

COURSE OFFERED

Name of the course	Polish	Współczesna krytyka artystyczna i piśmiennictwo artystyczne
	English	Contemporary Art Criticism and Art Writing

1. LOCATION OF THE COURSE OF STUDY WITHIN THE EDUCATION SYSTEM

1.1. Section¹	Art
1.2. Discipline²	Visual Arts and Artwork Conservation
1.3. Type of education	Stationary
1.4. Level of education	Doctoral School
1.5. Person preparing the course description	dr Maciej Zdanowicz
1.6. Contact	maciej.zdanowicz@ujk.edu.pl

2. GENERAL CHARACTERISTICS OF THE COURSE OF STUDY

2.1. Type of course³	Specialized subject in the discipline
2.2. Language of the course	English

3. DETAILED CHARACTERISTICS OF THE COURSE OF STUDY

3.1. Type of classes⁴	Lecture
3.2. The number of hours⁵	15
3.3. Location of classes	Classes in the UJK teaching room
3.4. Type of assessment	Graded credit (pass with a mark)
3.5. Didactic methods	<ul style="list-style-type: none"> • Expository methods – including academic lecture and structured presentations aimed at providing students with a theoretical foundation and historical overview of key concepts in contemporary art criticism and writing. • Illustrative (demonstrative) methods – involving visual analysis of selected artworks, exhibition texts, publications, and multimedia examples to deepen understanding through observation and critical interpretation. • Analytical-discursive methods – encouraging reflection through guided discussion and critical commentary on readings and case studies. Doctoral students will be invited to compare texts and evaluate rhetorical strategies used in various contexts. • Problem-oriented methods – applying theoretical tools to real-world examples, including current exhibitions, biennales, and controversies in the field of art and design.

¹ Section of Humanities; Social Sciences, Section of Exact and Natural Sciences, Section of Medical and Health Sciences, Section of Arts.

² History, Linguistics, Literary Studies, Medical Sciences, Health Sciences, Political and Administrative Sciences, Legal Sciences, Security Sciences, Pedagogy, Communication and Media Studies, Management and Quality Studies, Biological Sciences, Chemical Sciences, Physical Sciences, Earth and related Environmental Sciences, Visual Arts and Artwork Conservation, Musical Arts.

³ General courses, domain specific subjects in the section, disciplinary subjects in the sections, specialized subjects in the discipline.

⁴ Classes, lecture, seminar.

⁵ Consistent with the education program at the Doctoral School Jan Kochanowski University in Kielce.

		<ul style="list-style-type: none"> • Independent critical reading – of selected source texts and publications, to foster deeper engagement and synthesis of knowledge across artistic and theoretical domains.
3.6. Literature	basic	<p>T. Barrett, <i>Criticizing Art. Understanding the Contemporary</i>, Nowy Jork: McGraw Hill Book Company, 2000</p> <p>T. Barrett, <i>Interpreting Art. Reflecting, Wondering, and Responding</i>, Nowy Jork: McGraw Hill Book Company, 2002</p> <p>T. Barrett, <i>Krytyka fotografii. Jak rozumieć obrazy</i>, Kraków: Universitas, 2014</p> <p>Ch. Harrison / Paul Wood, <i>Art in Theory 1900 - 2000: An Anthology of Changing Ideas</i>, Oxford: Blackwell Publishing, 2002</p> <p>J. Hoffmann, <i>Show Time. The Most Influential Exhibitions of Contemporary Art</i>, Londyn: Thames & Hudson, 2017</p> <p>H. Molesworth, <i>Open Questions : Thirty Years of Writing about Art</i>, Londyn / Nowy Jork, 2023</p> <p>G. Williams, <i>How to Write About Contemporary Art</i>, Londyn: Thames & Hudson, 2014</p>
	supplementary	<p>B. Łazarz / J.M. Sosnowska (red.), <i>Krytyka artystyczna kobiet : sztuka w perspektywie kobiecego doświadczenia XIX-XXI</i>, Warszawa: Instytut Sztuki Polskiej Akademii Nauk, 2024</p> <p>Selected contemporary art magazines and online platforms, including key periodicals: "Frieze", "e-flux journal", "Artforum", "Flash Art", "Design Observer", "Obieg", "SZUM", "Notes na 6 tygodni", "Contemporary Lynx", "Solomiya Magazine."</p> <p>Selected catalogues of contemporary art, including publications of key art events: Venice Biennale, Istanbul Biennial, Berlin Biennale, Kyiv Biennale, Biennale Warszawa, Triennale Milan.</p>

4. OBJECTIVES, SYLLABUS CONTENT AND INTENDEND LEARNING OUTCOMES

<p>4.1. Course objectives (including the form of classes)</p> <p>C01. Knowledge-related goal: To deepen doctoral students' understanding of the theoretical and historical foundations of contemporary art criticism and curatorial discourse in the context of 20th and 21st-century visual culture.</p> <p>C02. Skills-related goal: To support the development of students' ability to interpret and discuss various forms of critical and curatorial writing, enabling them to formulate their own informed positions within academic and professional frameworks.</p> <p>C03: Social competence-related goal: To foster critical awareness and intellectual openness in addressing the cultural, ethical, and social dimensions of art writing and public discourse, with an emphasis on intercultural sensitivity and responsibility.</p>
<p>4.2. Syllabus content</p> <ul style="list-style-type: none"> • Key texts in art and design writing: Analytical readings of foundational and contemporary writings by: John Berger, Susan Sontag, Lucy Lippard, Hal Foster, Claire Bishop, Hito Steyerl, Nicolas Bourriaud, Ellen Lupton, Andrzej Turowski, Anda Rottenberg, Stach Szabłowski, Magdalena Ujma. Comparative analysis of critical, poetic, political, and academic registers of art writing.

