićević Lj., Polimeri u zaštiti spomenika kulture, Hemijska industrija Prvi maj Čačak, 2000.
8 Kostić V. I Lj., Hemijsko-tehnološki leksikon, IRO Rad, Beograd, 1980.
9 Summerecer S. Tehnike emulzione tempere, 1975
10 Turinski Ž., Slikarska tehnologija, Univerzitet umetnosti, Beograd, 1987

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
- lectures with illustrations/samples, video presentations, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the studio)
- mentoring – individual correction and consultations
- group discussions and reviews of assignments and research
- student reports on research/project work (conservation documentation, visual presentations, oral reports)
- learning from non-academic sources (the internet, exhibitions, lectures by visiting experts in the field, visits to institutions which preserve cultural heritage, visits to practice in the field)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration (module: Conservation and Restoration of Sculptures and Archaeological Objects)
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Sculptures 1**
Taught by:	Mina Lj. Jović
Course status:	compulsory
ECTS:	20
Enrolment conditions:	Conservation and Restoration Basics passed

Course objectives:
Through a combination of theory (lectures) and practical classes students are introduced to fundamental problematics of conservation and restoration of sculptures made in the majority of sculpture materials and constituting cultural heritage. Throughout the course of practical classes, students develop an awareness of sculpting methods in various materials and the cause of their deterioration, and through their practical work with exhibits they learn to recognise basic problems and master skills and techniques required for resolving them.

Course outcomes:
Students have acquired basic knowledge and developed skills of determining main causes of damage through an analysis of sculpture's existing state. They are capable of practically solving main issues by making the right choice of materials and applying traditional and contemporary methods.

Course contents:

1 Physical and chemical traits of ***plaster*** and techniques of working with it
2 Examination methods and causes of deterioration in plaster sculptures
3 Identification and diagnosis of damage in plaster exhibits
4 Conservation and restoration methods for plaster sculptures: cleaning, bonding with adhesives, consolidation, recreation of missing parts, retouching, patinating
5 Plaster sculpture storage conditions in depots, preparing art pieces for transport and conservator protection during handling of chemicals
6 Physical and chemical traits of ***terracotta*** and techniques of working with it
7 Examination methods and causes of deterioration in terracotta sculptures
8 Identification and diagnosis of damage in terracotta exhibits
9 Conservation and restoration methods for terracotta sculptures: cleaning, removing soluble salts, bonding with adhesives, consolidation, recreation of missing parts, retouching, patinating
10 Terracotta sculpture storage conditions in depots, preparing art pieces for transport and conservator protections during handling of chemicals
11 Physical and chemical traits of ***stone*** and techniques of working with it
12 Examination methods and causes of deterioration in stone sculptures
13 Identification and diagnosis of damage in stone exhibits
14 Conservation and restoration methods for stone sculptures: cleaning, bonding with adhesives, consolidation, recreation of missing parts, retouching and patinating
15 Stone sculpture storage conditions in depots, preparing art pieces for transport and conservator protection during handling of chemicals
16 Physical and chemical traits of ***wood*** and techniques of working with it
17 Examination methods and causes of deterioration in wooden sculptures
18 Identification and diagnosis of damage in wooden exhibits
19 Conservation and restoration methods for wooden sculptures: cleaning, bonding with adhesives, consolidation, recreation of missing parts, retouching and patinating
20 Wooden sculpture storage conditions in depots, preparing art pieces for transport and conservator protection during handling of chemicals
21 Physical and chemical traits of ***metal*** and techniques of working with it
22 Examination methods and causes of deterioration in metal sculptures
23 Identification and diagnosis of damage in metal exhibits
24 Conservation and restoration methods for metal sculptures: cleaning, removing chloride ions, removing soluble salts, bonding with adhesives, consolidation, recreation of missing parts, retouching, patinating and

coating with lacquers

25 Metal sculpture storage conditions in depots, preparing art pieces for transport and conservator protection during handling of chemicals

26 Physical and chemical traits of ***plastics*** and techniques of working with them

27 Examination methods and causes of deterioration in plastic sculptures

28 Identification and diagnosis of damage in plastic exhibits

29 Conservation and restoration methods for plastic sculptures: cleaning, bonding with adhesives, consolidation, recreation of missing parts, retouching and patinating

30 Plastic sculpture storage conditions in depots, preparing art pieces for transport and conservator protection during handling of chemicals

In their practical classes, students work on exhibits or model examples featuring characteristic damage. All conservation and restoration phases are noted and photographed in order to produce conservation-restoration documentation.

Relevant literature:

1 Svet skulpture , Kosta Bogradanović, Univerzitet umetnosti u Beogradu 2004.

2 Tehnologi slikarstva, vajarstva i ikonografije, Nemanja Brkić, Univerzitet umetnosti u Beogradu 1991.

3 Savremene metode u konzervaciji i restauraciji kamene plastike sa primerima na Bogorodičinoj crkvi manastira Studenice, Slavica Radović, Magistarski rad, FPU, Beograd 2002.

4 Analytical Techniques in Materials Conservation, Barbara H . Stuard, Jonh Wiley & Sons 2007.

5 Conservation -Treatment -Methodology , Barbara Apellbaum, Elsevier Ltd 2007.

6 A practical guide for sustainable climate control and lighting in museums and galleries, Internacional conservation services and steensen vakming 2014.

7 Štetni agensi u konzervaciji, Franc Curk, Živan Nedović, Prosveta 1997.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **4**	Other type of classes: **0**	Individual study & research: **0**	**6**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the studio, laboratories, modelling and computer workshops and the like)
- individual correction and consultations
- group discussions and reviews of assignments and research

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Sculptures 2**
Taught by:	Mina Lj. Jović
Course status:	compulsory
ECTS:	18
Enrolment conditions:	Conservation and Restoration of Sculptures 1 passed

Course objectives:
By working on different materials and exhibit problems or model examples, students master more complex problematics in conservation and restoration of sculpture: cleaning, disturbed structural stability (balance), injection fills, restoration based on analogous pieces, reconstruction, re-restoration and making museum replicas.

Course outcomes:
Students have mastered complex knowledge and conservation and restoration methods, while bearing in mind the ethical code and aesthetic value of an exhibit. They can assess the state of art pieces, propose and argument required treatments, employ the latest technical achievements and they have mastered the devices used in conservation-restoration treatment.

Course contents:

1 Mechanical cleaning treatment of ***plaster sculptures*** with synthetic brushes, latex treatment
2 Chemical cleaning treatment of plaster sculptures with solutions applied with swabs and with gels
3 Problematics of disturbed structural stability in plaster sculptures and injection filling of loose layers
4 Restoration of plaster sculptures and reconstruction based on analogous pieces
5 Making museum replicas, moulds and copies of plaster sculptures
6 Mechanical cleaning treatment of ***terracotta sculptures*** with synthetic brushes, using scalpels under binocular magnifiers and the ultrasound to remove calcium carbonate deposits
7 Chemical cleaning treatment of terracotta sculptures with solutions applied with swabs and with gels
8 Problematics of disturbed structural stability in terracotta sculptures and injection filling of loose layers
9 Restoration of terracotta sculptures and reconstruction based on analogous pieces
10 Making museum replicas, moulds and copies of terracotta sculptures
11 Mechanical cleaning treatment of ***stone sculptures*** with synthetic brushes, latex treatment, and using ultrasound and laser to remove calcium carbonate deposits
12 Chemical cleaning treatment of stone sculptures with solutions applied with swabs and with gels
13 Problematics of disturbed structural stability in stone sculptures and injection filling of loose layers
14 Restoration of stone sculptures and reconstruction based on analogous pieces
15 Making museum replicas, moulds and copies, 3D scanning of stone sculptures
16 Mechanical cleaning treatment of ***wooden sculptures*** with synthetic brushes, using scalpels under binocular magnifiers
17 Chemical cleaning treatment of wooden sculptures with solutions applied with swabs and with gels
18 Problematics of disturbed structural stability in wooden sculptures and injection filling of loose layers
19 Restoration of wooden sculptures and reconstruction based on analogous pieces
20 Making museum replicas, moulds and copies, 3D scanning of wooden sculptures
21 Mechanical cleaning treatment of ***metal sculptures*** with synthetic brushes, using scalpels under binocular magnifiers and using laser
22 Chemical cleaning treatment of metal sculptures with solutions applied with swabs and with gels
23 Problematics of disturbed structural stability of metal sculptures and injection filling of loose layers
24 Restoration of metal sculptures and reconstruction based on analogous pieces
25 Making museum replicas, moulds and copies, 3D scanning of metal sculptures
26 Mechanical cleaning treatment of ***plastic sculptures*** with synthetic brushes, using scalpels under binocular magnifiers
27 Chemical cleaning treatment of plastic sculptures with solutions applied with swabs and with gels
28 Problematics of disturbed structural stability of plastic sculptures and injection filling of loose layers
29 Restoration of plastic sculptures and reconstruction based on analogous pieces
30 Making museum replicas, moulds and copies, 3D scanning of plastic sculptures

In their practical classes, students work on exhibits or model examples featuring characteristic damage. All conservation and restoration phases are noted and photographed in order to produce conservation-restoration documentation.

Relevant literature:

1 Plemeniti metali, Pavle Gertik, GIP, 1997.
2 Konzervacija i restauracija kamena, Ljubinko M. Dragićević i Mihailo M. Ršumović, Republički zavod za zaštitu spomenika skulpture 2008.
3 Stone conservation, Eric Doehene and Clifford A. Price, The Gety conservation institute 2010.
4 Metallurgy and Microstructure of ancient and historic metals, D.A. Scott, Singapore, The J. P. Getty Trust 1991.
5 Conservation science Heritage materials, Eric May and Mark Jones, The royal societe of chemistry 2006.
6 Ancient and historic metals, David A. Scot, Jerry Podany and Brian B. Considine, The J. P. Getty Trust 2007.
7 Electrochemical Methods in Archaeometry, Conservation and Restoration, Antonio Domenech-Carbo, Marija Teresa Domenech-Carbo and Virginia Costa, Springer-Verlas Berlin Heidelberg 2009.
8 Illustrated glossary on stone deterioration patterns, ICOMOS-ISCS 2008.
9 EH 3D Laser scanning for Heritage, David M. Jones, English heritage 2007.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**7**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the studio, laboratories, modelling and computer workshops and the like)
- individual correction and consultations
- group discussions and reviews of assignments and research

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Works of Art on Paper**
Taught by:	Tijana P. Lazić
Course status:	compulsory
ECTS:	8
Enrolment conditions:	Conservation and Restoration of Wall Paintings and Mosaics 1 and Conservation and Restoration of Easel Paintings 1 passed

Course objectives:
To help students learn about and understand problems of conservation and restoration of works of art on paper. The course nurtures and advances research work, insight into chemical composition and traits and features of the substances that works of art on paper are comprised of, traditional and contemporary methods of conserving and restoring paper.

Course outcomes:
Students have acquired basic knowledge on the structure and behaviour of works of art on paper and have also gained the ability to identify main causes of damage through an analysis of the existing state. They are capable of practically solving specific issues by making the right choice of materials and employing both traditional and modern methods of paper conservation and restoration work.

Course contents:

1 Works of art on paper – history and techniques (week 1)
2 Paper – production, composition and traits (week 2)
3 Damage to paper – biological, chemical and physical (week 3)
4 Inks – composition and traits (week 4)
5 Preventive conservation – storage conditions, exposure, transport (week 5)
6 Paper conservation – history, basic principles and methods (week 6)
7 Producing documentation – description of the existing state, proposal of conservation-restoration steps, photo documenting, microfilming (week 7)
8 Disinfection – agents and methods (week 8)
9 Mechanical cleaning – instruments and methods (week 9)
10 Solvents used in paper conservation (week 10)
11 Fixing soluble inks and colourants – agents and methods (weeks 11-12)
12 Washing and bleaching – agents and methods (weeks 13-14)
13 Stain removal and paper neutralization – agents and methods (weeks 15-16)
14 Adhesive polymers and consolidants (weeks 17-18)
15 Paper restoration – traditional methods, lamination, pouring method (weeks 19-25)
16 Retouching – agents and methods (weeks 26-27)
17 Parchment – production, composition and traits (week 28)
18 Parchment conservation – agents and methods (week 29)
19 Binding – history, types (week 30)

During practical classes students work on originals (works of art on paper, manuscripts and old printed books, parchments). Practical work on damaged artwork on paper contributes to a better grasp of conservation issues and to the development of conservation skills. All conservation treatment phases are noted and photographed in order to produce mandatory conservation documentation.

