

**Subject card**

<b>Subject name and code</b>	Contemporary art (exercises), PG_00145426						
<b>Field of study</b>	Museology and Preservation of Cultural Heritage						
<b>Date of commencement of studies</b>	October 2023	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	3	<b>Language of instruction</b>			Polish Polish		
<b>Semester of study</b>	6	<b>ECTS credits</b>			4.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			exam		
<b>Conducting unit</b>							
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Marta Wróblewska				
	<b>Teachers</b>		dr Marta Wróblewska				
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		2.0		70.0	102
<b>Subject objectives</b>	The aim of the course is to familiarise students with the history of contemporary and recent Polish and international art.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ODKML3_U04] Is able to use theoretical approaches and paradigms of research appropriate to the art sciences and cultural knowledge of a given era	Is well acquainted with the theory and research specific to the contemporary arts and contemporary culture.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[ODKML3_U06] Defines, explains and applies correctly orally and in writing the basic terms and concepts specific to the art sciences and related sciences in working on selected topics and eras	Knows and uses definitions of basic terms and concepts specific to contemporary art, is able to explain them and use them in speech and writing when working on selected topics related to contemporary art.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU5] implementation of a problem task
	[ODKML3_U11] Can effectively plan and organize his work, independently acquiring and consolidating knowledge in an orderly and systematic manner	In planning and organising work, uses independently acquired and consolidated knowledge in an orderly and systematic manner.	[SU2] presentation/project/paper/report [SU3] text preparation/written work [SU5] implementation of a problem task
	[ODKML3_W04] Has advanced, structured detailed knowledge of the specifics of culture and art of particular eras	Possesses advanced and structured detailed knowledge of the specifics of contemporary Polish and foreign culture and art.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW3] text preparation/written work [SW5] implementation of a problem task
	[ODKML3_W03] Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to modern Times	He has structured and advanced knowledge of contemporary Polish and international art.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report [SW5] implementation of a problem task
	[ODKML3_K01] Critically evaluates his knowledge, demonstrates a willingness to constantly expand it and to consult experts when he has difficulty solving a problem on his own	Possesses knowledge in the field of contemporary art, which is able to critically evaluate and deepen based on expert sources and independent work.	[SK1] oral statement/conversation/discussion [SK2] presentation/project/paper/report [SK3] text preparation/written work [SK8] observation of student's independent or team work
	[ODKML3_U02] Knows how to interpret works of art using typical methods of interpretation, taking into account the formal formation of statements and their place in the historical-cultural process	Uses methods of interpreting works of art typical of contemporary art, taking into account formally shaped statements and their place in historical and cultural processes.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU5] implementation of a problem task [SU8] observation of student's independent or team work
	[ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art	Is able to analyse and critically assess the artistic value of contemporary artworks.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report [SU3] text preparation/written work [SU5] implementation of a problem task [SU8] observation of student's independent or team work
Subject contents	The course covers a range of phenomena and key artists present in the history of contemporary Polish and universal art. The following topics are discussed, among others: abject art; Young British Art; Polish critical art; contemporary art and postcolonialism; contemporary art in the face of institutional criticism; socially engaged art; contemporary performance; video art and digital art; site-specific art; the global art world; feminist art; queer art; contemporary forms and strategies of artistic activism. The workshop course is an extension and deepening of the lecture on contemporary art. It is focused in particular on encouraging subjective choices and broadening students' individual interests in the field of contemporary art.		
Prerequisites and co-requisites	none		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	preparing and delivering presentations and projects	50.0%	60.0%
	active participation in classes	50.0%	40.0%

