

**A COURSE SYLLABUS – DOCTORAL SCHOOL
AND THE QUALIFICATION CYCLE FROM 2022 TO 2026**

GENERAL INFORMATION ABOUT COURSE				
Course title	Contemporary art strategies			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	obligatory			
Year and semester of studies	2022/2023; 2nd semester			
Discipline	Visual arts and conservation of works of art			
Language of Course	Polish			
Name of Course coordinator	Dr hab. prof. UR Jadwiga Sawicka			
Name of Course lecturer	Dr hab. prof. UR Jadwiga Sawicka			
Prerequisites	Learning outcomes achieved during second-cycle art studies and the course Methodology of research in the field of visual arts and conservation of works of art. Broad knowledge of contemporary culture, ability to critically analyze and interpret visual art works, artistic or design activity.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The aim of the course is to survey approaches to life as an artist in contemporary society. The survey will encompass various modes of operation both in Poland and abroad – both relationship between artists and cultural institutions and independent artistic initiatives. The social response to an art exhibition, artistic actions, and long-term projects (within institutions or in public space) will be analysed. Other topics to cover: ethical and legal problems connected with art activities, the sense of artist agency, responsibility for societal changes or concentration on one’s artistic research, as well as relationships between major art centers and local/provincial art life and the consequences of individual choices where to live and their consequences, i.e. individual life and art choices.</p> <p>During the course students will work on their art strategies based on the above-mentioned topics.</p>				
COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
Knowledge (no.)	(Knows and understands)			
1	-so as to be able to revise existing paradigms) global achievements in the field of fine arts, including theoretical basis and general issues and selected detailed issues concerning visual culture	P8S-WG/1	seminar	Observation during classes / written exam: a visual essay
2	-major tendencies in contemporary art	P8S-WG/2	seminar	Observation during classes / written exam: a visual essay

3	-methodology of research in the field of visual arts and conservation of works of art and with reference to student's own artwork	P8S-WG/3	seminar	Observation during classes / written exam: a visual essay
4	fundamental dilemmas of modern civilization.	P8S_WK /1		written exam: a visual essay
Skills (no.)	(Able to)			
1	- apply the knowledge of various fields (humanities and fine arts) to creatively identify and inventively solve complex problems or carry out research tasks, in particular: - define the objective and subject of artistic research, formulate a research hypothesis, - develop methods, techniques, research tools and apply them creatively, - draw conclusions based on artistic research	P8S-UW/1	seminar	Observation during classes / written exam: a visual essay
2	perform critical analysis and assessment of the results of artistic research and other creative work as well as of their contribution to development of knowledge	P8S-UW/2	seminar	Observation during classes / written exam: a visual essay
3	conduct a critical analysis and evaluation of artistic research results, expert activity and other creative works and their contribution to the development of knowledge.	P8S-UW/3	seminar	Observation during classes / written exam: a visual essay
4	Able to present artistic works internationally	P8S-UK/6	seminar	Observation during classes / written exam: a visual essay
Social competence (no.)	(Ready to)			
1	Is ready to recognize knowledge in solving cognitive problems	P8S-KK/3	seminar	Observation during classes / written

						exam: a visual essay
LEARNING FORMAT – NUMBER OF HOURS						
Semester (no.)	Lectures	Classes	Lab classes	Internships	others	ECTS
II		15				2
METHODS OF INSTRUCTION						
Discussion, multimedia presentations						
COURSE CONTENT						
<ol style="list-style-type: none"> 1. Relationship between artists and cultural institutions: analysis of the work of selected cultural institutions based on exhibitions, curatorial texts, catalogues, websites, social media and others. 2. Art activism, participation, community; independent artistic initiatives. Survey and analysis of selected examples. 3. Relationship between major art centers and local/provincial art life; individual choices and strategies. 4. Art agency: socially engaged art or artistic self-realisation? 5. Responsibility to society and freedom of expression. 6. Artists statements and manifestos; artists on art. 7. Body and its images: human and non-human bodies. 8. Ready mades, found footage, appropriation art; images found and stolen and; copyrights and vandalism. 9. Memory and images; the reconstruction of the past through images. 10. Poor images: from Surrealism to Postinternet esthetics. <p>During the course students will work on their art strategies based on the above-mentioned topics.</p>						
COURSE ASSESSMENT CRITERIA						
<p>The condition to receive the credit is attendance, active participation in discussions and completion of the oral assignments.</p> <p>The course teacher is going to assess attendance (100% or justified absences), intellectual contribution to classes, mastering of subject matter based on instructional materials (for classes), knowledge from the field of visual arts, interdisciplinarity, mastering scientific style of writing and creativity and originality of artwork (exam).</p> <p>Exam: visual essay</p> <p>Visual essay is a combination of text and original artwork. Inspired by intuition or intellect, images don't illustrate but contribute to narrative; images provide the meaning that words cannot express. The term "images" is understood broadly (photographs, drawing, moving image etc.) The text should be written in scientific style (footnotes, bibliography) and demonstrate the knowledge of both old and contemporary art; the reference to the humanities and the sciences are advisable (literature, music, theatre, anthropology etc.) if relevant to the chosen topic.</p> <p>The length of the essay: 7 000- 10 000 characters with spaces. Images (in pdf format) should be 1/3 to 1/2 of the whole document.</p> <p>Grade 5: The essay meets all the requirements</p> <p>Grade +4/4: The essay meets all formal requirements but lacks independence of thought or originality of artwork, or despite interesting content has some formal shortcomings</p> <p>Grade 3 The essay shows considerable formal shortcomings or/and lacks independence of thought or originality of artwork</p> <p>Grade 2 (fail) Lack of essay or it doesn't meet the above requirements</p>						

TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES – NUMBER OF HOURS AND ECTS CREDITS	
Activity	Number of hours
Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examinations)	10
Non-contact hours – student`s own work (preparation for classes or examinations, project, etc.)	75
Total number of hours	100
Total number of ECTS credits	2
INSTRUCTIONAL MATERIALS	
Compulsory literature:	<p><i>Artyści o sztuce</i>, red. E. Grabska i H. Morawska, Warszawa 1969</p> <p>Franczak K., <i>Demokratyczny potencjał sztuki publicznej w przestrzeni miejskiej</i>, https://tiny.pl/wtx7f_miejskiej</p> <p>Marzec L., <i>Piraci – archiwiści i innowatorzy</i>. Czas Kultury, 2/2014</p> <p>Majewska E. Nabokina A., <i>Cenzura, płęć, demokracja. Raport o ograniczeniach wolności twórczej w Europie Środkowej i Wschodniej</i>. https://pl.boell.org/sites/default/files/raport_cenzura.pdf</p> <p>Małkowicz-Daszkowska Z., <i>Przypadek „artistic research” albo rzecz o artystycznych strategiach przetrwania w XXI wieku</i>, Czas Kultury, 2/2019</p> <p>McKim-Smith G., <i>Retoryka gwałtu, język wandalizmu</i>, tłum. M. Szczęśniak, [w:] <i>Antropologia kultury wizualnej. Zagadnienia i wybór tekstów</i>. Red. A. Matysiak, WUW, Warszawa, 2011</p> <p>Michalska D., <i>Etos partycypacji. Paweł Althamer i prawo Innego</i>, Mała Kultura współczesna, 12/2013,</p> <p>Owczarek J. <i>Sporo roboty za darmo. Rozmowa z galerią Naga</i>, https://magazynszum.pl/sporo-roboty-za-darmo-rozmowa-z-galeria-naga/</p> <p>Powiększenie. Projekt badawczy https://beczmiana.pl/powieszenie/ Steyerl H., <i>W obronie nędznego obrazu</i>, przeł. Ł. Zaręba https://www.academia.edu/6419640/Hito_Steyerl_W_obronie_n%C4%99dznego_obrazu_a_rtyku%C5%82</p> <p>Sendyka R., <i>Spolia (o obrazach na/w obrazach)</i>, Konteksty, nr 3 (302)</p> <p>Taborska A., <i>Bezwartościowe skarby Paula Eluarda, Spiskowcy wyobraźni. Surrealizm. słowo/obraz terytoria</i>, Gdańsk 2007</p> <p>Sulikowska -Dejena A. , <i>Pola społeczne artystek i artystów sztuk wizualnych w województwie podkarpackim</i>, unpublished doctoral thesis</p>
Complementary literature:	<p><i>Co po Cybisie?</i> red. M. Jachuła, M. Jurkiewicz, Zachęta – Narodowa Galeria Sztuki, Warszawa 2018</p> <p>Bishop C., <i>Sztuczne piekła: historyczna awangarda [w:] Sztuczne piekła</i>, tłum. J. Staniszewski, wyd. Bęc zmiana, Warszawa 2015</p> <p>Ewa Zarzycka. <i>Od Nie do Tak. Twórczość z lat 1980-2010</i>, Galeria Labirynt, Lublin 2010</p> <p>Krzysztof Wodiczko. <i>Projekcje publiczne. Public projections 1996-2004</i>, Galeria Sztuki Współczesnej Bunkier sz</p> <p>Niziołek K., <i>Sztuka społeczna. Koncepcje – dyskursy – praktyki</i>, Fundacja Uniwersytetu w Białymstoku, Białystok 2015</p> <p>Partycypacja. Przewodnik Krytyki Politycznej, red. J.Erbel, P. Sadura, Warszawa 2012,</p>

	<p>Sienkiewicz K., <i>Zatańczą ci, co drżeli. Polska sztuka krytyczna</i>, Kraków 2014</p> <p>Rajkowska. <i>Przewodnik Krytyki Politycznej</i> 2010, Warszawa, Wyd. KP.</p> <p>Turowski A., <i>Sztuka, która wznieca niepokój. Manifest artystyczno-polityczny sztuki szczególnej</i>, Instytut Wydawniczy Książka i Prasa, Warszawa 2012.,</p> <p>Zaręba Ł., <i>Obrazy wychodzą na ulice. Spory w polskiej kulturze wizualnej</i>, wyd. Fundacja Bęc Zmiana, Warszawa 2018</p> <p>Żmijewski A., <i>Drżące ciała. Rozmowy z artystami</i>, Kraków-Bytom 2006</p>
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