Relevant literature:

1 Kožni povezi srpske ćirilske knjige, Zagorka Janc, Beogradska zajednica kulture, Beograd , 1974.
2 Tehnika starog pisma i minijature, Vera Radosavljević; Narodna biblioteka Srbije, Beograd, 1984.
3 Curatorial care of works of art on paper, Anne F. Clapp; Lyons & Burford, New York, 1987
4 Miroslavljevo jevanđelje - studije u vezi sa tehnologijom izrade, stanjem i zaštitom, Vera Radosavljević; Narodna biblioteka Srbije, Beograd, 1994.

5 Konzervacija i restauracija arhivske i bibliotečke građe, Vera Radosavljević; Arhiv Srbije, Beograd, 2000.
6 Papermaking : The history and technique of an ancient craft, Dard Hunter; Dover Publications, New York, 2000
7 Retouching of art on paper, Tina Grette Poulsson; Archetype Publications, 2008
8 Paper and water: A guide for conservators, Gerhard Banik, Irene Brückle; Routledge, London, 2011
9 The restoration of engravings, drawings, books and other works on paper, Max Schweidler; Getty Conservation Institute, Los Angeles, 2014
10 Preventivna konzervacija arhivske i bibliotečke građe, Radmila Petrović; Drštvo konzervatora Srbije, Beograd, 2015.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures with photo/video presentations, practical demonstrative classes, supervised individual assignments.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Easel Paintings 1**
Taught by:	Svetislav S. Nikolić
Course status:	compulsory
ECTS:	12
Enrolment conditions:	Conservation and Restoration Basics passed

Course objectives:
To have students learn about and understand problems of structural conservation of canvas and wooden panel paintings which constitute cultural heritage. Research work on historical painting techniques, as well as understanding of the cause of easel painting deterioration are developed throughout the course. Practical work is tied to the application and mastering of traditional and contemporary conservation methods used to consolidate and stabilise damaged easel paintings.

Course outcomes:
Students have acquired basic knowledge on the structure and behaviour of artwork on canvas and wooden panels and have developed skills to identify main causes of damage by analysing the existing state of the support and all the layers of a painting. They are capable of practically solving specific issues by making the right choice of materials and applying traditional and modern methods of consolidation and stabilization.

Course contents:

Divided into units:

1 Characteristics of canvas easel paintings and causes of their deterioration
2 Conservation documentation – analysis of the existing state – photo documenting
3 Structural conservation – traditional methods
4 First steps
5 Methods of correcting distortions (Fr. *cartonnage* method)
6 Fixing and stretching
7 Treating the back of the canvas
8 Consolidation, organic solutions, water-based (aqueous) solutions
9 Stabilization – techniques
10 Relining – methods and materials
11 Stabilization – hand-ironing – water-based (aqueous) adhesives
12 Stabilization – relining with paste (Ger. *Kleister*)
13 Relining with flour paste (It. *colla di pasta*, Port. *cola pasta*)
14 Relining with fish glue
15 Relining with thermoplastic wax-resin mixture (hand-ironing)
16 Structural conservation – modern methods
17 Modern vacuum-based conservation devices (vacuum hot table)
18 Latest methods – concept and technology
19 Local treatment
20 Low-pressure devices – suction technology
21 Stabilization – relining with modern materials
22 Relining with acrylic dispersions
23 Relining with Beva and Beva Film
24 Characteristics of wooden panel paintings and causes of their deterioration
25 Xylophagous insects, fungi and moulds
26 Disinsection, disinfection – traditional and modern treatments
27 Preventive fixing and stabilization – techniques
28 Consolidation, cracks and joining – cradling and reinforcements
29 Impregnation – modern materials and practice
30 Preparing final documentation

Practical classes: During practice hours (each unit is assigned 2 weeks of classes) students practise upon originals

(paintings on wood and canvas – studio material). Practical work on paintings featuring characteristic damage contributes to a better grasp of conservation issues and to the development of conservation skills. All conservation treatment phases are noted and photographed in order to produce mandatory conservation documentation.

Relevant literature:

1 Русская станковая темперная живопись: Техника и реставрация, Искусство, В.В. Филатов, 1961
2 The Science for Conservators: Adhesives and Coatings Vol 3, Conservation Unit Museums and Galleries Commission; Routledge, London, 1992
3 Реставрация икон: Методические рекомендации, Група аутора; Всероссийский Художественный Научно-реставрационный Центр им. Академика И.Э. Грабаря, 1993
4 The structural conservation of panel paintings, Приредили K. Dardes, A.Rothe; Getty Conservation Institute, Los Angeles, 1995
5 Manual on the conservation of paintings, Archetype Books, London, 1997
6 The conservation of late icons, Приредили N.Jolkkonen, A.Martiskainen, P.Martiskainen, H.Nikkanen; The Valamo Art Conservation Institute, 1998
7 The restoration of paintings, Knut Nicolaus; Konemann, Cologne, 1999
8 Stari slikarski priručnici, Milorad Medić 1,2,3; Republički zavod za zaštitu spomenika kulture, 1999, 2002, 2005.
9 Conservation of painting: Research and innovations, Gustav A.Berger, William H.Russell; Archetype Books, London, 2000
10 Lining paintings, Caroline Villers, Archetype Books, London, 2003
11 Strukturalna konzervacija slika na platnu, Zbornik radova GMS, Novi Sad, 2006.
12 Adhesives and consolidants in paintings, Angelina Barros D'Sa, Lizzie Bone, Alexandra Gent; Archetype Books, London, 2013

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures with photo/video presentations, practical demonstrative classes, supervised individual assignments.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration of Easel Paintings 2**
Taught by:	Tijana P. Lazić
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Conservation and Restoration of Easel Paintings 1 passed

Course objectives:
To have students learn about and understand problems of restoration of canvas and wooden panel paintings which constitute cultural heritage. The course nurtures and advances research work on historical painting techniques, restoration methods related to the cleaning of paint and protective (surface) layers as well as to the reconstruction of the ground and paint layers in damaged easel paintings.

Course outcomes:
Students have acquired basic knowledge on cleaning and reconstructing the ground and paint layers in easel paintings. They are capable of practically solving specific issues by making the right choice of cleaning materials and have mastered reconstruction techniques.

Course contents:

1 The status of cleaning among concepts in conservation and restoration (week 1)
2 Ethics of cleaning (week 1)
3 History of cleaning (weeks 2-3)
4 Basic principles and work methodology (weeks 4-5)
5 Examinations and analyses of painting structure (weeks 4-5)
6 Producing documentation (week 6)
7 Mechanical cleaning (weeks 7-8)
8 Cleaning with solvents (weeks 9-11)
9 Types and characteristics of organic solvents (weeks 9-11)
10 Solubility parameters (weeks 12-13)
11 Cleaning trials – solubility test (weeks 12-13)
12 Cleaning process – using thickened solutions, dipolar aprotic solvents, acids and bases, resin soaps, enzymes (weeks 14-18)
13 Dangers and necessary precaution measures while cleaning with organic solvents (week 19)
14 Types of ground (weeks 20-24)
15 Reconstruction of ground, paint layers and gilt coating (weeks 20-24)
16 Retouching techniques (weeks 25-29)
17 Revitalising surface coatings (varnish) (week 30)
18 New surface coating (varnish) (week 30)

Practical classes: During practice hours students practise upon originals (paintings on wood and canvas – studio material). Practical work on damaged easel paintings contributes to a better grasp of conservation issues and to the development of conservation skills. All conservation treatment phases are noted and photographed in order to produce mandatory conservation documentation.

Relevant literature:

1 The cleaning of paintings: Problems and potentialities, Helmut Ruhemann; Hacker Art Books, New York, 1982
2 On picture varnishes and their solvents, Robert L. Feller, Nathan Stolow, Elizabeth H. Jones; National Gallery of Art, Washington, 1985
3 The Science For Conservators Series: Volume 2: Cleaning, Conservation Unit Museums and Galleries Commission; Routledge, London, 1992
4 Štetni agensi u konzervaciji, Franc Curk, Živan Nedović; Prosveta, Beograd, 1997.
5 The restoration of paintings, Knut Nicolaus; Konemann, Cologne, 1999

6 Cleaning painted surfaces: Aqueous methods, Richard Wolbers; Archetype Books, London, 2003
7 Solvent gels for the cleaning of works of art: The residue question, D. Stulik, D. Miller, H. Khanjian, N. Khandekar, R. Wolbers, J. Carlson, W. Christian Petersen; Getty Conservation Institute, Los Angeles, 2004
8 Issues in the Conservation of Paintings, Приредили David Bomford, Mark Leonard; Getty Conservation Institute, Los Angeles, 2005
9 Mixing and Matching: Approaches to Retouching Paintings, Приредили Rebecca Ellison, Patricia Smithen, Rachel Turnbull; Archetype Books, London, 2010
10 Conservation of Easel Paintings, Приредили Joyce Hill Stoner, Rebecca Rushfield; Routledge, London, 2012

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures with photo/video presentations, practical demonstrative classes, supervised individual assignments.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		15	Exam		30
Assessment test – written/oral test; seminar assignment		15			
Practical assignment		40			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Examination Methods in Conservation**
Taught by:	Damjanović S. Ljiljana
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To have students comprehend the principles, application areas and limits of various instrumental methods of examining old painting materials, the state of paintings and the conditions in which they are kept and maintained. Additionally, to develop research work in the field of historical painting techniques and contemporary methods of restoring paintings.

Course outcomes:
Students have become able to: choose the appropriate instrumental methods of analysing root causes, depending on the needs; participate both individually and as part of a team in research activities related to protection of cultural heritage. Research work in laboratories is a significant prerequisite for successfully solving problems during conservation-restoration practice.

Course contents:

***Lectures*:** Methods of infrared (IR) spectroscopy; Raman and micro-Raman spectroscopies; UV-Visible spectroscopy; Fluorescence spectroscopy; X-ray spectroscopy; Light microscopy; Electron microscopy; Mass spectrometry; Chromatographic analyses; Special imaging techniques – UV fluorescence and reflectance, infrared reflectography, x-ray radiography.

Practical classes: Students analyse painting materials using the available experimental techniques (IR spectroscopy, micro-Raman spectroscopy, etc.)

Relevant literature:

1 S . Mentus, U. Mioč, Odabrane metode fizičkohemijske analize, Fakultet za fizičku hemiju, Beograd 1992.
2 S . Milosavljević, Strukturne instrumentalne metode, Hemijski fakultet, Univerzitet u Beogradu, 1994.
3 D.A. Skoog, F.J. Holler, J.J. Leary, Principles of instrumental analysis, Sounders College Publishing, 5th Edition, 1998.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, interactive approach to teaching, homework assignments, consultations and experimental practical classes.

Grading (maximum points earned: 100)

Pre-exam obligations :	**60**	total points	**Final exam :**	**40**	total points
Lectures – participation record		5	Exam – oral		40
Practical classes – participation record		5			
Practical assignment		35			
Assessment test(s)		15			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Art Teaching Methodology**
Taught by:	Sanja Filipović
Course status:	optional
ECTS:	6
Enrolment conditions:	none

Course objectives:
To build and consolidate students' competences in: comprehension, interpretation, analysis and evaluation of theories and ideas of art teaching methodology; interpretation and evaluation of art pedagogue's competences; defining goals and outcomes of art teaching, content and activities, as well as of art teaching elements; interpretation and evaluation of approaches and techniques of learning and motivation organisation; differentiation between and application of analysis and evaluation aspects of children and adolescents' visual art creations; comprehension, evaluation and application of seminar paper writing criteria; choosing a scope of content, key terms and visual examples in line with a chosen work topic; research and application of various literature and information sources; application of language, work style and reference and citing criteria; application of technical execution skills in writing seminar papers; verbal presentation and summary of seminar paper content within a set timeframe; illustrating with adequate examples, application of different skills, techniques and styles of public presenting; critical analysis, audience discussion, posing problem questions and summarising; individually creating presentations and employing multimedia techniques.