Recommended reading	Basic literature
	<p>Anda Rottenberg (2009). <i>Przeciąg: teksty o sztuce polskiej lat 80 / Anda Rottenberg; [wybór i oprac. merytoryczne tekstów Kasia Redzisz, Karol Sienkiewicz]</i>. Fundacja Open Art Projects.</p> <p>Anda Rottenberg, <i>Sztuka w Polsce 1945-2005</i>  Anda Rottenberg, (2020). <i>Zbliżenia: szkice o polskich artystach = Close-ups: sketches on Polish artists / Anda Rottenberg</i></p> <p>Jakub Banasiak, <i>Proteuszowe czasy. Rozpad państwowego systemu sztuki 1982-1993</i>, Warszawa 2020.</p> <p>Szczerski Andrzej, <i>Transformacja. Sztuka w Europie Środkowo-Wschodniej po 1989 roku</i>, Kraków 2018;</p> <p>Tekstylija bis. <i>Słownik młodej polskiej kultury</i>, red. P. Marecki, Kraków 2006;</p> <p>Gavin Francesca, <i>102 nowych artystów</i>, Warszawa 2012;</p> <p>Chalumeau Jean-Luc, <i>Historia sztuki współczesnej</i>, Warszawa 2007;</p> <p>Nowe zjawiska w sztuce polskiej po 2000, red. G. Borkowski, A. Mazur, M. Branicka, Warszawa 2007;</p> <p>Spór. <i>Antologia internetowego Obiegu 2004-2015</i>, Warszawa 2017;</p> <p>Piotrowski P., <i>Kontury alternatywy, [w:] tegoż, Znaczenia modernizmu. W stronę historii sztuki polskiej po 1945 roku</i>, Poznań 1999, s. 236-251;</p> <p>Olga Kłosiewicz, <i>Polska sztuka współczesna przełomu XX i XXI wieku</i>, Warszawa 2014-15;</p> <p>Dziamski Grzegorz, <i>Lata dziewięćdziesiąte</i>, Poznań 2000;</p> <p>Żmijewski A., <i>Drżące ciała. Rozmowy z artystami, Seria Krytyki Politycznej, t. 2</i>, Bytom-Kraków 2006;</p> <p>Zydorowicz Jacek, <i>Artystyczny wirus. Polska sztuka krytyczna wobec przemian kultury po 1989 roku</i>, Warszawa 2005;</p> <p>Dziamski Grzegorz, <i>Sztuka po końcu sztuki. Sztuka początku XXI wieku</i>, Poznań 2009;</p> <p>Kowalczyk Izabela, <i>Niebezpieczne związki sztuki z ciałem</i>, Poznań 2002;</p> <p>Kowalczyk Izabela, <i>Ciało i władza. Polska sztuka krytyczna lat 90.</i>, Warszawa 2002,</p>

		<p><i>Karol Sienkiewicz, Zatańczą ci, co drżeli. Polska sztuka krytyczna, Kraków-Warszawa, 2014;</i></p> <p><i>Freeland Cynthia, Czy to jest sztuka? Wprowadzenie do teorii sztuki, Poznań 2004;</i></p>
Supplementary literature		<p><i>Sztuka krańców Europy, długie lata 90. i dziś, Warszawa 2013;</i></p> <p><i>Sztuka w naszym wieku. Kolekcje Zachęty-Narodowej Galerii Sztuki oraz Fundacji Sztuki Polskiej ING, Warszawa 2015;</i></p> <p><i>Adam Mazur, Decydujący moment. Nowe zjawiska w fotografii polskiej po 2000 roku, Kraków 2012;</i></p> <p><i>Ujma Magdalena M., Sztuka i skandal. Sztuki wizualne, Warszawa Bielsko-Biała 2011;</i></p> <p><i>Markowska Anna, Komedia sublimacji. Granica współczesności a etos rzeczywistości w sztuce amerykańskiej, Warszawa 2010;</i></p> <p><i>Bazyłko Piotr, Masiewicz Krzysztof, Przewodnik kolekcjonera sztuki najnowszej, Warszawa 2008;</i></p> <p><i>Bazyłko Piotr, Masiewicz Krzysztof, Przewodnik kolekcjonera sztuki najnowszej 2, Warszawa 2019;</i></p> <p><i>Michael Bird, 100 idei, które zmieniły sztukę, Raszyn 2012;</i></p> <p><i>Bazyłko Piotr, Masiewicz Krzysztof, 77 dzieł sztuki z historią. Opowiadania zebrane, Warszawa 2010;</i></p> <p><i>Schuler Ute, Täubert Rita E., Skandal? Sztuka!, Warszawa 2010.</i></p> <p><i>Sztuka dzisiaj. Materiały Sesji Stowarzyszenia Historyków Sztuki, Warszawa, listopad 2001, red. Maria Poprzęcka, Warszawa 2002;</i></p> <p><i>Hodge Susie, Przewodnik po sztuce współczesnej. Dlaczego pięćdziesiąt lat nie mógł tego zrobić?, Warszawa 2014;</i></p> <p><i>Art Now. Nowy przegląd sztuki współczesnej: 81 artystów z całego świata, red. Uta Grosenick, Köln 2008;</i></p> <p><i>Współczesność - historia nieznaną. Studia z historii sztuki, red. Wojciech Włodarczyk, Warszawa 2013;</i></p> <p><i>Thornton Sarah, Siedem dni w świecie sztuki, Warszawa 2011;</i></p> <p><i>Levine Caroline, Od prowokacji do demokracji. Czyli o tym, dlaczego potrzebna nam sztuka, Warszawa 2013.</i></p> <p><i>Muir Gregor, Lucky Kunst. Rozkwit i upadek Young British Art, Kraków-Warszawa, 2013;</i></p> <p><i>Pitrus Andrzej, To nie jest sztuka, panie profesorze. Artyści i ich technologia, Kraków 2018;</i></p>
	eResources addresses	

Example issues/ example questions/ tasks being completed	post-war avant-garde movements  groundbreaking trends in contemporary Polish and foreign art (happening, body art, land art, object art)  the most important phenomena in contemporary Polish and foreign art (Young British Artists, Critical Art)  presentation and in-depth analysis of key figures in contemporary art
Work placement	Not applicable

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