

**DOMINIK LEJMAN**

**IInd Painting Studio's Program**

**Faculty of Painting and Drawing, University of Arts in Poznan**

**academic year 2021-2022**

- I. The studio lays emphasis on the balance of the technical and theoretical basics in the individual development of each student.
- II. The starting point in understanding the creative technique is the approach to painting as a discipline which assimilates a wide range of available tools along with proficient mastering the contemporary means of creating an image.
- III. Along with the pressure on mastering the general rules of terms such as composition, colour, light, perspective in the field of painting (mastering the necessary basics according to the program applies to the students from the 1<sup>st</sup> year of 1<sup>st</sup> level studies), the semester tasks become the starting point for a multi-gradual analysis of the created pieces of work. The analysis is dependent on the individual achievements of each student; his/hers development and level of studies. It begins with the correction of basic formal qualities of the piece, up to its conceptual usage. The subjects of the semester issues are to constitute a widely understood inspiration for creating work in the individual development of each student.

#### **IV. Initial issues (1<sup>st</sup> BA)**

Full execution of one of the below issues or alternatively execution of own project with parallel reference to each issue in a form of a sketch, proposal, single piece.

**1. 'Abstract - Yet Not Left Aside.'**

An abstract composition using formal qualities of image based on recent subject from journalism, television, news.

**2. 'The Background Hero'**

Body - Object - Background

A study, activity with a model present in the studio based on images from mass media, known from the history of art, a chosen photography or press quotation by using means focusing on 'overlooked' qualities in the original source of information with distinction, abstraction of chosen form.

**3. 'Such Beautiful Disaster' or a painting on a verge of risk.**

In relation to one, initiating gesture/action give a meaning to primal "disaster" through form, re-interpretation, cycle, usage of quality, form of exposition.

**4. Study of Colour. Not this colour or a deliberate mistake.**

*'A painting is a bouquet of mistakes.'* (J. Shnabel)

A mistake not always has a negative meaning. It often allows to look at one's achievements from a different angle. It's worth learning that a mistake might as well be a chance to tackle one's own habits, mannerism or involuntarily borrowed methods.

**5. 'A Surface and a Layer of Painting'**

*'We sense, that under the visible layer of painting, there is another, more true to the reality, though under which hides another one, and so it goes until the true image of that absolute, mysterious reality, which nobody will ever be able to see.'*

Michelangelo Antonioni *The Act of Seeing*

**6. 'Unfinished/ Not Yet Begun'**

Diptych - two paintings. Not yet begun and unfinished. A sketch as a painting - a painting as a sketch.

**V. Issues (II - III BA)**

**Working on individually proposed subject or optionally on one of the following:**

1.

**A painting  
as: Reduction  
Reconstruon  
Redefinition**

A painting as a background and a witness of the happening/ action (the studio space) - which essence we can only sense...

**2. 'Cataloguing or an Indifferent Painting'**

*('The question of evil, like the question of ugliness, refers primarily to the anaestheticized heart, the heart that has no reaction to what it faces.'* James Hillman *The Thought of Heart*)

**3. 'A Pseudo-naive Painting' - a game with convention**

**4. 'Self-portrait in a Venetian Mirror - or I as Two Audiences (i.e, Down With Self-censorship).'**

A Venetian mirror enables to observe a suspect by a person from the other side of the glass with the unawareness of the observed who sees only his own, mirror reflection. Such procedure is commonly practiced at the airports, in banks, custodies etc. as the simplest form of surveillance.

Create your self -portrait as if you were watching yourself from beyond a Venetian mirror, deprived of the mirror self-censorship.

5. **'Overseen - Overlooked'. Informative cataract.**

Use a painting as means desensitizing the initial message.

6. **JUST LIKE...** Create a painting using a specific technique by giving it a new meaning.

**VI.**

Students participate in individual conversation with the studio leader concerning a particular problem. The meetings and conversations are appointed upon prior registration to the 'consultation list'.

**VII. Studio Presentations**

In the academic year 2017-18 as in previous years, a permanent element of the program is to use/annex the studio space by each student for a period of a week which determines one of the basis of credit. Adapting the studio space for a visual realization is obligatory for students from the 2nd level of studies. The cycle of individual presentations is designed to enable the students to approach comprehensively the current level of their development. It is also meant to make the studio a more private space and to induce a wider debate among the students. After each presentation students gather to talk about the performance/exhibition which is followed by an overall presentation and discussion about the student's work, which is a next **obligatory** point of the studio's Program during which the presentation is discussed among the students. Participation in these meetings **is obligatory**.