- Diversity of critical styles and audiences: Essayistic, speculative, activist, descriptive, curatorial, and academic styles of criticism. Balancing interpretation and accessibility; writing for magazines, catalogs, and exhibitions.
- Art and design journals: Poland and international: Overview of current platforms: “Frieze”, “e-flux journal”, “Artforum”, “Flash Art”, “Design Observer”, “Obieg”, “SZUM”, “Notes na 6 tygodni”, “Contemporary Lynx”, “Solomiya Magazine.” Institutional publishing practices: MoMA, Tate, Centre Pompidou, Zachęta, Museum of Modern Art in Warsaw, Museum of Art in Łódź, MOCAK Museum of Contemporary Art in Kraków.
- Biennials, triennials, and critical discourse: The role of biennales (e.g., Venice Biennale, Istanbul Biennial, Berlin Biennale, Kyiv Biennale, Biennale Warszawa, Triennale Milan) in shaping critical dialogue. Curatorial texts as discursive framing devices.
- Artistic publications and book as practice: Artist-authored books, experimental formats, self-publishing and micro-publishing. Case studies: Fundacja Bęc Zmiana, Raster, Sternberg Press, Mousse Publishing, Phaidon Press, Koenig Books.
- Art writing between reflection, research, and position: Function of art writing: interpretation, judgment, mediation, provocation. Forms of art writing: review, critical essay, curatorial introduction, artist text, manifesto. Style and tone: clarity vs. complexity, distance vs. engagement, affect vs. theory. Writing positionally: acknowledging one's context, perspective, and voice. The political and ethical role of art criticism in times of crisis (e.g. war, climate change, social unrest).

5. SUBJECT LEARNING OUTCOMES

Learning outcomes	A doctoral student who has passed the subject:	Reference to the learning outcomes of Doctoral School (according to the training program at the Doctoral School)
in the area of KNOWLEDGE:		
W01	The doctoral student possesses advanced, critical knowledge of key theoretical concepts, traditions, and transformations in contemporary art criticism, curatorial studies, and design writing from the 20th and 21st centuries.	SD_W01 SD_W02 SD_W07
W02	The doctoral student demonstrates an expert-level understanding of the epistemological and methodological frameworks underpinning different genres of art writing, including interpretive, theoretical, journalistic, and curatorial texts.	
W03	The doctoral student is familiar with current academic and non-academic debates surrounding the functions of art criticism in public discourse, and is able to relate these debates to the shifting roles of institutions, media, and audiences.	
W04	The doctoral student has a nuanced knowledge of the production, distribution, and reception of artistic and critical publications in both local and international contexts, including knowledge of leading periodicals, biennials, and curatorial platforms shaping the discourse.	
in the area of SKILLS:		
U01	The doctoral student is able to critically analyze and interpret diverse forms of art writing, including critical essays, curatorial texts, and	SD_U01 SD_U03

	artist-authored publications, applying advanced theoretical and methodological tools.	SD_U07
U02	The doctoral student is capable of constructing coherent, contextually grounded, and methodologically informed critical texts that demonstrate original thinking and contribute to the academic and professional discourse in the field of contemporary art and design.	
in the area of SOCIAL COMPETENCE:		
K01	The doctoral student demonstrates intellectual independence, ethical responsibility, and intercultural sensitivity in engaging with contemporary art discourse, and is prepared to participate in collaborative, transdisciplinary environments as both a reflective researcher and critical public voice.	SD_K04

6. METHODS OF ASSESSMENT OF THE INTENDED LEARNING OUTCOMES

SUBJECT LEARNING OUTCOMES	METHOD OF ASSESSMENT (+/-)																				
	Oral/written exam			Kolokwium			Project			activity in class			Own work			Group work			Others		
	The type of classes			The type of classes			The type of classes			The type of classes			The type of classes			The type of classes			The type of classes		
	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S	L	C	S
W01				+																	
W02				+																	
W03				+																	
W04				+																	
U01							+			+			+								
U02							+			+			+								
K01							+			+			+								

7. CRITERIA OF ASSESSMENT OF THE INTENDED LEARNING OUTCOMES

Form of classes	Grade	Criterion of assessment
Lecture (L)	3,0	Percentage of points obtained in the final test: 50–59% The student demonstrates a minimal grasp of the subject matter, and the work contains substantial gaps in understanding, structure, or terminology. References are superficial or inconsistent, and the argument lacks clarity and academic rigour.
	3,5	Percentage of points obtained in the final test: 60–69% The student meets minimum requirements, shows partial understanding of key ideas, and presents a basic but somewhat fragmented argument. Limited critical insight and weak reference to source materials reduce the academic quality of the work.
	4,0	Percentage of points obtained in the final test: 70–79% The student shows a satisfactory understanding of the core issues and terminology, refers to relevant examples, and provides a generally coherent critical argument. The work meets academic standards but lacks originality or depth in some areas.
	4,5	Percentage of points obtained in the final test: 80–89% The student presents a well-structured, critical response with a clear understanding of the material and good integration of relevant sources. Minor

		inconsistencies or gaps may occur but do not undermine the overall depth or analytical quality of the work.
	5,0	Percentage of points obtained in the final test: 90-100% The doctoral student demonstrates outstanding knowledge and understanding of the subject matter, uses appropriate terminology with precision, and presents an original, coherent, and critically grounded argument. The work reflects excellent familiarity with source materials and independent, creative reflection within a transdisciplinary context.

Accepted for execution

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