

Catalog

SHORT TERM WORKSHOPS

Summer Semester 2022



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Hungarian University of Fine Arts

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HUNGARIAN
UNIVERSITY OF
FINE ARTS



Budapest_Graphic Art “Rearrange / Rethink / Recycle” (11 – 22 April 2022)

Time Frame:	11 th to 22 nd of April 2022
Language:	English
Lecturer:	Andrea SZILÁK, WP3 research fellow szilak.andrea@mke.hu / Bianka DOBÓ, assistant lecturer dobo.bianka@mke.hu / József SZURCSIK, Associate Professor, Head of Department Responsible for the Specialisation in Graphic Art / Magdolna VÉKÁS, external lecturer
Department:	Graphics Department
Credit Points ^{ECTS}:	3 credit points
Number of students:	4 students / partner institution
Format:	intensive, 2-week-long studio-based practice course
Location:	Budapest, main building of the Hungarian University of Fine Arts, nearby venues
Selection process:	Please send us a portfolio and a motivation letter
Requirements:	There are no prerequisites to participate in the course. As the time frame is limited, we kindly ask you to consider the technique you wish to use in advance. In case you feel like trying out something new, we are also eager to help you pursue your goals.
Materials & Tools:	any preferred personal equipment. Within the workshops we provide basic tools and materials for printing.
Workshop available:	etching, lithography, screen-print, digital printing, photography, external facilities on request. Possibilities to make combined techniques, unique prints, frottage, assemblage.

Topic of the workshop: Rearrange / Rethink / Recycle

Course Description:

We invite students from the partner universities to take part in our 2-week workshop, organized by the Graphic Department. The main notions of our spring-semester course could be described more as a methodology, than a specific topic. Our objective is to elicit three very close creative strategies – recycling, rethinking, and rearranging – which can be also thought of as synonyms of appropriation and paraphrase or might be understood from an ecologically conscious perspective. We are looking forward to seeing, how participating students will select the suitable manner and plant it into means of printmaking and other experimental techniques.

Our plan is to arrange visits to certain sights, venues, and museums for the students, where they find new, inspiring materials and topics which they can work with on a conceptual or material level. In order not to make any restrictions, we welcome all artistic approaches, and we encourage our visiting students, to work from new inspirations, by experiencing the life of the city and what they find interesting about a different culture.

After the collection of materials, there is a possibility to get an insight in to our workshops and find the suitable technique. Various printmaking and photographic methods are available, also to develop a work based on unique techniques from collected materials. Our tutors and head of the workshops will be available to give supportance in finding the best outcome of the plans of the students.

The work phase will be accompanied by presentations by the lecturers of HUFA and guest speakers, as well as presentations by students and alumni. Also, leisure gatherings with each other and museum visits are included in the programme.

**Please note that in case of a pandemic situation the schedule and the conditions of the whole programme may vary*

Budapest_Painting “Uncreative Painting – Rethinking originality and creativity” (11 – 22 April 2022)

Time Frame:	11 th to 22 nd of April 2022
Language:	English ¹
Lecturer:	Patrick Nicholas TAYLER; contact: patrick.tayler@mke.hu
Department:	Painting Department
Credit Points ECTS:	3 credit points
Number of students:	4 students / partner institution
Format:	intensive, 2-week-long studio-based practice and theoretical course ²
Location:	the campus of the Hungarian University of Fine Arts (HUFA) in Budapest
Requirements:	there are no prerequisites to participate in the course
Materials & Tools:	the university can provide an assortment of basic materials
Please bring:	a portfolio showcasing previous work and an artist statement

Topic of the workshop: Uncreative Painting – Rethinking originality and creativity

Course Description:

Uncreative Writing – Managing Language in the Digital Age (2011) is a book by Kenneth Goldsmith, which emphasizes copying, rewriting and appropriation as a method instead of the well-established notions of originality and creativity. Although Goldsmith formulates his own “demystification programme” in the field of writing, we are transposing this notion to the field of painting, for a two-week course. In short, we will look at the question of unoriginality in painting as a tool of creative practice. The aim is to find one's way through the maze of accumulated pictorial references, and to search for new possible perspectives in the already existing network of images. The programme would focus on gestures of hacking, transforming, depersonalizing rather than originality. Some topics that will be investigated are radical monochrome painting, painting after painting, digital after-work, hypertextuality, etc. The practical tasks and basic assumptions of the book would be explored in the field of painting and as a reading group.

