

COURSE OFFERED

Name of the course	Polish	Antropologia kultury i sztuki
	English	Anthropology of Culture and Art

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

1.1. Section¹	Art
1.2. Discipline²	Fine Arts and Art 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 subjects in the discipline
2.2. Language of the course	English

3. DETAILED CHARACTERISTICS OF THE COURSE OF STUDY

3.1. Type of classes⁴	Monographic 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 assessment	
3.5. Didactic methods	Metody podawcze: wykład konwersatoryjny, prezentacja multimedialna Metody oglądowe: analiza materiałów wizualnych Metody problemowe: dyskusja problemowa, analiza tekstów źródłowych Metody aktywizujące: seminarium interpretacyjne	
3.6. Literature	basic	Appadurai, A. (ed.), <i>The Social Life of Things. Commodities in Cultural Perspective</i> , Cambridge University Press Gell, A., <i>Art and Agency. An Anthropological Theory</i> , Oxford University Press Ingold, T., <i>Making. Anthropology, Archaeology, Art and Architecture</i> , Routledge Jones, A., <i>Body Art/Performing the Subject</i> , University of Minnesota Press Sterne J. (ed.), <i>The Sound Studies Reader</i> Taussig, M., <i>Mimesis and Alterity. A Particular History of the Senses</i> , Routledge
	supplementary	Stake, R. E., <i>The Art of Case Study Research</i> , Sage. Sullivan, G.,

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.

4. OBJECTIVES, SYLLABUS CONTENT AND INTENDEND LEARNING OUTCOMES

4.1. Course objectives (including the form of classes)

C01: To develop a deep and well-grounded awareness of art and design as cultural practices in which materiality, technology, image, body, memory, and institutional frameworks interact to form dynamic, historically variable configurations of meaning and value.

C02: To deepen the understanding of the role of the artist and designer as cultural actors and mediators between different temporal, symbolic, and technological orders, as well as to foster critical reflection on the ethical, social, and epistemological implications of intervening in material cultural heritage.

C03: To develop the ability to situate one's own research and creative practice within the broader horizon of anthropological and cultural debates concerning the image, the object, and the body, while cultivating methodological awareness and epistemic responsibility appropriate to doctoral-level research.

4.2. Syllabus content

Art and design are understood as living cultural systems in which materiality, technology, symbolism, and social practice intertwine to form dynamic configurations of meaning. The artwork and the designed object are approached not as closed aesthetic forms, but as entities embedded in cultural circulation—within processes of production, use, wear, repair, reinterpretation, and preservation. This perspective foregrounds the tensions between the durability of matter and its susceptibility to time, environment, and human intervention, as well as between creative intention and the cultural biography of the object. An anthropological perspective considers art and design as practices rooted in rituals of labor, material technologies, workshop gestures, and local traditions of making. Methods such as thick description, participant observation, and material analysis serve as tools for understanding the relationships between embodied knowledge, sensory experience, and the transmission of artistic and design competencies. The artist and designer are framed as figures of the cultural “other,” while simultaneously acting as mediators between temporalities, aesthetic orders, and systems of value. The creator becomes a negotiator of boundaries between authenticity and reconstruction, preservation and transformation, locality and the global circulation of forms and technologies. Art and design thus function as laboratories of cultural difference, translation, and hybridity.

The iconosphere and the anthroposphere are treated as interconnected environments of contemporary experience: the proliferation of images, digital reproductions, visual archives, simulations, and reconstructions reshapes perception, memory, and the relationship to the material original. The image emerges as a cultural actor—capable of generating emotions, conflicts, and social practices. The anthropology of the image reflects on the materiality of visibility: the stratification of media, traces of technology, the patina of time, and the relationship between surface and memory. The image is understood as an object requiring interpretation, protection, and critical awareness of its own cultural agency. The anthropology of the object and materiality focuses on the biographies of things, the circulation of materials, and traces of use, repair, and adaptation as records of social and technological relations. Design is approached as a practice that intervenes in the “life” of the object, negotiating its future and cultural significance. Finally, the anthropology of the body is presented as a key to understanding artistic practice: the body as an instrument of knowledge, a repository of gestural memory, precision, and risk; corporeality in relation to the resistance of matter, scale, weight, temperature, and time. The body becomes a performative medium, an archive of experience, and a field of ethical responsibility

toward the object.