Course outcomes:
Upon completion of the course, students can:
- understand, interpret, analyse and evaluate different ideas and theoretical premises, interdisciplinarity and exemplarity of art teaching methodology
- differentiate between and interpret development aspects, traits and specificities of children and adolescents' visual artistry
- interpret and evaluate competence scope of a teacher – art pedagogue
- define goals and outcomes of art teaching according to set criteria
- identify, categorise, compare and evaluate various content and activities in visual arts
- refer to and explain basic elements of art teaching – types of classes, methods, teaching modes, spaces where art activities take place, equipment of a facility, art fields/media, techniques, materials, tools…
- interpret, critically analyse and evaluate different approaches and techniques of learning and motivation organisation
- differentiate between and employ varied analysis and evaluation aspects of children and adolescents' visual artistry
- comprehend, evaluate and apply seminar paper writing criteria
- individually choose scope of content, key terms and visual examples in line with the chosen work topic
- explore and use diverse literature and information sources
- use appropriate language and work style, as well as referencing and citing criteria
- apply technical execution skills in writing seminar papers
- verbally present and summarise seminar paper content within a set timeframe
- illustrate presentations with adequate examples, employ diverse public speaking skills, techniques and style
- critically analyse, have audience discussions, pose problem questions and summarise
- individually create presentations and employ multimedia techniques – PowerPoint presentation, Prezi presentation, etc.

Course contents:

- Art teaching methodology as a scientific and teaching discipline (Basic terminology, content, objectives and tasks of art teaching methodology. Art teaching methodology as a scientific and teaching discipline and its relation to other scientific and art disciplines. Evolution of comprehension and concepts of and approaches to art teaching.)
- Development of visual artistry and nurturing creativity in children and adolescents (Development aspects, traits and specificities of visual artistry in children and adolescents.)
- Holistic approach to art teaching (Objectives and tasks of Arts. Didactic principles. Correlation, thematic

planning and interdisciplinary teaching and activities.)

- Teacher competences (Teacher competence standards, mentoring skills and classroom management. Art pedagogue as a reflective practitioner – steps in developing, improving and nurturing creativity in children and adolescents. The persona of a university professor.)
- Goals and outcomes of art teaching (General and specific goals of art teaching. Defining educational outcomes according to set criteria – dimensions of cognitive processes, perception, experience and the creative process.)
- Content and activities (Basic content structure – teaching topic, unit and key terminology. Form theory, art heritage and elements of aesthetic evaluation. Properties and expressive potential of traditional and modern media in children and adolescents' visual art creations. Motivational topics for children's artistry.)
- Learning prerequisites and materials (Class types. Methods. Form of work. Space where artistic activities take place and its equipment. Art fields / media, techniques and materials. Tools, literature and other sources.)
- Learning process organisation (Different approaches to teaching, learning and class planning. Class planning techniques. Learning motivation and creative expression. Articulating classes.)
- Analysis and evaluation (Analysis of visual artistry in children and adolescents – psychological, social, aesthetic and pedagogical aspects. Evaluation and format grading. Art contests, exhibitions and competitions.)
- Seminar paper execution criteria (Concept and point of seminar papers. Writing preparation – topic choice, bibliographic preparation, paper structure. Documentation basis of a seminar paper – citations, language and style. Technical execution of seminar and final papers. Topic choice – art teaching curriculum at all educational levels. Exploring literature and various information sources.)
- Public presenting skills and techniques – vocal expression, gestures and body language, presentation types and characteristics. Techniques of visually presenting seminar papers – multimedia (PowerPoint and Prezi presentations…)
- Public presentation of seminar papers, public discussion and feedback.

Relevant literature:

1 Arnhajm, R. (1985): *Vizuelno mišljenje*, Univerzitet umetnosti, Beograd.
2 Lowenfeld, Viktor & Brittain, W. Lambert (1975): *Creative and mental growth*, Macmillan Publishing Co., Inc., New York.
3 Karlavaris , B. (1960): *Nova koncepcija likovnog vaspitanja*, ZZIU Narodne Republike Srbije.
4 Belamarić, D. (1987): *Djete i oblik*, Školska knjiga, Zagreb.
5 Koks , M. (2000): *Dečji crteži*, Zavod za udžbenike i nastavna sredstva, Beograd.
6 Kvaščev, R. (1980): *Podsticanje i sputavanje stvaralačkog ponašanja ličnosti*, Zavod za udžbenike, Sarajevo.
7 Filipović, S. (2011): *Metodika likovnog vaspitanja i obrazovanja*, UU u Beogradu i Izdavačka kuća Klet, Beograd.
8 Avramović, S. (2008): *Veština besedništva i javni nastup*, Službeni glasnik, Beograd.
9 Kundačina, M. i Banđur, V. (2007): *Akademsko pisanje*, Učiteljski fakultet, Užice.
10 Li, E., Majnard, M. (2002), *Savršena prezentacija*, Beograd, Službeni glasnik.

Additional literature according to student's choice and in line with the curriculum.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures (oral addresses, working with text), problem method
- group work, pair work and individual work
- written assignments, visual presentations
- research work, discussions, plenary presentations and oral defences

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		20	Seminar paper presentation		20
Assessment test		30	Exam – oral		10
Seminar paper		20			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Museology**
Taught by:	Milan Popadić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to the nature and meaning of concepts of heritage and museum valuables by interpreting the process of becoming a testimony and heritage in both theoretical and historical contexts. To teach them to apply a multidisciplinary approach to the doctrine of common protective treatment, interpretation of presentation and use of a museum valuable. To have them learn to recognise museum institutions as institutions for the preservation, protection and affirmation of cultural heritage.

Course outcomes:
Students have become able to reliably recognise heritage valuables and have adopted the doctrine of museum protection and affirmation of cultural-historical and museum valuables. The course has paved the way for a harmonised coordination between future conservators and other actors in the field of protection and utilization of museum heritage.

Course contents:

Lectures
Unit I: Learning about cultural heritage together with the musealization theory and historical models of museum activity:
1.1 Defining the subject and basic terminology in the academic disciplines of museology and heritology;
1.2 The concept of cultural heritage and museum valuable;
1.3 Individualisation of heritage features and their scientific valorisation
1.4 The concept of musealization and theory of documenting and communicating museum valuables
Unit II: Museography (the pragmatic aspect of musealization)

Practical classes
Unit III: Technological and managerial processes in the system of museum protection. Teaching takes place in preservation institutions where methods and techniques are demonstrated, as well as on research visits to cultural-historical and natural rarities. Special *methodology* of museum operation: Selection and scientific experience; Documentation and scientific description; Communication and social verification; Politics of museum programming and management models. *Technology* of museum operation: Recognising and other ways of collecting museum pieces; Protection and analysis of collective funds: depots, documentation; Creating collection catalogues and other forms of scientific description; Museum presentation approaches: editions, expositions; Approaches to public relations; Marketing approaches in museum operations.

Relevant literature:

1 Ivo Maroević, Uvod u muzeologiju, Zagreb (Zavod za informacijske znanosti Filozofskog fakulteta) 1993.
2 Miodrag Jovanović, Muzeologija i zaštita kulturnih dobara, Beograd (Plato) 1994.
3 Dragan Bulatović, Osnovni kurs muzeologije, Beograd 2006, elektronski rider za internu upotrebu.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures with multimedia presentations (up to ½ classes), visits to museums and practical demonstrations in the field

(up to ½ classes), interactive work (students' demonstrations and presentations up to ¼ classes).					
Grading (maximum points earned: 100)					
Pre-exam obligations :	**60**	total points	**Final exam :**	**40**	total points
Lectures – participation record		10	Project presentation		40
Assessment test(s)		30			
Seminar assignment(s)		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	**Wall Painting Basics**
Taught by:	Siniša Lj. Žikić, Miroslav S. Lazović, Nikola Z. Božović
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

Course objectives:
Students are acquainted with technical-technological potential of wall painting techniques by realising their assignments (paintings, drawings, cartoons).

Course outcomes:
Upon completion of the course students have acquired knowledge on the history of technique and technology of wall painting, as well as learned about technical-technological steps required to follow the programme and future studies.

Course contents:

Lectures
– History of wall painting presented via particular techniques of monumental painting
– Lectures on materials and supports, production methods in a particular technique and application potential

Practical classes
Exercises, supervised individual work. This type of classes includes practical work on projects, cartoons (*It*. cartone – full scale drawing) and supports for a particular wall painting technique.

Relevant literature:

1 "Tehnologija slikarstva, vajarstva i ikonografije", N . Brkić, Univerzitet umetnosti , Beograd,1990.
2 "Slikarska tehnologija", Ž . Turinski, Univerzitet umetnosti, Beograd 1990.
3 "Metode slikanja i materijali", M. Kreigher-Hozo, Svijetlost, Sarajevo, 1991.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments (taking place at the purpose-specific facilities, such as the studio, laboratories, modelling and computer workshops)
- mentoring – individual corrections and consultations
- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Conservation and Restoration Basics**
Taught by:	Sanja M. Dragutinović Komatina
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Museology for exam taking – Museology passed

Course objectives:
To provide students with introductory insight into historical development of restoration principles and practice, into basic legal principles in handling cultural heritage, all in order to develop their critical approach to the state of cultural heritage. The aim is to inform students on deterioration causes in materials cultural heritage is made from, as well as on the whole spectrum of preventive measures that can significantly slow down material deterioration rates and thus minimize any future restoration interventions.

Course outcomes:
Future conservators-restorers should form an adequate stand when it comes to conservation-restoration problems and tasks, while demonstrating knowledge of historical development of conservation principles and embracing the established ethical principles implemented in international legal frameworks. They should extend their conservator-restorer activities outside of workshops and apply preventive conservation skills on cultural heritage in situ. Additionally, in accordance with their skills and abilities, students should contribute to a deeper understanding, examination and publications in the field of cultural heritage protection.

Course contents:

Theoretical basis of conservation:
1. Introduction to the curriculum
2. History and theory of conservation: terminology
3. Defining the profession
4. Conservator education
5. Conservation principles through history
6. Modern restoration theories
7. Cesare Brandi
8. Ethical principles in conservation and restoration
9. Contemporary principles of conservation treatments
10. Legal aspects of cultural heritage protection
11. UNESCO recommendations and conventions
12. International conservation organisations
13. History of cultural heritage protection in Serbia
14. Overview of scholarly literature
15. Assessment test

Preventive conservation:
16. Presenting seminar papers
17. Introduction to activities of national institutions protecting cultural heritage in Serbia: RZZSK
18. Learning about institutions: The National Museum
19. Causes and mechanisms of cultural heritage deterioration – water, humidity, temperature
20. Air pollutants
21. Microclimate conditions control – monitoring and regulating humidity
22. Monitoring and regulating air quality and temperature
23. Light – measuring and protection
24. Salts and salt impact control
25. Biological causes
26. Controlling biological deterioration
27. Depot, storage and displaying

28. Handling and transport
29. Learning about the activities of national institutions protecting the heritage: The National Library depot
30. Final exam

Relevant literature:

1 Brandi Ć, Teorija restauracije, Italijanska Kooperacija, Beograd, 2007.
2 ICCROM, Climate in Museums, ICCROM, Rome, 1984
3 IIC Preventive Conservation: Practice , Theory and Research, Otawa Congress, London, 1994
4 Jokilehto J., A History of Architectural Conservation, The University of York, England, 1986
5 Caneva G, Nugari M.P, Salvadori O, Biology in the Conservation of the works of Art, ICCROM, Rome, 1991
6 Conti A, History of the Restauration and Conservation of Works of Art, Oxford , 2007
7 Cronyn, J, The Elements of Archaeological Conservation, London, 1990
8 Stanley -Price N, Historical and Philosophical Issues in the Conservation of Cultural Heritage, Talley Jr, Melluco Vaccaro, Los Angeles, 1996
9 Thompson G, The Museum Enviroment, London, 1986

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches
- individual research/seminar assignments
- student reports on research work (seminar papers, visual presentations, oral reports)
- learning from non-academic sources (the internet, exhibitions, lectures by visiting experts in the field, visits to institutions which protect cultural heritage, visits to the field practice)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – written/oral		30
Assessment test – written/test/oral		30			
Seminar assignment		30			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	**Monumental Painting Basics**
Taught by:	Nikola Božović, Miroslav Lazović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To introduce students to technical-technological potential of monumental painting techniques through realisation of practical exercises.

