University of Gdańsk

Subject card

Subject name and code	Contemporary multimedia art with feminist context, PG_00205968		
Field of study	Film and Audio-Visual Culture Studies		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2026/2027
Education level	Bachelor's studies	Subject group	Obligatory subject group in the field of study Optional subject group
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	practical	Assessment form	credit
Conducting unit	Division of Culture Studies -> Institute of Culture Studies -> Faculty of Languages -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	Dorota Grubba-Thiede	
	Teachers	Dorota Grubba-Thiede	

Lesson types

Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
Number of study hours	30.0	0.0	0.0	0.0	0.0	30
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	30	2.0	18.0	50

Subject objectives

Familiarizing students with the major developments and movements in 20th-century art.

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	The student is able to search for, analyze, evaluate, select, and use information related to multimedia art and feminism, using modern technologies and following the guidance of the advisor/instructor.	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task
	[WOFKAL3_K02] He is open to new ideas and ready to reformulate his position.	The student is open to new ideas and willing to rethink her position on the study of multimedia art and feminism.	[SK1] oral statement/conversation/ discussion [SK5] implementation of a problem task
	[WOFKAL3_W02] He/she has advanced knowledge of the historical and cultural context of cinema and the media and their relationship with other areas of science and areas of contemporary life.	The student has advanced knowledge of the historical and cultural context of multimedia art and its connections to science and various aspects of contemporary life.	[SW4] test/exam - oral or written [SW5] implementation of a problem task
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	The student can search for, analyze, critically evaluate, and select information on contemporary multimedia art using spoken and written sources.	[SU1] oral statement/conversation/ discussion [SU5] implementation of a problem task
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	The student is familiar with professional terminology in the fields of art studies and cultural studies, with a particular focus on contemporary feminist multimedia art.	[SW4] test/exam - oral or written [SW5] implementation of a problem task
	[WOFKAL3_U05] Developing his/ her professional skills, he/she uses modern information technologies, multimedia and the Internet.	While developing their professional skills through class assignments, students make use of modern information technologies, multimedia, and the Internet.	[SU5] implementation of a problem task
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	The student has a well-organized understanding of the history and principles of contemporary multimedia art.	[SW4] test/exam - oral or written [SW5] implementation of a problem task

Subject contents	1. **Classical and pioneering works of multimedia art** – in the context of cybernetics and proto-generative art, including Richard Ihnatowicz's *Senster* (late 1960s) and Donna Haraway's *A Cyborg Manifesto* (1985). 2. **Theories of intermedia and multimedia art** (Dick Higgins and others) in the context of the origins of multimedia art and process-based art practices by women (including Rebecca Horn and Izabella Gustowska). Women multimedia artists in the publications of Whitney Chadwick. 3. **Technique, technology and science from a historical perspective.** Media archaeology and the cultural significance of communication media. Historical perspectives on Dadaism and Surrealism. 4. **Concepts of montage and collage in avant-garde practices:** an overview of artistic approaches and theories, and their connections with selected aspects of the Industrial Revolution ("montage of attractions", metaphor and "combined" media). 5. **Disaster as a concept and metaphor in the artistic practices of the 20th and 21st centuries**, illustrated by examples such as dé/collage, self-destructive art, media deconstruction, the aesthetics of waste, fallen monuments and atomic art. Art in the face of the challenges of the contemporary world – an overview of different approaches. 6. **Assemblage and subversive strategies in contemporary artistic practices** as forms of resistance, dialogue and critique of the contemporary world, and their relationship to the concepts of hybrid art and hybridity as a cultural category. 7. **Film and video (including subversive strategies):** experimental film, found footage and scratch film. 8. **Actions, situations and participation:** the shift from the art object to action in avant-garde and neo-avant-garde artistic practices (from Futurist soirées to psychogeography and contemporary artistic interventions). Art as a form of communication and social dialogue. New media as an appropriate tool and medium of expression – a critical perspective. 9. **Space, environment and movement in art from a historical perspective**, including kinetic sculpture and the transition from installation art to interactive art, as well as current issues concerning virtual reality and the creation of environments through the use of the latest communication technologies (VR, AI). 10. **Technology and new media:** the effects of the Industrial Revolution and modern forms of production, mass culture and consumer society. 11. **Art in the digital age.** New forms of communication and new modes of image-making: computer art and generative art – an overview of phenomena and practices, including film and animation, digital graphics, and digital and post-digital photography. 12. **Participation in multimedia art and the radical dimension of artistic projects.** Major international multimedia art festivals.
Prerequisites and co-requisites	
Assessment methods and criteria	

Subject passing criteria	Passing threshold	Percentage of the final grade
test	51.0%	60.0%
tasks	51.0%	20.0%
active participation in class	51.0%	20.0%

<table>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td>- Bishop C., Sztuczne piekła. Sztuka partycypacyjna i polityka widowni, Fundacja Bęc Zmiana, Warszawa 2015

- Chaberski M., Asamblaże, asamblaże. Doświadczenie w zamglonym antropocen, Poznań 2019 - wybór

- Czekalski S., Awangarda i mit racjonalizacji. fotomontaż polski okresu dwudziestolecia międzywojennego, Wydawnictwo Poznańskie Towarzystwa Nauk/wybór

- Kluszczyński R.W., Obrazy na wolności, Warszawa 1998/ wybór

- Jankowska M., Wideo, wideo instalacja, wideo performance w Polsce w latach 1973-1994 : historia, artyści, dzieła, Warszawa 2004

- Jankowska M., Film artystów : szkice z historii filmu plastycznego i ruchu fotomedialnego w Polsce w latach 1957-1981, UMK Toruń 2002

- Zawojski P., Elektroniczne obrazoświaty : między sztuką a technologią, Kielce, Wydawnictwo Szumacher 2000/wybór

- Nowe media w komunikacji społecznej w XX wieku : antologia, red. M. Hopfinger, Warszawa Oficyna Naukowa 2002/wybór</td></tr>
<tr><td>Supplementary literature</td><td>- Zieliński Z, Archeologia mediów. O głębokim czasie technicznie zapośredniczonego słuchania i widzenia, tłum. K. Krzemieniowa, Warszawa 2010

Professional art-related websites, such as Culture.pl and artmuseum.pl.

Websites of museums and contemporary art galleries. Exhibition catalogues.</td></tr>
<tr><td>eResources addresses</td><td></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="2">1. Based on the selected excerpts, please provide a concise discussion of the main themes and issues addressed in Donna Haraway’s book A Cyborg Manifesto (1985).
2. Based on the article, please name any four prominent figures in multimedia art in Poland who have been active since the 1960s.
3. Please visit Józef Robakowski’s website: http://www.robakowski.eu/, paying particular attention to the following page: http://www.robakowski.eu/p36.html, and identify the years during which he produced the following works:

A) PHOTOPAINTING

B) INTERACTIVE PHOTO-OBJECTS

C) STRUCTURAL FILM MODELS

D) VIDEO PERFORMANCES</td></tr>
<tr><td>Work placement</td><td colspan="2">Not applicable</td></tr>
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