University of Gdańsk

Subject card

Subject name and code	Contemporary multimedia art with feminist context, PG_00206244		
Field of study	Cultural Studies		
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 Specialty 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	academic	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	0.0	30.0	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	

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[KULMU2_U01] The student demonstrates fluent skills in searching, interpreting, and selecting information, utilizing various sources, media, and technologies, and formulates independent conclusions based on them.	The student is able to search for, analyze, evaluate, and select information on the history of contemporary art using various media while respecting intellectual property rights.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[KULMU2_W05] The student possesses well-established, specialized knowledge in the field of audiovisual culture or cultural management.	The student has well-established, well-structured, and detailed knowledge of contemporary art and feminism.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[KULMU2_U04] The student has the ability to integrate knowledge from different humanities disciplines and apply it in unconventional professional situations.	The student is able to integrate knowledge in the fields of art history and feminism.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU4] test/exam - oral or written
	[KULMU2_W04] The student has profound and organized knowledge concerning contemporary global issues and the theoretical, philosophical, and aesthetic foundations for reflecting on culture and art.	The student has in-depth, well-structured knowledge of contemporary art.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[KULMU2_K01] The student understands the significance of knowledge, skills, and experience in professional activities.	The student understands the importance of knowledge in the fields of art history and feminism.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK4] test/exam - oral or written
	[KULMU2_K06] The student systematically and consciously participates in cultural and artistic life, showing interest in current events in culture and art.	The student regularly and consciously participates in cultural and artistic life; takes an interest in current events in culture and the arts, particularly in the fields of art history and feminism.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK4] test/exam - oral or written

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
tasks	51.0%	20.0%
attendance	51.0%	20.0%
test	51.0%	60.0%

Recommended reading	Basic literature	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
	Supplementary literature	Professional art-related websites, such as Culture.pl and artmuseum.pl. Websites of museums and contemporary art galleries. Exhibition catalogues.
	eResources addresses	
Example issues/ example questions/ tasks being completed	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**	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.