Course outcomes:
Students have gained knowledge on the history of monumental painting techniques and technical-technological steps, required to be able to follow the curriculum in their further studies.

Course contents:

Lectures
- Historical overview of monumental painting techniques (10)
- Introduction to basic technical and technological characteristics of monumental painting techniques (10)
- Types of material and introduction to the system of mosaic tesserae placing (10)

Practical classes
- Practical task in indirect mosaic technique: work methods and technique demonstration done by copying a chosen example (24)
- Casting and cleaning a finished mosaic upon grout (4)
- Creating a mosaic of smaller dimensions upon industrial glue: work methods and technique demonstration (10)
- Creating a mosaic using the direct method (placing directly onto fresh grout): work methods and technique demonstration (12)
- Practical task in stained glass technique: work methods and technique demonstration (10)

Relevant literature:

1 "Ravenne", L. von Matt, Editions Celrce d'Art, Paris,1971.
2 "Mozaici Rima", W.Oakeshott, Jugoslavija, Beograd, 1977.
3 "Mosaic: History and Technique", P. Ficher, Thames and Hudson, London, 1971.
4 Turinski Živojin, Slikarska tehnologija, Univerzitet umetnosti, Beograd, 1970.
5 Kraigher-Hozo Metka, Slikarstvo, metode slikanja i materijali, Svijetlost, Sarajevo, 1991.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in performing assignments
- mentoring – individual corrections and consultations
- group discussions regarding assignments
- learning from non-academic sources (the internet, exhibitions)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		20	Exam – oral		30
Practical assignment		50			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Pedagogy**
Taught by:	Radovanović Ivica
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
The aim is to have students master basic knowledge in pedagogy, develop their pedagogical reasoning, standpoints and values, enhance and expand their pedagogical vocabulary and also to encourage in them an explorative approach towards pedagogical theory and practice.
To provide them with elementary didactic knowledge (develop elementary didactic ability to understand the core aims and tasks of teaching and education). To train them to draw up curriculum and teaching outcomes, to make more adequate choices in and creatively employ teaching methods, forms, didactic media and strategies in the course of planning, realising and evaluating the teaching process.

Course outcomes:
Students have mastered basic knowledge in pedagogy. They have evolved their pedagogical reasoning, integrated theoretical and practical pedagogical knowledge, developed an active, explorative approach to pedagogical practice, acquired skills (declarative and procedural) and abilities to apply didactic laws, principles and rules in teaching school subjects and integrative topics.

Course contents:

I General pedagogy
1. Pedagogy as a science and study discipline
2. Epistemological-methodological basis of pedagogy
3. Basic pedagogical terminology
4. Educational objectives
5. Education and development
6. Values and education
7. Culture and education
8. Structural components of education
9. Leisure time education
10. Educational methodology basics
11. Education and training system

II Didactics
1. Didactics as a science
2. Teaching as a creative process
3. Pedagogical and psychological factors of successful teaching
4. Teaching organisation
5. Educational technology
6. Education in the information age
7. Educational-training climate
8. Education and training media
9. Evaluating and measuring pupils' knowledge and abilities

Relevant literature:

1 Mandić P. Radovanović I. (2000.g.) Uvod u opštu informatičku pedagogiju, Učiteljski fakultet, Beograd
2 Trnavac N. (2000.g.) Pedagogija, Naučna knjiga Beograd
3 Potkonjak N., Radovanović I. (2006.g.) Pedagoški praktikum, Učiteljski fakultet, Beograd

4 Vilotijević M. (2002.g.) Didaktika, Učiteljski fakultet, Beograd				
Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**
Teaching methods: Lectures, practical exercises, research work, individual work and pedagogical practice.				

Grading (maximum points earned: 100)					
Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – oral		60
Assessment test(s)		20			
Seminar assignment(s)		10			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Applied Chemistry**
Taught by:	Miloš Mojović
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To integrate all pre-existing knowledge and skills, increase the levels of independency and capability in working upon a potter's wheel, encourage a creative approach to complex utilitarian forms of aesthetic value and individual expression.

Course outcomes:
By mastering chemistry applied in conservation and restoration, students acquire an important theoretical basis which is a prerequisite for successful conservation and restoration practice.

Course contents:

Lectures
Matter – structure, duality, discontinuous structure of matter. Substances, chemical elements, chemical compounds, mixtures, materials. Chemical symbols, formulas, equations. Atomic and molar mass. Periodic table. Structure of atoms and molecules, electronic atomic spectres, vibrational and rotational molecular spectres – bases, quantum numbers, spectral terms. Chemical bonds – ionic, covalent, hydrogen. State of aggregation. Acids and bases. Organic chemistry basics – chemical bonds, classification, structural formulas of organic compounds, groups and nomenclature of organic compounds, alkanes, alkenes and alkynes – IUPAC nomenclature. Functional groups: alcohols, phenols and thiols; ethers and thioethers; amines and organic halogen compounds; aldehydes and ketones; carboxylic acids; carboxylic acids derivatives – acrylic, phthalic; terpenes, proteins, polysaccharides, amino acids, silanes, azides, diimides, ketenes, amines. Polymers – types, classification based on source, classification based on structure, classification based on mode of polymerisation. Acrylic acid, polyacrylic acid, methacrylic acid, oleic acid, linoleic and linolenic acids, acid derivatives, esterification, triglycerides, celluloses, carboxylic polymers, styrene-butadiene rubbers, neoprene, phenolic resins – novolac and resol resins, resorcinol adhesives, amino resin-adhesives – melamine, epoxy resins. Epoxy acrylates, polyurethanes, polyvinyl acetates, silanes. Types of solvents – polar, polar-nonpolar and nonpolar. Typical solvents. Adhesives.

Practical classes: laboratory exercises and solving concrete conservation-restoration tasks.

Relevant literature:

1 M.Dragojević, M.Popović, S.Stević, V.Šćepanović, Opšta hemija, I deo, Tehnološko-metalurški fakultet, Beograd, 1999.
2 D. Poleti, Opšta hemija, II deo, Hemija elemenata, Tehnološko-metalurški fakultet, Univerzitet u Beogradu, 1992.
3 Milenko Plavšić, Polimerni materijali, Nauka i inženjerstvo, Naučna knjiga, 1996.
4 Branislav Nikolić (urednik), Hemijsko-tehnološko-metalurški priručnik, Jugoslovenska inženjerska akademija, Beograd, 2007.
5 Irving Skeist, Handbook of Adhesives, New York, 1977.

Wikipedia sources published in referential international journals which cover concrete research in diagnostics and restoration of different art works and objects, such as *Journal of Cultural Heritage*, *Journal of Magnetic Resonance*, *Radiation Physics and Chemistry*, *Trends in Analytical Chemistry*, *Nuclear Instruments and Methods in Physics Research* B, etc.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, interactive approach to teaching, consultations and experiment exercises.

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – oral		30
Assessment test(s)		30			
Seminar assignments		30			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Shape Design**
Taught by:	Marijana Paunović, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To develop students' spatial perceptions through the adoption and application of constructive-geometric methods of 3D object depicting upon a two-dimensional drawing plane. Analytical approach to visual art problems.

Course outcomes:
Students can optimally apply geometric forms in plane and in space in their professional practice. They have a grasp of and can apply perspective methods to depict space. They have synthesised their knowledge of applied geometry and theories of proportion, form and colour.

Course contents:

Lectures

1. Introductory lecture
2. Theory of proportions (Golden Ratio)
3. Polygon spirals
4. Spirals in a plane, circular involute
5. Regular polygons
6. Platonic solids (cube, tetrahedron, octahedron)
7. Dodecahedron and icosahedron
8. Semi-regular polyhedrons
9. Polyhedron's approximation to the sphere
10. Ornament, tessellation, fractals
11. Ellipsis, the Ritz method and other constructions
12. Parable, hyperbole
13. Rotated: hyperboloid, ellipsoid, paraboloid
14. Hyperbolic paraboloid
15. Conoids and cylindroids

1. Isometric projection of the sphere
2. Sphere nets, spiral over the surface of a sphere
3. Conic spiral
4. Helix, surface of revolution
5. Frontal perspective
6. Anaglyph
7. Orthogonal perspective
8. Oblique perspective
9. Conical anamorphosis
10. Cylindrical anamorphosis
11. Shading
12. Aerial perspective
13. Pop-up
14. Optical illusions
15. Impossible objects and ambiguous surfaces

Practical classes
Thematically follow the content of lectures and have the same weekly layout. Each student provides his own solution to the assignment with help from the assistant.

Relevant literature:

1 Prirodne proporcije, Branko M. Perak, autor 1999.
2 Umetnost boje, Johannes Itten, Umetnička akademija u Beogradu, 1973.
3 500 Jahre Geschichte Der Perspektive, Otto Patzelt, Verlag für Bauwesen, Berlin, 1991.
4 Optical Illusions, Bruno Ernst, Taschen, Köln, 1992.
5 The Visual Experience: An Introduction To Art, Bates Lowry, Harry N.Abrams,Inc., New York, 1963.
6 Anamorphosen: Geheime Bilderwelten, Georg Füsslin, Ewald Hentze, Füsslin Verlag, Stuttgart, 1999.
7 The Grammar Of Ornament, Owen Jones, Dover Publications.Inc ., New York, 1987.
8 A trick of the eye: trompe -l 'oeil, Eckhard Hollmann, Jürgen Tesch, Prestel, Munich, 2004.
9 Fractals: The Patterns Of Chaos, John Briggs, Thames and Hudson,1994.
10 Extreme Animals: A Pop-Up Book, Anne Sharp, Macmillan Children's Books, St.Helens , 2004.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures are in the form of talks, while practical classes provide individual assignments. Teaching method is interactive and insists on a creative and experimental approach to geometric problems with mandatory use of referential literature.

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Psychology**
Taught by:	Marković Slobodan
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To provide students with basic terminology in psychology. To introduce them to basic psychological phenomena, methods of examining them and their theoretical interpretations.

Course outcomes:
Students have acquired a basic-level understanding of psychological concepts and theoretical orientations. They understand the logic of empirical research in psychology.

Course contents:

Subject matter, tasks and branches of psychology. Methods of psychological research. Cognitive processes: perception, memory and thought. Emotions. Motivation. Individual differences: intelligence and personality. Behavioural factors: social, genetic.