¹ Please note, that I will be glad to help you in overcoming any possible language barriers. Whatever the level of your English knowledge might be at the moment, we will find a way to work together!

² In the case of a pandemic situation the course might be organised in an online format, but ideally, we are planning to arrange it completely offline.

Budapest_Sculpture “Representation of the symbol of freedom in the public spaces of Budapest” (11 – 22 April 2022)

Time Frame:	11 th to 22 nd of April 2022
Language:	English
Leader / Professor:	Margit Koller; contact: kollereu4art@mke.hu
Department:	Sculpture Department
Credit Points ^{ECTS} :	3 credit points
Number of students:	3 students / partner institution
Format:	Common guided tours in public spaces, visiting public sculptures, studio practice and lectures. 2-week-long
Location:	Public spaces and the campus of the Hungarian University of Fine Arts in Budapest.
Requirements:	There are no prerequisites to participate in the course.
Tools & Material:	Any preferred personal equipment. Within the workshops we provide basic tools and materials for printing.

Topic of the workshop: Representation of the symbol of freedom in the public spaces of Budapest

Course Description: The two-week mobility programme of the Sculpture Department is built around the question of the representation of historical narratives in the field of public sculpture from a critical gaze.

At first, through exploring public sculptures in Budapest, we will analyse the possibilities of public representation of the symbol of freedom. What are the connections between the idea of freedom and the representation of historical narratives commissioned from positions of power? How have the different layers of meaning of certain public sculptures (e.g. the Statue of Liberty) changed over time and how can we relate to this phenomenon today? In guided tours at Budapest, we will explore motifs of freedom, setting free, liberation and oppression, as well as possible relationships between power, the individual and the community, in order to find answers together.

At the second part, building on these experiences, we will create reflections in the studio in the form of visual designs and models. We will study about the question of scale in monumental sculpture, the physical and symbolic relationship between sculpture and its surrounding (built) space, and the foundations of public space design. In addition to conceptual design and learning about a pinch of local culture, this exercise can provide sculpture students an important experience for thinking and designing on a large scale and in public space.

*Please note that in case of a pandemic situation the schedule and the conditions of the whole programme may vary.

Dresden University of Fine Arts



Dresden_Graphic Art I “Handmade Paper” (28 February – 11 March 2022)

Time Frame:	28 th of February – 11 th of March 2022
Language:	English
Workshop led by:	FIDES LINIEN
Credit Points ^{ETCS} :	3 credit points
Number of students:	1 student per academy
Materials:	provided

Topic of the workshop: *Handmade Paper – a Contemporary Approach*

A Fine Artist with a Master Class degree from Dresden University of Fine Arts, Fides Linien is specialized in hand screen print, Paper Art and Interdisciplinary Art Consulting. During the first part of the workshop, students will be introduced to the basic knowledge of hand papermaking from fibres and plant materials as well as half-materials.

In the second part of the workshop, various processes and techniques for creating sheets, working with paper, paper pulp and paper manipulation will be introduced and explored. It is possible to work two or three dimensionally with the material.

While new knowledge and skills are acquired first, students could in the following develop a concrete project with the previously acquired knowledge and skills to also deepen the same. Fides' approach is open and interdisciplinary. Students' projects can be individually mentored and consulted by Fides during the workshop.

The purpose of the workshop is not only establishing paper as a medium itself like graphics or painting, but it is also an approach to pass on and preserve the centuries-old knowledge about hand papermaking. Paper is mostly underestimated in its versatility and its purpose, though it can be a catalyst for a new perspective on the contemporary notion of sustainability.

Participants do not need any prior knowledge for the workshop. Participants are recommended to bring gum boots or shoes which are comfortable whilst working in wet environment.

Theory

An art history seminar led by art historian Susanne Altmann, titled ***"From Public Art to Art in Public Spaces"***, will be held during the workshop phase. The seminar also includes two city walks.

From Public Art to Art in Public Spaces - An introduction to artistic strategies for urban environments, contexts of architecture and other field work.

We will explore the principle of democracy that comes with public spaces and how (or not) it is reflected by public sculptures after World War II and observing how community-based art and context-specificity takes over. We will discuss good and not so good examples worldwide, including activist movements that employ artistic means.