Classes at the studio, along with the overall usage of the traditional means of expression, undertake the subject of teaching painting in a broaden form. Painting becomes a tool of critical reflection based on optics relevant for this discipline. The studio's program doesn't lay stress on a particular kind of technique, however the tuition is held in reference to the resources of the history of art and simultaneously in a strong context of the most recent art.

**VIII. Studio leaders' presentations**

Within the studio program cyclical authorial presentations by the studio leaders are being held.

**Expected subjects of the visual presentations for the academic year**

2017-18: (final selection in reference to students' individual interests)

'Abstract - Yet Not Left Aside'  
'Contemporary Iconoclasm'  
'Esthetics of Resistance'  
'A Creative Disaster, i.e, Do We Need to Be in Control?'  
'A Formal Gesture/ A Conceptual Gesture - about consequences of a gesture performed in a studio'  
'About Looking: haptical - optical'  
'Surface of a painting and the superficiality of a painter'  
'About mirrors'  
'Anything Isn't Just Anything at All. (On Choices, Subjects and Techniques)'  
'The Right to Surface or the Artist in Public Space'  
'Deconstruction of fantasy. The pleasure of being deceived'

Assuming the general issues the cooperation between the student and the studio leader is shaped on a current basis in relation to the student's individual development as well as to the year of studies.

IX. A list of readings is forming similarly. Proposal of books to read in the academic year 2017-18:

Roland Barthes 'Camera Lucida: Reflections on Photography'  
John Berger 'Ways of Seeing'  
Stuart Morgan 'What the Butler Saw: Selected Writings'  
Norman Bryson "Looking at the Overlooked"  
Gaston Bachelard 'The Poetics of Space'  
Erwin Panofsky 'Perspective as Symbolic Form'  
David Batchelor 'Chromophobia'  
Italo Calvino 'Invisible Cities'  
Zbigniew Herbert 'Still Life with a Bridle: Essays and Apocryphas  
Charles A. Riley" Color Codes", Modern Theories of color in  
Philosophy, Painting and architecture, Literature, Music and  
Psychology (I-II)  
Marc Auge 'Oblivion'  
Maria Poprzęcka " Inne obrazy. Oko, widzenia, sztuka"  
Hans Belting 'An Anthropology of Images: Picture, Medium, Body'

David Freedberg 'The Power of Images: Studies in the History and Theory of Response'

Gilles Deleuze 'Francis Bacon: The Logic of Sensation'

Noel Carrol 'A Philosophy of Mass Art'

Yves Alain Bois 'The Models of Painting'

James Elkins 'What Painting Is'

X.

Classes with the studio leader are periodically completed with meeting the invited guests who arrive to the studio. That combines with reports from the students about whom would they like to encounter. Information and feedback from the students enables the studio leader to find out about current inspirations and interests among them.

The presentation of the guest's art is followed by an individual talk with the invited guest about the student's own artistic practice.

Guests who visited the studio (section from 2006-2017)

Jaroslav Flicinski, 2006 Wojciech Leder, 2007

Krzysztof Gliszczynski, 2007

Robert Maciejuk, 2008

Wlodzimierz Zakrzewski, 2008

Marek Chlanda, 2009

Krzysztof Wodiczko, 2009

Piotr Wyzykowski, 2010

Esther Stocker, 2011

Piotr Nathan, 2013

Luc Tuymans, 2014

Leon Tarasewicz, 2017

XI. Within the frames of the program, the studio initiates group projects for students, which are organized outside the studio space.

LoveSexRiotAids, Kunstquartier Bethanien, Berlin

Minimalism as a Crime Scene, CK Zamek, Poznan

Lutoslawski, National Opera, Poznan

Begegnung der Bilder, Muthesius Kunsthochschule, Kiel, 2015

XII. Workshops, outdoor events, studio visits + mutual gallery-attending followed by a debate about the exhibition, are a crucial and complementary element of the studio program. The idea behind an outdoor workshop boils down to choice of a place, which within its geographical neighbourhood (which has to do with students' budget), provides culturally separated experiences.

**Realised projects:**

Villa Verzegnisi, Marzona collection, Italy, 2013

**Begegnung der Bilder**, Muthesius Kunsthochschule, Kiel, 2015

**Studio as a Artistic Environment**, Visits in artists' studios  
(Saraceno, Rudnitzky), Berlin, 2017

Dominik Lejman/Ewa Kubiak 2017