1. Subject matter, tasks and branches of psychology
2. Methods of psychological research: experiment and observation
3. Senses
4. Visual perception
5. Learning
6. Memory
7. Thought
8. Individual differences 1: intelligence
9. Motivation
10. Emotions
11. Individual differences 2: personality
12. Behavioural factors: social and genetic

Relevant literature:

Nikola Rot: Opšta psihologija (udžbenik za pedagoške akademije), Zavod za izdavanje udžbenika, Beograd.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, discussions.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – oral		60
Assessment test(s)		20			
Seminar assignment(s)		10			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Painting A**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	18
Enrolment conditions:	Drawing (A, B or C) passed

Course objectives:
Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of painting and use of painting techniques and technologies, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, textures, colour and light values, organising paintings and establishing different contrast levels. Through the evolution of working methods in their painting studies, they are encouraged to show their traits, creativity, critical thinking and individual poetics. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students have mastered visual art problematics in the realm of painting, as well as the intended painting techniques, all in line with the total teaching hours available to this course. They have achieved this by completing assignments and a continuous practical application of knowledge in painting studies, as well as through the use of analytical and synthetical approaches. The creative application of knowledge is expected to lead to the development of their individual poetics. They are motivated to establish critical standpoints to both their own and others' painting practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

Course contents:

The course covers exploration of colour relations between visual art elements and other ways in which they relate, based on the evaluation of surfaces, volume, textures, factures, structures, colour values and light phenomena. In order to create a painting study, a complex spatial organisation is established in a painting, as well as different contrast levels through an analytical approach to observing objects, object group arrangements, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 10 topics / tasks:

Weeks 1-3. Monochrome painting in three basic tones (black, white, grey) by analysing surface relations in a picture
Weeks 4-6. Painting full plasticity using a tonal value scale ranging from white to black
Weeks 7-9. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour
Weeks 10-12. Creating a harmony in the sense of tonal painting by using the glazing technique, painting with half-paste and paste
Weeks 13-15. Establishing a painting's colour palette with and without accent colour by using the glazing technique, painting with half-paste and paste
Weeks 16-18. Full colouring of different intensities and colour values in analysis of light
Weeks 19-21. Different painting principles – by harmony, by contrast, exploring the cold-warm relationship, complementary, simultaneous and analogous painting
Weeks 22-24. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour
Weeks 25-27. Exploring the problems of light and shade relationships within a painting while using full colouring
Weeks 28-30. Creation of a more complex painting unit with diverse expressive values of colour

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build

upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;
4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
5 Compositional Exercises for the Painter, Salemme Lucia , Watson-Guptill.Pub. 1997.
6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
8 High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991;
9 Umetnost i iluzija, Gombrich Ernest, Nolit , Beograd, 1984;
10 Pojmovnik moderne i postmoderne umetnosti i teorije posle 1950, Šuvaković Miško, Srpska akademija nauka i umetnosti i Prometej, Beograd i Novi sad, 1999.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**12**

Teaching methods:

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Painting B**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Drawing (A, B or C) passed

Course objectives:
Students are meant to familiarise themselves with and master visual art problematics of painting by employing painting techniques, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, textures, colour and light values, contrasts, all of which lead to obtaining painting skills. Through continuous work on their painting studies, they are encouraged to show their traits, creativity and critical thinking. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students have mastered visual art problematics in the realm of painting, as well as the intended painting techniques, all in line with the total teaching hours available to this course. They can apply the acquired knowledge to painting studies by using analytical and synthetical approaches. They are motivated to establish critical standpoints to both their own and others' painting practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

Course contents:

The course covers exploration of colour relations between visual art elements based on an analysis of quantitative and qualitative values of surfaces, volume, colour values and light phenomena. In order to create a painting study, a complex spatial organisation is established in a painting through an analytical approach to observing groups of objects, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 8 topics / tasks:

Weeks 1-3. Monochrome tonal painting in three basic tones (black, white, grey) by analysing surface relations in a picture
Weeks 4-7. Painting full plasticity using a tonal value scale ranging from white to black
Weeks 8-11. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour
Weeks 12-15. Creating a harmony in the sense of tonal painting by using the glazing technique, painting with half-paste and paste
Weeks 16-18. Establishing a painting's colour palette with and without accent colour by using the glazing technique, painting with half-paste and paste
Weeks 19-22. Full colouring of different intensities and colour values in analysis of light
Weeks 23-26. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour
Weeks 27-30. Exploring the problems of light and shade relationships within a painting while using full colouring

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;

4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
5 Compositional Exercises for the Painter, Salemme Lucia , Watson-Guptill.Pub. 1997.
6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
8 High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991;
9 Umetnost i iluzija, Gombrich Ernest, Nolit , Beograd, 1984

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**8**

Teaching methods:
Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Painting Techniques 1**
Taught by:	Kajtez B. Slobodan, Glogovac M. Mina
Course status:	compulsory
ECTS:	8
Enrolment conditions:	none

Course objectives:
The course encompasses occupational education through theory and practice of easel painting fundamental techniques, from traditional to contemporary methods; theoretical introduction to painting layers in different eras and on different supports, including their characteristics. Practical application of techniques: aquarelle (watercolour), gouache, acrylic and egg tempera. Painting on different kinds of unstretched and stretched supports, in accordance with the acquired skills, starting from preparing the supports, ground, binding media, colourants and varnishes to their application; mastering visual art and technological approaches within a given technique; developing creative abilities based on connecting visual art and technological approaches to creating a work of art. Attaining a practical base for work in other occupation-specific courses.

Course outcomes:
Students have acquired a high level of education in the field of painting techniques: tinted drawing, aquarelle, gouache and acrylic. They have mastered visual art and technological basics of painting materials and their application, as well as the methods of working in those painting techniques.

Course contents:

First semester

1. Basic elements of a painting – supports, stretched supports
2. a) Paper as a support, painting grounds, binders;
   b) Stretching paper on the board
3. a) Binders and sizing – animal glue;
   b) Sizing (impregnating) the paper with animal glue
4. a) Pigments – white;
   b) Transferring the drawing
5. a) Pigments – black;
   b) Shading – pencil and Indian ink
6. a) Pigments – brown and red;
   b) Drawing light – white tempera or acrylic
7. a) Pigments – blue and green;
   b) Rendering light areas
8. a) Pigments – yellow and purple;
   b) Rendering light areas
9. a) Binders – gum, gum arabic;
   b) Rendering dark areas (shadows)
10. a) Papers for aquarelle;
    b) Preparing aquarelle papers for painting
11. a) Aquarelle techniques, painting tools;
    b) Aquarelle painting
12. a) Binders – Glutolin, starch;
    b) Aquarelle painting
13. a) Gouache: supports and grounds;
    b) Preparing the support for gouache
14. a) Gouache painting tools;
    b) Gouache painting
15. Revision of exercises

Second semester

1. Paperboard and hardboard (Masonite, HDF) as painting supports, dry gesso
2. a) Tempera techniques, history and evolution;
   b) Sizing paperboard or hardboard
3. a) Emulsions, general
   b) Preparation and application of dry gesso
4. a) Emulsions, egg yolk
   b) Priming the ground
5. a) Tempera painting tools
   b) Drawing placement
6. Underpainting with tempera
7. a) Tempera painting techniques
   b) Tempera painting
8. a) Dispersion binders
   b) Tempera painting
9. a) Acrylic binders, acrylic gesso
   b) Tempera painting
10. a) Fibreboard (MDF) as painting support
    b) Sizing MDF
11. a) Acrylic paints
    b) Applying acrylic gesso on MDF
12. Acrylic painting tools
13. a) Underpainting with acrylic
    b) Underpainting
14. a) Acrylic painting techniques
    b) Painting
15. Revision of exercises

Three artwork assignments:
- portrait according to a Renaissance old master – tinted drawing on paper
- portrait, landscape or still life – aquarelle
- portrait, landscape or still life – gouache

Two artwork assignments:
- still life – egg yolk tempera on paperboard or hardboard
- portrait or self-portrait – acrylic paint on MDF

Relevant literature:

1 Andrejević, Krsta, *Pripučnik za predmet slikarske tehnike,* Univerzitet Umetnosti u Beogradu, Beograd, 1983.
2 Brklć, Nemanja, *Tehnologija slikarstva, vajarstva i ikonografija,* Univerzitet umetnosti u Beogradu, Beograd, 1991.
3 Doerner, Max, *The Materials ofthe Artist, an their use inpainting with notes on the techniques ofthe old masters,* London, 1970.
4 Krajger - Hozo, Megka, *Slikarstvo , Metode slikanja imaterijali,* Svjetlost , Sarajevo 1991.
5 Massey, Robert, *Recepture za slikanje,* Beograd , 1980.
6 Mayer, Ralph, *The Artist 's Handbook, of Materials and Techniques,* third edition, The Viking Press, New York 1979
7 Medić, Milorad, *Stari slikarski priručnici,* I, Beograd , 1999.
8 Medić, Milorad, *Stari slikarski priručnici,* II, Beograd , 2002..
9 Sumereker , Sigo, *Tehnike emulzione tempere,* Beograd , 1975.
10 Sumereker, Sigo, *Podloge štafelajne slike,* Univerzigeg umetnosti u Beogradu, Beograd 1973.
11 Turinski, Živojin, *Slikarska tehnologija,* Turistička štampa, Beograd, 1976.
12 Wehlte, Kurt, *The Materials and Technigues of Painting,* translated by Ursus Dix, Kremer, New York 2001.
13 Kajtez Slobodan, *Slikarske tehnike,* Čigoja štampa, Beograd, 2011.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Individual-oriented lectures and practical classes.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Painting Techniques 2**
Taught by:	Kajtez B. Slobodan, Glogovac M. Mina
Course status:	compulsory
ECTS:	6
Enrolment conditions:	Painting Techniques 1 passed

Course objectives:
The course encompasses occupational education through theory and practice of fundamental techniques in tempera painting, from traditional to contemporary methods; theoretical introduction to painting's structural layers in different eras and on different supports, including their characteristics. Practical application of certain painting techniques upon different kinds of unstretched and stretched supports, in accordance with the acquired skills, starting from preparing the supports, ground, binding media, colourants and varnishes to their application; mastering visual art and technological approaches within a given technique; developing creative abilities based on connecting visual art and technological approaches to creating a work of art. Attaining a practical base for work in other occupation-specific courses.

Course outcomes:
Students have acquired a high level of education in a fundamental painting technique – tempera. They have mastered visual art and technological basics of painting materials and their application, technologies as well as a few methods of working in the said painting technique. They have additionally mastered gilding techniques.

Course contents:

First semester

1. a) Unstretched supports
   b) Sizing the panel board
2. a) Wood as a painting support;
   b) Gluing gauze onto the panel board
3. a) Preparing the wood to be a support
   b) Preparing dry gesso
4. a) Crafting a wooden support
   b) Applying gesso
5. a) Artificial wood-based materials
   b) Polishing the ground
6. a) Albumen (egg white) binders;
   b) Applying and engraving the drawing
7. a) Egg tempera, emulsions and tools;
   b) Priming the ground
8. a) Techniques of underpainting with tempera on unstretched supports;
   b) Underpainting
9. a) Techniques of tempera painting upon unstretched supports
   b) Painting
10. a) Techniques of rendering drapery
    b) Painting drapery
11. a) Techniques of painting incarnations
    b) Painting incarnations
12. a) Techniques of rendering the background
    b) Painting the background
13. Final rendering of the form

Second semester

1. a) Gilt coatings – history and evolution
   b) Preparing the panel board
2. a) Water (bole) gilding
   b) Gluing gauze onto the panel board
3. a) Mordant gilding
   b) Preparation and application of dry gesso
4. a) Iconography, history
   b) Polishing the ground and transferring the drawing
5. a) Gilding techniques
   b) Mordant gilding with shell gold
6. a) Techniques of underpainting icons
   b) Underpainting
7. a) Techniques of painting drapery
   b) Painting drapery
8. a) Techniques of painting incarnations
   b) Painting incarnations
9. a) Techniques of painting the background
   b) Painting the background
10. a) Casein tempera
    b) Sizing the hardboard or MDF board
11. a) Other tempera techniques
    b) Applying the casein ground
12. a) Varnished and unvarnished temperas
    b) Rendering drawings and underpainting with casein
13. a) Techniques of Byzantine fresco painting with casein

14. Consolidating with glazing 15. Revision of exercises One artwork assignment: – portrait according to a Renaissance old master – egg tempera on panel board	b) Painting 14. Painting 15. Revision of exercises Two artwork assignments: – icon – egg tempera on panel board with gilt coating – Byzantine fresco – casein tempera on hardboard or MDF

Relevant literature:

14 Andrejević, Krsta, *Pripučnik za predmet slikarske tehnike,* Univerzitet Umetnosti u Beogradu, Beograd, 1983.
15 Brklć, Nemanja, *Tehnologija slikarstva, vajarstva i ikonografija,* Univerzitet umetnosti u Beogradu, Beograd, 1991.
16 Doerner, Max, *The Materials ofthe Artist, an their use inpainting with notes on the techniques ofthe old masters,* London, 1970.
17 Krajger - Hozo, Megka, *Slikarstvo , Metode slikanja imaterijali,* Svjetlost , Sarajevo 1991.
18 Massey, Robert, *Recepture za slikanje,* Beograd , 1980.
19 Mayer, Ralph, *The Artist 's Handbook, of Materials and Techniques,* third edition, The Viking Press, New York 1979
20 Medić, Milorad, *Stari slikarski priručnici,* I, Beograd , 1999.
21 Medić, Milorad, *Stari slikarski priručnici,* II, Beograd , 2002..
22 Sumereker , Sigo, *Tehnike emulzione tempere,* Beograd , 1975.
23 Sumereker, Sigo, *Podloge štafelajne slike,* Univerzigeg umetnosti u Beogradu, Beograd 1973.
24 Turinski, Živojin, *Slikarska tehnologija,* Turistička štampa, Beograd, 1976.
25 Wehlte, Kurt, *The Materials and Technigues of Painting,* translated by Ursus Dix, Kremer, New York 2001.
26 Kajtez Slobodan, *Slikarske tehnike,* Čigoja štampa, Beograd, 2011.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
Individual-oriented lectures and practical classes.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	**Painting Techniques 3**
Taught by:	Kajtez B. Slobodan, Glogovac M. Mina
Course status:	compulsory
ECTS:	8
Enrolment conditions:	Painting Techniques 2 passed

Course objectives:
The course encompasses occupational education through theory and practice of fundamental techniques in tempera painting, from traditional to contemporary methods; theoretical introduction to painting's structural layers in different eras and on different supports, including their characteristics. Practical application of certain painting techniques upon different kinds of unstretched and stretched supports, in accordance with the acquired skills, starting from preparing the supports, ground, binding media, colourants and varnishes to their application; mastering visual art and technological approaches within a given technique; developing creative abilities based on connecting visual art and technological approaches to creating a work of art. Attaining a practical base for work in other occupation-specific courses.