City Walks

(1) In the first of our two lecture walks in the centre of Dresden, we will encounter how inventive artists dealt with socialist culture politics and found their way to geometrical abstraction and minimalism by collaboration with modern construction. We will visit Prager Straße, one of the most pres-

tigious pedestrian boulevard in German Democratic Republic, the Palace of Culture and an architectural ensemble of around 1980 which recently was listed as landmark and accomodates contemporary art spaces.

(2) Our second lecture walk investigates a more recent layer of public art, namely the results of the municipal programme that has been growing for 25 years with artistic interventions by Jozef Legrand, Franka Hörnschemeyer, Erwin Stache, Reiner Split and others. We will complement our walk with a critical look on contemporary architecture and urban planning such as Altmarkt and Neumarkt.

Dresden_Graphic Art II “Nude Drawing” (28 February – 11 March 2022)

Time Frame:	28 th of February – 11 th of March 2022
Language:	English
Workshop led by:	Sandor Doro
Credit Points ^{ETCS}:	3 credit points
Number of students:	3 students per academy
Prerequisites:	Previous knowledge is desired but not required.
Materials:	provided

Topic of the workshop: Nude Drawing

In this course we will deal with the human body and draw from nature.

One focus is on the development and formation of IMAGINATION. How can drawing help with this? What can we identify with in the process?

Imagination creates a perspective on life regarding drawing. This perspective does not come about through reason or instinct. The perspective of life (regarding drawing!) arises through elementary creative acts, which are formed through the unity of will, feeling and mind. Through the act (Aktus!) the imaginary image is realised. This means that while drawing, it is not reason that guides us, but the imagination.

My main concern is to make the imagined image conscious, to correct it, to illuminate it. This happens through personal conversations.

Theory

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Dresden_Painting “Figure in Space – Painting Techniques as the Impetus for Visual Expression” (28 February – 11 March 2022)

Time Frame:	28 th of February – 11 th of March 2022
Language:	English
Workshop led by:	Maja Drachsel, Felix Lippmann
Credit Points ^{ETCS}:	3 credit points
Number of students:	3 student per academy
Materials:	provided

Topic if the Workshop: *Figure in Space – Painting Techniques as the Impetus for Visual Expression*

In the first week, we will stage figurative situations with life-size dolls and approach figurative painting through studies on large-sized paper. Our main aim is to support the participants in developing a pictorial space with colour.

In the second week, the participants will paint from a model. We will talk together every day about the resulting works, with the aim of gaining insights into the effects of colour, form, material and composition.

In order to better understand the materials, we would like to encourage painting on different media: paper, hardboard and canvas with casein using tempera paint and oil paint. The canvases will be built and primed by the participants themselves and we will make casein tempera paints together.

The programme also includes two museum visits to the **Staatliche Kunstsammlungen Dresden (Dresden State Art Collections)** to investigate the question of the figure in pictorial space and how painters dealt with it in the past.

Theory

An art history seminar led by art historian Susanne Altmann, titled ***“From Public Art to Art in Public Spaces”***, will be held during the workshop phase. The seminar also includes two city walks.

From Public Art to Art in Public Spaces - An introduction to artistic strategies for urban environments, contexts of architecture and other field work.

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Dresden_Sculpture “Rooming” (28 February – 11 March 2022)

Time Frame:	28th of February – 11th of March 2022
Language:	English
Workshop led by:	Christian Henkel
Credit Points ^{ETCS}:	3 credit points
Number of students:	3 students per academy
Materials:	provided

Topic of the Workshop: Rooming

The course is about contemporary sculpture, both sculpture and object.

How can I create something and use the things around me for my art? What role do space, material and colour play in this? We emphasise both the singular work and its placement in space. With this in mind, we want to work and experiment freely for 14 days.

Theory

An art history seminar led by art historian Susanne Altmann, titled ***"From Public Art to Art in Public Spaces"***, will be held during the workshop phase. The seminar also includes two city walks.