Anthropology of Sound. Sound as a relational cultural field: sound understood as emerging between body, space, and environment; not as object but as event and process. Embodied and affective dimensions of sound: sound as vibration engaging the body at a pre-reflective level; shaping perception, attention, and sensory experience Sound and memory: sound as carrier of affective and temporal traces; formation of memory through rhythm, repetition, and atmosphere. Sound and spatial experience: acoustic space as constructed through listening; perception of environment as dynamic sonic field. Soundscape and acoustic ecology: analysis of sonic environments as structured cultural systems; Hi-Fi / Lo-Fi conditions, acoustic awareness, environmental listening. Schizophonia and mediated sound: detachment of sound from source through recording technologies; circulation of sound across contexts and its cultural implications. Sound beyond visual regimes: shift from image-based analysis toward multisensory, processual, and relational understanding of culture. Intersections with sound art practice: sound as medium of artistic research; installation, performance, field recording as methods of exploring perception and environment. Methodological approaches: sonic ethnography, field recording, soundwalks, acoustic mapping, participant listening.

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	Understands art and design as historically variable systems of visual, material, and technological practices embedded in social, institutional, and symbolic circulations.	SD_W01 SD_W02
W02	Perceives the artwork and the designed object as entities with a cultural biography, subject to processes of transformation, reinterpretation, and conservation mediation.	
W03	Interprets the relationships between the iconosphere and the anthroposphere as environments shaping perception, memory, and imagination in contemporary cultures.	
W04	Understands anthropological concepts of the image, the object, the body, and the sound as complementary to art theory in analyzing materiality, agency, and embodied art practices.	
W05	Positions their own research and artistic practice within the broader horizon of debates on materiality, technology, memory, and the ethics of intervention in art practices.	SD_W07
in the area of SKILLS:		
U01	Integrates an anthropological perspective with artistic analysis in the interpretation of artworks, objects, and creative processes.	SD_U01 SD_U03 SD_U07
U02	Formulates multidimensional research approaches that combine material, cultural, and technological analysis.	
U03	Designs their own research and artistic strategies in a reflective manner, with awareness of the cultural implications of working	

	with image, sound and material.	
in the area of SOCIAL COMPETENCE:		
K01	Makes responsible creative and research decisions, taking into account their long-term cultural and material consequences.	SD_K04
K02	Functions as a conscious participant in the dialogue between artistic practice, theoretical reflection, and cultural heritage.	

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		
	<i>The type of classes</i>			<i>The type of classes</i>			<i>The type of classes</i>			<i>The type of classes</i>			<i>The type of classes</i>			<i>The type of classes</i>			<i>The type of classes</i>		
	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	+																				
W05	+																				
U01	+									+											
U02	+									+											
U03	+									+											
K01	+									+											
K02	+									+											

7. CRITERIA OF ASSESSMENT OF THE INTENDED LEARNING OUTCOMES

Form of classes	Grade	Criterion of assessment
Lecture (L) ⁶	3,0	The doctoral student correctly reconstructs basic anthropological concepts and perspectives related to art, image, and materiality. The argumentation remains descriptive and fragmentary, demonstrating limited capacity for synthesis and minimal reference to the student's own research or creative reflection.
	3,5	The doctoral student demonstrates a basic ability to integrate anthropological concepts with the analysis of phenomena in art and design. However, the analysis remains partly schematic, with limited methodological awareness and insufficient depth of problem-oriented inquiry.
	4,0	The doctoral student presents a coherent analysis that is conceptually and methodologically sound, effectively situating issues of art and materiality within a broader cultural context. There is a visible ability to synthesize and to formulate independent interpretative conclusions.
	4,5	The doctoral student formulates an in-depth, problem-oriented interpretation, demonstrating high epistemological awareness and the ability to critically

⁶ Niepotrzebne usunąć.

		problematize analytical categories. The analysis reveals a mature understanding of the relationships between materiality, technology, memory, and artistic practice.
	5,0	The doctoral student presents an original, intellectually mature, and synthetic interpretation, creatively integrating an anthropological perspective with reflection on their own artistic or conservation practice. The argumentation demonstrates a high level of cognitive autonomy, conceptual precision, and methodological consistency.

Accepted for execution

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