Course outcomes:
Students have acquired a high level of education in the oil painting technique. They have mastered visual art and technological basics of painting materials and their application, as well as work technologies within a few methods of the said painting technique. By combining two painting techniques they can create a more creative visual art approach.

Course contents:

First semester

1. a) Textile as a painting support
   b) Preparing a panel or MDF board
2. a) Raw materials for making canvas and weaves
   b) Preparation and application of dry or acrylic gesso
3. a) Half-oil and oil grounds
   b) Tracing the drawing, line and wash ink or acrylic
4. a) Organic lipophilic binders – oils
   b) Tonal value painting with egg tempera or acrylic
5. a) Resins
   b) Painting
6. a) Waxes
   b) Oil glazing
7. a) Drying agents
   b) Continuation of glazing
8. a) Stretcher bars (frame) and methods of canvas stretching
   b) Stretching the canvas onto stretcher bars
9. a) Solvents
   b) Canvas sizing
10. a) Paint thinners
    b) Preparation and application of half-oil ground
11. a) Oil painting tools, techniques of placing drawings
    b) Priming the ground and rendering drawings
12. a) Varnishes, underpainting techniques
    b) Underpainting with oil paints

Second semester

1. a) Textile as a painting support
   b) Preparing a panel or MDF board
2. a) Raw materials for making canvas and weaves
   b) Preparation and application of dry or acrylic gesso
3. a) Half-oil and oil grounds
   b) Tracing the drawing, line and wash ink or acrylic
4. a) Organic lipophilic binders – oils
   b) Tonal value painting with egg tempera or acrylic
5. a) Resins
   b) Painting
6. a) Waxes
   b) Oil glazing
7. a) Drying agents
   b) Continuation of glazing
8. a) Stretcher bars (frame) and methods of canvas stretching
   b) Stretching the canvas onto stretcher bars
9. a) Solvents
   b) Canvas sizing
10. a) Paint thinners
    b) Preparation and application of half-oil ground
11. a) Oil painting tools, techniques of placing drawings
    b) Priming the ground and rendering drawings
12. a) Varnishes, underpainting techniques
    b) Underpainting with oil paints

13. a) Media
b) Making the medium and oil painting

14. a) Varnishing agents
b) Painting with oil glazes
15. Varnishing

Two artwork assignments:
– portrait – mixed technique, egg tempera/acrylic – oil on panel board
– portrait or figure – classic oil on canvas

13. a) Media
b) Making the medium and oil painting

14. a) Varnishing agents
b) Painting with oil glazes
15. Varnishing

Two artwork assignments:
– portrait – mixed technique, egg tempera/acrylic – oil on panel board
portrait or figure – classic oil on canvas

13. a) Te
casein
b) Pa

14. a) Pa

15. Varn

Two artw
– portr
oil o
– portr

Relevant literature:

27 Andrejević, Krsta, *Pripučnik za predmet slikarske tehnike,* Univerzitet Umetnosti u Beogradu, Beograd, 1983.
28 Brklć, Nemanja, *Tehnologija slikarstva, vajarstva i ikonografija,* Univerzitet umetnosti u Beogradu, Beograd, 1991.
29 Doerner, Max, *The Materials ofthe Artist, an their use inpainting with notes on the techniques ofthe old masters,* London, 1970.
30 Krajger - Hozo, Megka, *Slikarstvo , Metode slikanja imaterijali,* Svjetlost , Sarajevo 1991.
31 Massey, Robert, *Recepture za slikanje,* Beograd , 1980.
32 Mayer, Ralph, *The Artist 's Handbook, of Materials and Techniques*, third edition, The Viking Press, New York 1979
33 Medić, Milorad, *Stari slikarski priručnici,* I, Beograd , 1999.
34 Medić, Milorad, *Stari slikarski priručnici,* II, Beograd , 2002..
35 Sumereker , Sigo, *Tehnike emulzione tempere,* Beograd , 1975.
36 Sumereker, Sigo, *Podloge štafelajne slike,* Univerzigeg umetnosti u Beogradu, Beograd 1973.
37 Turinski, Živojin, *Slikarska tehnologija,* Turistička štampa, Beograd, 1976.
38 Wehlte, Kurt, *The Materials and Technigues of Painting,* translated by Ursus Dix, Kremer, New York 2001.
39 Kajtez Slobodan, *Slikarske tehnike,* Čigoja štampa, Beograd, 2011.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
Individual-oriented lectures and practical classes.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Sociology of Culture**
Taught by:	Đokica Jovanović, PhD
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To provide students with basic concepts of culture in contemporary society and help them understand media cultures and the role of artists in new market environments. This knowledge should help them develop their research motivation, aptitude for theoretical analysis, critical approach to cultural phenomena and practical resourcefulness in the field of culture and the applied arts.

Course outcomes:
Students have formed an expert opinion on culture and its place in society. They improved their knowledge of cultural identity.

Course contents:

First semester
1. Concept of culture
2. Culture and nature
3. Symbols and reality
4. Meanings in culture
5. Sociological approach to culture
6. Social determination of culture
7. Cultural activity and forms of thinking
8. Social structure and cultural inequalities
9. Culture and societal change
10. Conflicts in culture
11. The state and cultural politics
12. Cultural institutions and organisations
13. Personality and culture
14. Education and culture
15. Forms of culture

Second semester
1. Functions of culture
2. Management of culture
3. Cultural manager
4. Cultural marketing
5. Culture and the meaning of life
6. Multiculturalism
7. Globalisation
8. Media and culture
9. Communication
10. Mass media
11. Electronic culture
12. Culture and the market
13. Mass culture
14. Society and art
15. The future of culture and arts

Relevant literature:

1 Avramović, Z. (2008): Kultura, Zavod za izdavanje udžbenika, Beograd
2 Vajt, L. (1970): Nauka o kulturi, Kultura, Beograd
3 Smirs, J. (2004): Umetnost pod pritiskom, Novi Sad
4 Prnjat Branko, (2006): Kulturna politika, Zavod za kulturu, Beograd
5 Dragićević-Šešić, M, Stojković, B. (1994). Kultura (menadžment, animacija, marketing), Klio, Beograd
6 Mulen, R. (2001) Umjetnost i tržište, Klio, Beograd
7 Inđić, T. (1986): Tržište likovnih delatnosti, ZPK, Beograd

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Interactive approach to teaching, seminar assignments, consultations

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		20	Exam – oral		50

Seminar assignment(s)	30		

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**20th Century Serbian Art**
Taught by:	Milanka M. Todić, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
Students from all three study programmes are expected to learn about representation models in Serbian visual culture in the 20th century, as well as about the key theoretical systems in order to develop their own abilities of reading and interpreting works of art. The course first presents the basic movements and ideas in Serbian visual culture, from photography to painting and graphic design in the 20th century, and then trains students in theoretical consideration and interpretation of select phenomena by means of written seminar papers, the work on which is supplemented by mentoring consultations.

Course outcomes:
The course aims to advance general and specific knowledge of avant-garde and modern 20th century Serbian visual culture and to present the main streams of postmodernism.

Course contents:

Students are first and foremost introduced to the main movements and ideas in Serbian visual culture, from photography to painting and graphic design in the 20th century and, with help from the professor during consultations, are then taught to theoretically consider and interpret select phenomena in their seminar papers.
The problem of light in Serbian modernist art
Avant-garde movements in Serbian modernist art
Subsequent (New) Modernism
Art Informel (Informalism) in Serbia

Relevant literature:

1 W.Benjamin, O fotografiji i umetnosti, preveo J. Aćin, urednik M. Todić, Beograd: Kulturni centar Beograda, 2007.
2 M. Todić, Fotografija i slika, Cicero, Beograd 2001.
3 L. Manovic, Metamediji, CSUB, Beograd 2001.
4 Trifunović L., Slikarski pravci 20 veka, Prosveta, Beograd 1980
5 Trifunović L., Od impresionizma do enformela, Nolit 1992
6 Živković S., Beogradski impresionisti, Zlatousti, Beograd 2004
7 Todić M., Fotografija i propaganda, Književna zadruga, Banja Luka 2005
8 *Počeci jugoslovenskog modernog slikarstva (1900-1920),* cat. exh, Beograd: *Muzej savremene umetnosti* 1973.
9 *Treća decenija. Konstruktvno slikarstvo,* cat. exh ., Beograd: *Muzej savremene umetnosti* 1967.
10 *Četvrta decenija. Ekspresionizam boje. Poetski realizam (1930-1940),* cat. exh ., Beograd: *Muzej savremene umetnosti* 1971.
11 *Nadrealizam. Socijalna umetnost (1929-1950),* cat. exh ., Beograd: *Muzej savremene umetnosti* 1969.
12 *Jugoslovensko slikarstvo šeste decenije*, cat. exh ., Beograd: *Muzej savremene umetnosti* 1980.
13 *Jugoslovensko slikarsto sedme decenije*, cat. exh ., Beograd: *Muzej savremene umetnosti* 1983.
14 *Jugoslovenska grafika* (1950-1980), cat. exh ., Beograd: *Muzej savremene umetnosti* 1985.
15 *Jugoslovenska skulptura (1870-1950),* cat. exh ., Beograd: *Muzej savremene umetnosti* 1975.
16 GAVRIĆ , Zoran, *Filo Filipović. Radovi na papiru*, *Beograd : Kulturni centar Beograda* 2000.
17 GAVRIĆ , Zoran, *Zoran Pavlović. Rani radovi*, cat. exh ., Beograd: *Muzej savremene umetnosti* 2007.
18 TODIĆ M., Radeta Stanković, Narodni muzej, Beograd 1998
19 TRIFUNOVIĆ L., Srpsko slikarstvo 1900-1950, Nolit, Beograd 1973

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Interactive lectures and consultations which demand students show a high level of participation in performing seminar assignments on a selected topic, as well as have discussions with other students.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – oral		30
Seminar assignment(s)		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Interior Design Styles 1**
Taught by:	Dimković M. Danijela
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
The aim is to introduce students for the first time to the fundamental style elements in the interior. They are provided with increased and systematised knowledge on the definition of principles and evolution of interior and furniture styles, as well as the expressive means those styles embody. Furthermore, students are meant to acquire knowledge and understanding of and practical and artistic skills in observing the form and style in architecture and furniture, designing architectural elements and style furniture elements, alongside exploring historical, cultural, artistic and social developments and heritage and their transposing into a contemporary context with the application of new technologies in interior design.