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Art Academy of Latvia, Riga



Riga_Graphic Art “Comics workshop based on documental experience doing the thing you always wanted to do, but haven’t done” (28 March – 8 April 2022)

Time frame:	28 th of March - 8 th of April 2022
Language:	English
Workshop led by:	doc. Rūta Briede (illustration), Lāsma Pujāte (lithography), prof. Anatolijs Šandurovs (lithography)
Credit Points ^{ETCS}:	3 credit points
Number of students:	3 student per academy
Level:	BA / MA
Requirements:	To create a sketch of a sculpture for the urban environment of Riga within 2. Week <i>Composition</i> course.
Place:	the studio of the Graphic Art Department, the Art Academy of Latvia

Topic of the workshop: Comics workshop based on documental experience doing the thing you always wanted to do, but haven't done.

There are plenty of things we postpone for any kind of reason. Reasons always are strong, hardly breakable, but yet there is a hope! (Big smiling emoji here!) What if you are actually forced to do one of the things you always wanted to do? Let's do the one and let's make a collective comic book about our experiences. There is no stronger story maker for the artist as his own experience: you can always ask yourself missing parts, get to the point of your feelings and create a meaningful story out of it.

Content of the workshop:

During the workshop, students will experience both: individual and teamwork. Individually students will document their experience by doing one of the things they always wanted to do. By sharing their observations, feelings, etc. of the process they will create comics about it. But that's not it! Therefore in team group will make the concept of a self-published comics book: choosing size, design, use of colors, binding, title, etc., sharing responsibilities, and making a great collective comics book. The course is combined with lithography studio and the book containing comics collection will be printed in lithography.

Riga_Painting “Watercolor Techniques in Painting” (28 March – 8 April 2022)

Time frame:	28 th of March - 8 th of April 2022
Language:	English
Workshop led by:	Mag.art. Anna Pommere
Credit Points ^{ETCS}:	3 credit points
Number of students:	3 student per academy
Level:	BA / MA
Requirements:	To create the series of sketches and one or more finished works in watercolour technique in a preferred genre: still life, plein air, landscape, figurative painting, portrait, abstraction and s.o.
Place:	Art Academy of Latvia

Topic of the workshop: Watercolor Techniques in Painting

Description of the topic:

The aim of the course is to learn the basics and deepen knowledge of watercolour techniques in painting. The workshop includes theoretical knowledge about the qualities and components of watercolours, the principles of creating artist's own palette, as well as how to choose right brushes for watercolour painting and take care of them.

The course will present two fundamentally different types of watercolour techniques: “Wet-In-Wet” and “Dry” watercolour. It is planned to master watercolours step by step, create sketches and finished works in various genres: still life, plein air painting (classes will be held on outside), landscape, figurative genre, portrait, abstraction.

Watercolours will also be presented as an underpainting technique for other types of paints: egg tempera, acrylic, oil, while it will be told about the peculiarities of canvas priming, the choice of watercolour paper, etc. The principles of how to use some methods of watercolour technique in oil painting to make your paintings with more vibrant and vivid colours also will be shown.

The course also includes a theoretical overview and analysis of the works of artists working in watercolour techniques: John Singer Sargent, Andrew Wyeth, Anders Zorn, Marlene Dumas, Janis Rozentals, Paul Klee, David Hockney and others.

Task: to create the series of sketches and one or more finished works in your preferred genre: still life, landscape, portrait, figurative painting, abstraction and s.o., using various methods of working in watercolour technique, or creating your own personal method.

Project components: 1) Sketches made during the classes and on your own; 2) one or more finished paintings in a preferred genre; 3) Short description of your impressions about watercolour technique during the workshop.

Additional information:

Venue of the workshop – Latvian Art Academy Kalpaka bulvāris 13, Riga.

Materials for workshop:

- 1) Professional watercolour set (with 18-24 colours);
- 2) Big rounded brush for watercolour - squirrel/ kolinsky/ pony/ very soft synthetic (for example, daVinci CASANEO No.4 or Springer Pinsel Aquarell Mantel-Liner No.18);
- 3) Smaller rounded brush for watercolour - squirrel/ kolinsky/ pony/ very soft synthetic;
- 4) Flat brush W.2,5-3cm - squirrel/ kolinsky/ pony/ very soft synthetic;
- 5) Block of watercolour paper A3/ A2, 300 g/m2;
- 6) Soft eraser;

Riga_Sculpture “Architecture and Sculpture, the missing connection.” (28 March – 8 April 2022)

Time frame:	28 th of March - 8 th of April 2022
Language:	English
Workshop led by:	Egons Peršēvics
Credit Points ^{ETCS}:	3 credit points
Number of students:	2 students per academy
Level:	BA / MA
Requirements:	To create a sketch of a sculpture for the urban environment of Riga within 2. Week <i>Composition</i> course.
Place:	Art Academy of Latvia, sculpture workshop at Avotu Street 36, Riga.

