

Subject card

Subject name and code	Theory of Contemporary Visual Culture, PG_00201467						
Field of study	History of Art						
Date of commencement of studies	October 2026		Academic year of realisation of subject			2026/2027	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Subject group related to scientific research in the field of study	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	1		Language of instruction			Polish	
Semester of study	1		ECTS credits			2.0	
Learning profile	academic		Assessment form			credit	
Conducting unit	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Hubert Bilewicz				
	Teachers		dr Hubert Bilewicz				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	20.0	0.0	0.0	0.0	0.0	20
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	20		5.0		25.0	50
Subject objectives	The general goal is to familiarize the student with the theoretical aspects of contemporary visual culture; while the specific goals are to provoke reflection on the contemporary iconosphere, sharpen the sense of its critical analysis, revise the procedures of its interpretation and deconstruct hegemonic visual discourses. The art historian's traditional competence as a professional observer will be enriched with alternative optics and non-canonical ways of seeing, while his eyes will be opened wide to the "other" areas of visibility.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZMU2_W04] Is familiar with the main developments and major new developments in art history		
	[HISTSZMU2_W03] Knows and understands the interrelationship of art history with other humanities and social sciences, making it possible to integrate perspectives appropriate to several scientific disciplines		
	[HISTSZMU2_W06] Knows and understands the research methods and tools of the art historian's trade; they have an in-depth understanding of the methods used to analyse, interpret, evaluate and critically examine works of art and artistic periods	K_W06 Knows and understands the research methods and tools of the art historian's workshop, especially advanced methods of analyzing, interpreting, valuing and problematizing works of contemporary art.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[HISTSZMU2_U07] Defines, explains and uses correctly in speech and writing terms specific to the art sciences in working on selected topics		
Subject contents	The class deals with a broad reflection on current visual culture. The transdisciplinary (or even postdisciplinary?) problem field is defined by: philosophy, history of ideas, cultural anthropology, history of art, architecture and design, sociology and psychology of art, history of customs and contemporary material culture, as well as film and media studies. Sample topics: High culture / low culture; elite culture / popular culture; Free culture; Author / creator; original / repetition; Cultural remix and recycling; Urban art guerrillas; Art (on) the street; Art and censorship; Contemporary Art World and pop culture; Reception of contemporary art: Stereotypes / Prejudices; Right / Left / Art; The Performative Turn; City - Performativity - Art; Art and Political Activism; Between Art Scandal, Blasphemy and Profanity; Feminist Perspective in Art; Bio art and Posthumanism; Animal studies, the study of things and art; Visual Culture and Art History.		
Prerequisites and co-requisites	General knowledge of modern art history and contemporary culture		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Attendance	75.0%	10.0%
	Coursework	51.0%	90.0%
Recommended reading	Basic literature Baldwin Elaine, Longhurst Brian, McCracken Scott, Ogborn Miles, Smith Greg, Wstęp do kulturoznawstwa, Zysk i S-ka, Poznań 2007; Antropologia kultury wizualnej. Zagadnienia i wybór tekstów, oprac. Iwona Kurz, Paulina Kwiatkowska, Łukasz Zaremba, Wyd. UW, Warszawa 2012; Barker Chris, Studia kulturowe. Teoria i praktyka, Wyd. UJ, Kraków 2005; Strinati Dominic, Wprowadzenie do kultury popularnej, Zysk i S-ka, Poznań 1998; Burke Peter, Naoczność. Materiały wizualne jako świadectwa historyczne, Wyd. UJ, Kraków 2012; Kultura wizualna w Polsce, t. 1 Fragmenty; t. 2 Spojrzenia, red. Iwona Kurz, Paulina Kwiatkowska, Magda Szcześniak, Łukasz Zaremba, Fundacja Bęc Zmiana, Instytut Kultury Polskiej UW, Warszawa 2017; Mirzoeff Nicholas, Jak zobaczyć świat, Wyd. Karakter, Muzeum Sztuki Nowoczesnej w Warszawie, Kraków Warszawa 2016.		

	Supplementary literature	Baldwin Elaine, Longhurst Brian, McCracken Scott, Ogborn Miles, Smith Greg, Wstęp do kulturoznawstwa, Zysk i S-ka, Poznań 2007; Antropologia kultury wizualnej. Zagadnienia i wybór tekstów, oprac. Iwona Kurz, Paulina Kwiatkowska, Łukasz Zaremba, Wyd. UW, Warszawa 2012; Barker Chris, Studia kulturowe. Teoria i praktyka, Wyd. UJ, Kraków 2005; Strinati Dominic, Wprowadzenie do kultury popularnej, Zysk i S-ka, Poznań 1998; Burke Peter, Naoczność. Materiały wizualne jako świadectwa historyczne, Wyd. UJ, Kraków 2012; Kultura wizualna w Polsce, t. 1 Fragmenty; t. 2 Spojrzenia, red. Iwona Kurz, Paulina Kwiatkowska, Magda Szcześniak, Łukasz Zaremba, Fundacja Bęc Zmiana, Instytut Kultury Polskiej UW, Warszawa 2017; Mirzoeff Nicholas, Jak zobaczyć świat, Wyd. Karakter, Muzeum Sztuki Nowoczesnej w Warszawie, Kraków Warszawa 2016.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Cultural anthropology vs. art history High culture vs. popular culture Art and censorship	
Work placement	Not applicable	

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