Course outcomes:
Upon completion of the course, students are able to follow courses in their upcoming years of study, both at undergraduate and at master's levels. They can determine, define and observe a clear difference between stylistic, architectural and decorative interior elements from the earliest civilisations to the Renaissance. They can also identify, classify, illustrate and design stylistic elements of interiors and furniture. They have gained competences to analyse and compare stylistic elements of the style periods covered by the curriculum, and skills to recognise and underline mistakes in the existing reconstructed objects. Students are now able to combine, create, modify and design style elements and to transpose them into a contemporary context and modern design practice.

Course contents:

First semester

1. Factors which affect style. Fundamental and additional elements of stylistic architecture and furniture
2. Origins and formation of style in architecture
3. Earliest civilisations, style evolution
4. Mesopotamia and Egypt, architectural and decorative elements
5. Ancient civilisations' ornaments as the oldest decorative expression
6. Practical assignment based on the covered topics; Ornament and its application in contemporary context
7. Practical assignment, exercises and corrections
8. Style evolution and transformation in Aegean and ancient Greek civilisation
9. Style evolution: Doric, Ionic and Corinthian orders of architecture
10. Practical assignment, rendering style orders in suitable proportions
11. Practical assignment, exercises and corrections
12. Etruscan and Roman style formation
13. Composite and Tuscan orders, appropriation and modification of ancient orders
14. Use of arches, introduction of new architectural elements
15. Comparative analysis of ancient and Roman art

Second semester

1. Practical assignment, application of Roman architectural-decorative elements in the design of a given space, transposition into contemporary context
2. Practical assignment, exercises and corrections
3. Early Christian art and changes brought on by religion
4. The Middle Ages: Byzantium – architecture and decorative art
5. Practical assignment based on the covered topics. Ornamentation
6. Practical assignment, exercises and corrections
7. Practical assignment, exercises and corrections
8. The Middle Ages: Romanesque – architecture and decorative art
9. Practical assignment, reconstructing a given interior, designing

10. Practical assignment, exercises and corrections
11. The Middle Ages: Gothic – style features, introduction of new architectural elements
12. Practical assignment, designing and analysing elements of the interior and furniture
13. Practical assignment, exercises and corrections
14. Comparative analysis of mediaeval styles
15. Submitting works and projects

Relevant literature:

1 Adam, R, *Classical Architecture – A Comprehensive Handbook to the Tradition of Classical Style*, New York, 1991
2 Aleksandar Ajzinberg, *Stilovi, arhitektura,nameštaj - terminološki rečnik,* Prosveta, Beograd,2007;
3 F.Bourbon, *Drevne civilizacije*, Mozaik knjiga,Zagreb, 2004;
4 D. Preziosi, *Aegean art and architecture*, New York,1998;
5 L.Oakes and L.Gahlin, *Ancient Egypt*, Hermes House, 1997;
6 A.Siliotti, *Egipat, hramovi, bogovi, ljudi*, Singapur, 2005;
7 R.Osdorn, *Archaic and classical Greek art*, New York, 1998;
8 K.Šerold, *Klasična Grčka*, Novi Sad,1976;
9 H. Keler, *Rimsko carstvo*, Novi Sad,1976;
10 A.M.F. Bourbon, *Drevni Rim*, Mozaik knjiga,2004;
11 A.Grabar, *Vizantija Umetnost srednjeg veka od VIII do XV veka*, Novi Sad, 1969;
12 R.Cormack, *Byzantine Art*, Hong Kong, Oxford, 2000;
13 V.J, Đurić - G.Babić, *Srpska umetnost u srednjem veku*, I i II, Beograd, 1997;
14 Protođakon Pribislav Simić, *Crkvena umetnost*, Beograd, 2000;
15 Atlas Arhitekture I i II, Građevinska knjiga, Beograd, 2006;
16 Stilovi nameštaj, dekor,I i II, Larousse, Vuk Karadžić, Beograd,1972;
17 The Art of Gotic: architecture, sculpture, painting, Koln, 2004;
18 Alexander Speltz, Styles of ornament, London, 1996;
19 Owen Jones,The Grammar of ornament, London, 2009.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures with illustrations/samples, PowerPoint presentations and practical demonstrations of work techniques, methods and approaches.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		20	Exam – practical assignment		30
Practical classes		20			
Seminar assignment		15			
Assignment presentation		15			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	**Ceramic Technology 1**
Taught by:	Bojan Jokić, PhD
Course status:	compulsory
ECTS:	12
Enrolment conditions:	none

Course objectives:
Throughout the two semesters, students are meant to learn about the fundamental physical and chemical values significant for ceramic technology, to explore natural and synthetic raw materials required for the production of ceramic masses and glazes, as well as to explore basic processes in production of ceramics, such as: preparation of raw materials and composites, shaping, drying, firing and glazing.

Course outcomes:
Upon completion of the course, students are expected to be able to choose raw materials on their own, to determine their basic properties, make corrections to particular properties if needed, create different complex ceramic composites, correctly execute drying and firing procedures, all in order to end up with defect-free ceramic forms.

Course contents:

Lectures

1. Evolution of ceramics
2. Classification of ceramic materials
3. Minerals and rocks. Properties and classification
4. Raw materials for the production of tiles. Ceramic clays
5. Silicate materials. Quartz minerals
6. Clay minerals. Aluminosilicate minerals. Alkali feldspar (tectosilicates)
7. Silicates of calcium, magnesium and iron. Oxide raw materials
8. Carbonate raw materials: calcite, magnesite, dolomite
9. General properties of raw materials. Wetness, loss of annealing property, chemical and mineralogical composition
10. Granulometric composition. Specific surface area
11. Clay plasticity and binding properties and determination methods
12. Thermal properties, determination methods
13. Mixing raw materials, grinding
14. Shaping ceramic masses by pressing
15. Shaping ceramic masses in their plastic state. Extrusion, mistakes when extruding
16. Shaping by turning. Shaping with a lathe
17. Hand moulding
18. Slip casting. Dilution curves
19. Slip casting suspension properties
20. Slip casting mass composition. Mistakes in casting
21. Plaster mould, basics of making moulds, casting speed
22. Theoretical aspects of the drying operation
23. Drying and temperature curves
24. Drying shrinkage. Drying regimes
25. Thermal processing of ceramic masses
26. Chemical alterations during the heating process
27. Physical alterations during the physical treatment
28. Specificities of tiles made of maiolica, faience, stoneware, semi-porcelain, porcelain
29. Mistakes in firing, firing regimes
30. Types of kilns, measuring the temperature, supporting refractory material

Practical classes
Experiment-based exercises relating to the fundamental properties of clay (wetness, shrinkage, plasticity,

granulometric composition, water absorption). Plaster properties (fine grinding, water-to-plaster ratio, retarders, accelerators). Casting properties of the mass, dilution curves, casting. Analysing results, discussions. Demonstrations of certain technological phases in the work process. Seminar assignment which encompasses practical execution, written work and oral defence.

Relevant literature:

1 S. Kiš, Tehnologija umetniučke keramike
2 M. Tecilazić-Stevanović, Osnovi tehnologije keramike
3 Lj . Kostić Gvozdenović, Neorganska tehnologija
4 M. Ilić, S. Karamata, Specijalna mineralogija
5 Melor, moderna neorganska hemija,
6 S. Zafirovski, P. Sapunov, Priručnik za hemijsko-tehnološka izračunavanja u nemetalima

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures, demonstrations of exercises, assessment tests (two in the first, and one in the second semester). Seminar assignment at the end of the second semester.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – participation record		10	Exam – oral		30
Practical classes		10			
Assessment test(s)		30			
Seminar assignment(s)		20			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Materials Technology 1**
Taught by:	Irena Živković, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To provide students with basic information on materials in the conservation and restoration of sculptures and paintings. To introduce them to chemical, physical, mineralogical and mechanical properties of materials, technological features and their application.

Course outcomes:
Students can participate in the preservation of cultural and historical heritage, both individually and as part of a team. Owing to their knowledge of materials used in painting and sculpting (stone, clay, binders, pigments, various fillers), they should be able to individually select materials utilised in restoration and conservation of works of art and to professionally perform all stages of preservation at an adequate level.

Course contents:

First semester –15 working weeks

Week 1 (2 classes). Welcoming address, introduction to the course content, work methods, work evaluation. Technical questions regarding the course.
Week 2 (2 classes). Clays – types of clay and fundamental properties of clay minerals. Clay examination methods and types. Application of clay in painting and sculpting.
Week 3 (2 classes). Clay in ceramic arts. Technological production process for ceramic materials, both traditional and modern. Basic operations and processes in the formation of ceramic materials: drying, firing and sintering.
Week 4 (2 classes). Types of ceramic materials: modern and traditional, similarities and differences. Terracotta, maiolica, faience, porcelain. Application in art.
Week 5 (2 classes). Glass as a composite inorganic material. Raw materials for glass synthesis. Types of glass, properties and application.
Week 6 (2 classes). Glass production process, basic stages of technological production with a focus on melting and shaping.
Weeks 7–8 (4 classes). Glass in art. Seminar assignments in ceramics.
Week 9 (2 classes). Individual seminar assignments in application of glass in art
Week 10 (2 classes). First assessment test
Weeks 11–12 (4 classes). Stone – history: stone in the evolution of human civilisation. Types of rocks, classification, fundamental properties. Stone in sculpting. Stone processing. Rocks, concept of petrology, types of rocks, origins of rock mass through geological phases of lithosphere evolution. Stone corrosion and anti-corrosion measures.
Week 13 (2 classes). Minerals, origin, application and morphological properties. Mineral examination methods. Crystallographic properties. Chemical properties.
Week 14 (2 classes). Binding medium as a material element of a painting. Categorisation of binders, physical and chemical properties of binding materials. Types of binders, origin-based classification: mineral-inorganic, organic.
Week 15 (2 classes). Second assessment test

Second semester – 15 working weeks

Weeks 1–2 (4 classes). Hydraulic binders. Cement. Chemical and mineral composition. Types of cement. Components for cement synthesis. Technological pattern in the production process of cement clinker. Physical and chemical properties of cement. Portland cement, aluminous cement. Application of cement. Corrosion.
Weeks 3–4 (4 classes). Concrete as a composite material. Basic ingredients of concrete: binder, aggregate, additives. Ways of creating a concrete mixture. Fundamental properties. Examination methods. Application. Concrete corrosion and anti-corrosion measures.
Week 5 (2 classes). Third assessment test

Week 6 (2 classes). Mortar (plaster) as a composite material. Basic ingredients: binder, aggregate, additives. Similarities and differences between mortar and concrete. Fundamental properties. Examination methods.
Week 7 (2 classes). Plaster – types and properties. Raw materials for making plaster. Technological production process for plaster. Technical characteristics. Examination methods. Casting plaster. Application of plaster in sculpting and painting.
Week 8 (2 classes). Lime – air lime and hydraulic binder. Types of lime binders. Raw materials for making lime. Technological production process for lime binder. Examination methods, application.
Week 9 (2 classes). Seminar assignments in binding materials: plaster, lime, cement.
Week 10 (2 classes). Fourth assessment test
Weeks 11–14 (8 classes). Colour as a material element of a painting. Pigments – properties, application and classification. Fundamental features of pigment materials. Examination methods and application. White pigments – natural and synthetic. Yellow and brown pigments. Red pigments. Green pigments – natural and synthetic. Blue pigments – natural and synthetic. Grey and black pigments.
Week 15 (2 classes). Fifth assessment test

Relevant literature:

1 M.Kraigher; Slikarstvo metode slikanja i materijali.
2 N . Brkić; Tehnologija slikarstva , vajarstva i ikonografije.
3 Melor; moderna neorganska hemija. Neorganska hemijska tehnologija

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, demonstrations of exercises, tests (two in the first and one in the second semester). Seminar assignment at the end of the second semester.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – participation record		10	Exam – oral		30
Assessment test(s)		50			
Seminar assignment(s)		10			

Study programme:	Conservation and restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Materials Technology 2**
Taught by:	Irena Živković, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Materials Technology 1 for exam taking – Materials Technology 1 passed

Course objectives:
First part of the course introduces students to the derivation and processing of metallic and ceramic materials and to the specific processes of their surface treatments.
The second part of the course introduces students to the derivation and processing of polymeric, composite and special functional materials.