Topic of the workshop: Architecture and Sculpture, the missing connection.”

Description of the topic:

Architecture and Sculpture has always been closely connected fields, however lately the link is missing. The aim of the exercise is to find a way to reconnect both fields. Students will be asked to explore urban environment of the city of Riga and its' architecture and propose solutions to enrich and improve existing space by creating sculpture or installation proposals for existing architectural infrastructure and buildings.

Task: to create a sketch of a sculpture for the urban environment of Riga within 2 Week *Composition* course.

The work must be intended for installation in the urban environment of Riga in the place chosen by the author.

Project components:

1. Sketch of the work (free media and material, size within 50X50X50 cm)
2. Visualization of the work in the Riga urban environment.
3. Description of the concept.

Accademia di Belle Arti, Rome

● **accademia
di belle arti
di roma**



Rome_Graphic Art “The artist paper archive. From production to exhibition” (6 – 17 June 2022)

Time frame:	6 th - 17 th of June 2022
Language:	English
Workshop led by:	Federica Delia and other professors
Contact person:	Angelica Speroni; a.speroni@eu4art.abaroma.it
Credit Points ^{ETCS}:	3 credit points
Number of students:	4 students per academy

Topic of the workshop: The artist paper archive. From production to exhibition”

This workshop intends to give the students an opportunity to focus about the artistic research of the paper material.

The students will explore the eastern origins and western development of traditional papermaking, a process that culminates in the formation of the sheet of paper, to be thought of as a support or even as an artwork itself.

The workshop will then go on dealing with the identification of both physical and chemical features of different papers, studying the causes and effects of paper deterioration. We will then address the methods for the creation of an archive, the suitable materials for the conservation of artworks on paper and the main mounting techniques for their correct display.

The main goal of this workshop will be to give students the essential know-how to produce their own paper, to appreciate the qualities of hand-made paper, to acknowledge its durability or perishable nature, and to consciously choose the right materials to preserve it properly.

Rome_Painting “Large format” (6 – 17 June 2022)

Time frame:	6 th - 17 th of June 2022
Language:	English
Workshop led by:	Sergio Sarra and other professors
Contact person:	Angelica Speroni; a.speroni@eu4art.abaroma.it , Marianna Panayioutoudis
Credit Points ^{ETCS} :	3 credit points
Number of students:	4 students per academy

Topic of the workshop: Large format

This theoretical-practical workshop will focus on the study and the understanding of those art practices that led contemporary artist to produce large scale artworks, especially in the painting world.

Students participating in this workshop will realize a large format painting on canvas, with the minimum size set at cm 200 x 250.

The young painter will therefore be facing the execution of a big artwork, a challenge of key importance given the current social, political and environmental issues, and the needs of the art system in today's museum and gallery spaces.

Rome_Sculpture “Techne, Space and Material” (6 – 17 June 2022)

Time frame:	6 th - 17 th of June 2022
Language:	English
Workshop led by:	Alessandra Porfidia and other professors
Contact person:	Angelica Speroni; a.speroni@eu4art.abaroma.it
Credit Points ^{ETCS}:	3 credit points
Number of students:	4 students per academy

Topic of the workshop: *Technic, Space and Material*

Starting from an environmental perspective, in this workshop we will investigate the aesthetic qualities of the sculptural language.

This workshop will offer students a creative view on the city of Rome through the study of places and materials that contributed to create the cultural habitat of the city throughout the centuries, analyzing the original relationship between Nature and this city.

We will be focusing on the symbols and elements of water, light, and stone (*Lapis Tiburtinus*, the marble of Rome), plus another key element of the territory: plants and trees.

The workshop is made of phases, such as the study of the habitat, the knowledge of the materials and the learning of applied techniques, aiming at imagining new artistic models of sustainable development; through brainstorming and experimenting, the students will come up with different ideas for individual projects to be developed in the lab.

During the workshop we will analyze the bond between man and habitat by visiting archaeological areas, gardens and contemporary art museums. In addition, the students will get a chance to visit the Travertine quarries and marble workshops of Tivoli.