Course outcomes:
Upon completion of the first part of the course, students are expected to show an ability to, based on the comparative characteristics of metallic and ceramic materials processing steps, as well as on their specific surface finishing processes, make optimal choices of materials and of the method of processing them into a designed product.
Upon completion of the second part of the course, they are meant to show an ability to, based on the comparative characteristics of polymeric, composite and special functional materials processing steps, make optimal choices of materials and of the method of processing them into a designed product.

Course contents:

First semester – within the 15 working weeks, the following topics are covered:
Lectures encompass:

- **Processing methods for metals and alloys**: *Derivation basics for metals and alloys*: Metallurgy of iron alloys and non-ferrous metals. *Metal casting*: sand casting, die casting, microcasting, continuous casting. *Processing metals by hot and cold plastic deformation*: rolling, forging, drawing, extrusion, bending. *Processing metals by powder metallurgy methods*: pressing and sintering powders. *Welding*: welding methods – gas welding, shielded metal arc welding, gas tungsten arc welding (TIG), gas metal arc welding (MIG), submerged arc welding (SAW), electric arc welding, electron-beam welding (EBW), laser-beam welding (LBW). *Machining metals*: turning, milling, planing, filing, sanding, polishing, drilling and cutting. *Special methods in metal processing*: burning by plasma, by laser, erosion technologies. *Chemical-physical metal surface processing*.
- **Metallic materials selection principles from the aspect of processing methods**: Application of commercial databases and programme packages.
- **Ceramic and glass materials synthesis and processing**: Ceramic powders synthesis and processing methods. Ceramic product drying and firing processes. Inorganic glass materials synthesis and processing. Glass-ceramic synthesis and processing.
- **Ceramic materials selection principles from the aspect of processing methods**: Application of commercial databases and programme packages.

Practical classes encompass:

- practical work in a laboratory and workshop, with accompanying demonstrations of certain processing methods for metallic materials
- study visits to appropriate industrial facilities

Second semester – within the 15 working weeks the following topics are covered:
Lectures encompass:

- **Overview of polymer synthesis methods**.
- **Polymeric materials processing methods** – *compounding*
- **Polymeric materials processing methods**: extrusion, injection moulding, blow moulding, calendering, compressing, casting, thermoforming, welding, machining, bonding, laminating, papering over, surface treating.

- **Elastomeric materials production and processing** – *manufacturing rubber products*.
- **Thermosetting polymers processing methods**
- **Polymeric materials selection principles from the aspect of processing methods**. Application of commercial databases and programme packages.
- **Processing methods for ceramic and metal matrix composite powders**
- **Processing methods for carbon-based composite materials** (C/C = carbon/carbon)
- **Polymeric composite materials processing methods**: autoclave moulding, hand lay-up, spray lay-up, filament winding, compression moulding (thermoset), injection moulding, pultrusion, cold pressing, resin transfer moulding.

Practical classes encompass:

- practical work in a laboratory and workshop, with accompanying demonstrations of certain processing methods
- study visits to appropriate industrial facilities

Relevant literature:

1 R. Aleksić, V . Radojević, Tehnologija materijala, Beleške sa predavanja, CD, TMF, 2008.
2 S. Kalpakjian, Manufacturing Processes for Engineering Materials, Addison-Wesley, 7th Ed., 2002
3 M. Ashby, K. Johnson, Materials and Design: The Art and Science of Material Selection in Product Design, Butterworth-Heinemann, Oxford, 2002
4 M.F. Ashby, Materials Selection in Mechanical Design, Pergamon Press, Oxford, 2002.
5 D.L. Chung, Composite materials: Science and Applications, Functional Materials for Modern Technologies, Springer, London, 2002

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with video projections
- individual/group research and seminar assignments
- learning from non-academic sources (the internet, visits to companies, communication with the professional community, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – oral		15
Seminar assignment		40	Exam – written		15
Assessment test – oral		20			

Study programme:	Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Photography Used in Conservation Practice**
Taught by:	Vladimir Perić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To equip students with skills in shooting techniques and processing of subsequent material, as used in the field of applied photography for compiling conservation-restoration documentation.

Course outcomes:
Students have learned to independently create the obligatory photographic documentation for the purposes of conservation-restoration.

Course contents:
Encouraging, developing and improving students' individual work, assuming that photography is one of the basic elements of conservation-restoration documenting. Advancing their technical skills in a photography studio. Practical instruction in studio shooting (lighting, instruments, etc). Covering shooting techniques specific to the needs of illustrating all phases in conservation-restoration treatment (photographing before, during and after treatments). Aside from shooting in the visible part of the spectre, students are introduced to shooting techniques in a spectre (UV, IR) related to conservation investigation and research.

Practical classes
Involve using small and medium format cameras at the atelier and employing the available lighting equipment. Shooting two-dimensional and three-dimensional artwork in the interior or exterior (in situ). Students furthermore learn about laboratory work on producing black and white photographs in formats up to 13x18cm. For the most part, their practical assignments are related to contemporary digital technology and editing images on a computer as a basis of modern documenting of conservation processes and creating required photo-documentation.

Relevant literature:
1 Osnove tonske reprodukcije, Miletin Milan, 1994.
2 Elementarna tehnika fotografije, Dragoljub Kažić, 1981

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, practical classes, individual work in the studio

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment/project		30
Practical classes – participation record		5			
Assessment test – practical assignment/project		60			

Study programme:	Conservation and Restoration; Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	**Christian Iconography**
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to essentials of iconography and symbolism of Eastern and Western Christianity, to architectural elements, types and elementary parts of a Christian temple and to certain objects used for religious worship and their purpose. One of the crucial objectives of teaching Christian iconography is to produce future artists – conservators and restorers trained for the "reading" and iconographic interpreting of faces and compositions in frescoes and icons.

Course outcomes:
Students have acquired certain knowledge on Christian iconography. They can apply that theoretical knowledge to reading and interpreting Christian art and architecture, as well as to depiction methods of particular saints, cycles and symbols.

Course contents:

Lectures
Topically divided into a few parts.
The first part offers an overview of types of sacred buildings, basic architectural elements and parts of a Christian temple.
The second part covers the concept and purpose of icons, iconostasis, objects and books used for religious worship, and decorations in manuscripts.
The third, and most substantial part, is dedicated to the study of iconography and symbolism of Eastern and Western Christianity, their sources and ways of depicting certain saints, cycles and symbols.

Relevant literature:

1 SVETO PISMO STAROG I NOVOG ZAVJETA (preveo Stari zavjet Đuro Daničić; Novi zavjet preveo Vuk Stef. Karadžić) Prva knjiga Mojsijeva i jedno jevanđelje po izboru.
2 L. MIRKOVIĆ, *Pravoslavna liturgika* I , Beograd 19652, 19823, 115-135.
3 D. BOGDANOVIĆ, *Stara srpska biblioteka*, Letopis Matice srpske knj. 408 , sv. 5-6 , Novi Sad 1971, 405-431, 588-620 (postoji i separat), preštampano u: D. Bogdanović, Studije iz srpske srednjovekovne književnosti, Beograd 1997, 5-79.
4 DEROKO, Aleksandar: *Monumentalna i dekorativna arhitektura u srednjevekovnoj Srbiji*, Beograd: Naučna knjiga 1953, (28-37 , 330-333)
5 GRUPA AUTORA, *Leksikon ikonografije*, liturgike i simbolike zapadnog hrišćanstva, Zagreb 1979, 1985 (pojedine odrednice)
6 G . FERGUSON, *Signs and Symbols in Christian Art*, Oxford Univ. Press 1989 (samo pojedine odrednice)
7 J .CHEVALIER, A.GHEERBRANT, *Rječnik simbola*, Zagreb 1987 (pojedine odrednice)
8 **Dopunska literatura**
9 GRABAR, Andre: ***Vizantija. Vizantijska umetnost srednjeg veka*** (od VIII do XV veka), prevod s francuskog Olivera Đurić, Novi Sad: Bratstvo i jedinstvo 1969.
10 MEDIĆ. Milorad: ***Stari slikarski priručnici*** I, II Beograd : Republički zavod za zaštitu spomenika kulture 1999-2006.
11 EVDOKIMOV, Pavel, Umetnost ikone: teologija lepote, s francuskog prevela Tijana Mirković, Beograd 2009.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods: Lectures accompanied by visual presentations from a projector or in front of the art section at the museum; consultations.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral / written / test		30
Assessment test		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Drawing A**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	18
Enrolment conditions:	none

Course objectives:
Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of the drawing up until the point of being introduced to painting, and in accordance with the total teaching hours in this course. By making use of various drawing techniques and materials, they are to gain knowledge and skills in diverse approaches to the construction of the drawing, surfaces, textures, colour values, light and more complex drawing units. Through the evolution of working methods in their drawing studies, they are encouraged to show their traits, creativity, critical thinking and individual poetics. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students have mastered visual art problematics in the realm of drawing, as well as the intended drawing techniques, all in line with the total teaching hours available to this course. They have been provided with skills applicable to the execution of drawing studies through analytic and synthetic approaches, which are expected to lead to the development of their individual poetics. They are motivated to establish critical standpoints to both their own and others' drawing practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

Course contents:
Includes study of visual art elements and their relationships via medium of shapes and shape relations, items observed in space and the space itself, all to be presented through diverse drawing approaches. When analysing surfaces, textures, factures, structures, colour and light values and complex relations between elements, students employ various techniques and materials in order to realise their drawing studies, forerun by a preparation phase. Within the available teaching hours of this course, the curriculum is divided into two semesters and 10 topics / tasks:

Weeks 1-3. Linear depiction of observed measurements, proportions, relations and character of one or more elements in space
Weeks 4-6. Articulation of lines in open and/or closed compositions with multiple elements in space
Weeks 7-9. Expressive qualities of the line in renditions of surface, shape and space
Weeks 10-12. Colour value keys (high and low), creating chiaroscuro effects and contrasts and their roles in visual art expressions
Weeks 13-15. Rendition of textures, factures, colour values of shapes and surfaces by use of diverse approaches within the medium of drawing
Weeks 16-18. Creating full plasticity of shapes and surfaces through gradation
Weeks 19-21. Employing different perspectives in compositions (aerial, frontal, central, inverted)
Weeks 22-24. Analysis of plastic values of shapes and space through the use of different light sources (natural, artificial, accent lighting)
Weeks 25-27. Introducing hue values of line and surface into the composition
Weeks 28-30. Creation of a more complex unit based on the principles of identicalness, repetition and similarity

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Teorija forme, Mišević Radenko, UU, Beograd, 1977;
2 Umetnost i vizuelno opažanje, Arnhajm Rudolf, UU , Beograd, 1998;
3 Uvod u vizuelnu kulturu, Bogdanović Kosta, Zavod za udžbenike i nastavna sredstva, Beograd, 1986;
4 Metode slikanja i materijali, Kreigher – Hozo Metka, Svjetlost, Sarajevo,1991;
5 O proporcijama, Stojanović – Sip Dragoslav, FPU , Beograd 1974,
6 Elementi oblika, Stojanović – Sip Dragoslav,FPU , Beograd 1966,
7 Osnovi oblikovanja, Stojanović – Sip Dragoslav, FPU , Beograd 1966,
8 Senka i boje, Stojanović – Sip Dragoslav, FPU , Beograd 1976;
9 The art of the portrait, Schneider Norbert,Tachen,2000;
10 La nature morte, Sterling Charles, Macula, Pariz,1985.
11 Nudes, Grupa autora, Grange Books, 2005;
12 Umetnost i njena istorija, Gombrich Ernest, Nolit , Beograd, 1980;
13 Likovne sveske 1-9, Umetnička akademija, Beograd ('71,'72,'73,' 75,' 77,'80,'81,'82, '85, '88).

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**12**

Teaching methods:

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – Participation record		20	Student's artwork defence		5
Practical assignment (evaluated based on its quality)		40			