

COURSE OFFERED

Name of the course	Polish	Współczesne dyskursy krytyczne w kulturze i sztuce
	English	Contemporary Critical Discourses in Art and Culture

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

1.1. Section ¹	Section of Arts
1.2. Discipline ²	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 course ³	Specialized subjects in the discipline.
2.2. Language of the course	English

3. DETAILED CHARACTERISTICS OF THE COURSE OF STUDY

3.1. Type of classes ⁴		Lecture
3.2. The number of hours ⁵		15
3.3. Location of classes		Classes in the UJK teaching room
3.4. Type of assessment		Graded pass
3.5. Didactic methods		Expository Methods: interactive lecture (lecture-discussion format), multimedia presentation. Visual Methods: analysis of visual materials, including reproductions of artworks, exhibition documentation, film materials, media images, and archival materials. Problem-Based Methods: problem-oriented discussion and critical analysis of primary source texts. Activating Methods: interpretative seminar.
3.6. Literature	basic	Adorno, T. W., & Horkheimer, M. (2002). <i>Dialectic of Enlightenment: Philosophical Fragments</i> (E. Jephcott, Trans.). Stanford, CA: Stanford University Press. Baudrillard, J. (1994). <i>Simulacra and Simulation</i> (S. F. Glaser, Trans.). Ann Arbor, MI: University of Michigan Press. Bishop, C. (2012). <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i> . London: Verso. Bryl, M., Juskiewicz, P., Piotrowski, P., Suchocki, W. red., <i>Perspektywy współczesnej historii sztuki. Antologia przekładów „Artium Quaestiones”</i> , Poznań: Wydawnictwo Naukowe UAM, 2009. Butler, J. (1990). <i>Gender Trouble: Feminism and the Subversion of Identity</i> . New York, NY: Routledge. Foucault, M. (1995). <i>Discipline and Punish: The Birth of the Prison</i> (A. Sheridan, Trans.). New York, NY: Vintage Books.
	supplementary	Braidotti, R. (2013). <i>The Posthuman</i> . Cambridge: Polity Press. Crenshaw, K. (1989). <i>Demarginalizing the Intersection of Race and Sex</i> .

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.

		<i>University of Chicago Legal Forum</i>, 1989(1), 139–167. Duncan, C. (1995). <i>Civilizing Rituals: Inside Public Art Museums</i>. London: Routledge. Gdula, M., <i>Uspołecznienie i kompozycja. Dwie tradycje myśli społecznej a współczesne teorie krytyczne</i>, Warszawa: Wydawnictwo Naukowe PWN, 2015 Mbembe, A. (2019). <i>Necropolitics</i> (S. Corcoran, Trans.). Durham, NC: Duke University Press. Mignolo, W. D. (2011). <i>The Darker Side of Western Modernity: Global Futures, Decolonial Options</i>. Durham, NC: Duke University Press. Mirzoeff, N. (2015). <i>How to See the World</i>. London: Pelican Books.
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4. OBJECTIVES, SYLLABUS CONTENT AND INTENDEND LEARNING OUTCOMES

4.1. Course objectives (including the form of classes) C01: To develop advanced, systematic, and critically integrated knowledge of contemporary critical theories applied in the analysis of visual culture and artistic practices. C02: To develop the ability to employ theory critically as a research tool, enabling doctoral students to formulate in-depth interpretations, problematise established analytical categories, and consciously situate their own research and creative practices within the field of contemporary theoretical debates. C03: To develop knowledge of critical theories applied in the analysis of artistic phenomena and visual culture, with particular emphasis on gender studies, feminism, queer theory, postcolonial studies, biopolitics, image culture studies, mass media studies, and the study of media-constructed realities.	
4.2. Syllabus content Analysis of contemporary critical theories as interpretative frameworks for understanding phenomena of visual culture and art, with particular emphasis on the intellectual legacy of the Frankfurt School (Max Horkheimer, Theodor W. Adorno, Walter Benjamin, and Herbert Marcuse) and its reflections on the culture industry, the aestheticisation of politics, technologies of reproduction, ideology, and mechanisms of consensus formation. Critical examination of modern forms of instrumental rationality, the relationship between the autonomy of art and its entanglement in market and media logics, and the continuing relevance of these concepts in the context of contemporary digital culture and the attention economy. Art examined through the perspectives of gender theory, gender performativity, and feminist theory (Judith Butler, Donna Haraway, and Rosi Braidotti), addressing issues of identity construction, normativity, visibility, representation, and power relations. Analysis of artistic strategies that challenge gender binarism, heteronormativity, and patriarchal models of subjectivity, while exploring embodiment, technology, and hybridity. Studies of ethnic, national, and sexual minorities through the lenses of postcolonial and decolonial theories (Edward Said, Gayatri Chakravorty Spivak, Walter D. Mignolo, and Madina Tlostanova) as tools for critically analysing mechanisms of exclusion, orientalisation, coloniality of knowledge, and symbolic violence. Examination of artistic practices addressing migration, borders, traumatic memory, war, nationalism, and cultural conflicts, with particular attention to Central and Eastern Europe as a peripheral and semi-peripheral geopolitical and cultural space. Jean Baudrillard's theory of simulation, simulacra, and hyperreality as an analytical framework for the study of image culture, mass media, and media-constructed realities. Consideration of the disappearance of referentiality, the autonomisation of signs, the aestheticisation of violence, the spectacle of war, and the crisis of representation in contemporary artistic and design practices. Critical reflection on the status of the image as a vehicle of truth, experience, and affect, as well as on the functioning of art within regimes of visual overproduction, simulated authenticity, and media performativity. Michel Foucault's theory of biopolitics and biopower, together with its later developments by Giorgio Agamben, Achille Mbembe, and Roberto Esposito, as an analytical framework for examining the relationships between power, the body, life, and the production of subjectivity. Intersectionality as a method for analysing complex relationships among gender, class, race, ethnicity, sexual orientation, and ability, and its application to the interpretation of visual and design practices. Exploration of the relationship between aesthetics and politics, art and activism, and representation and the material structures of power and violence. Critical analysis of cultural institutions as apparatuses for the production of knowledge, visibility, and normativity, including museums, galleries, archives, the art market, and the media. Curatorship examined as a discursive and political practice that negotiates relationships between the artist, the public, symbolic power, and capital.	

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	Reconstructs and integrates contemporary paradigms of critical theory as a coherent analytical framework for interpreting phenomena of contemporary art and visual culture.	SD_W01 SD_W02
W02	Demonstrates an understanding of the mechanisms through which artistic practices operate in relation to structures of symbolic power, technology, media, and institutions, and of their role in the production of meaning and subjectivity.	
W03	Demonstrates an understanding of the critical potential of theory in reflecting upon one's own creative practice as a mode of knowledge production, cultural intervention, and social responsibility.	
W04	Analyses the status of the image, representation, and the materiality of the artwork under conditions of simulation, visual overproduction, and technological transformation.	SD_W07
W05	Situates their own research and creative practice within the landscape of contemporary theoretical, methodological, and ethical debates in the discipline.	
in the area of SKILLS:		
U01	Applies an integrated framework of critical theories to the independent analysis of complex phenomena in contemporary art and to the critical examination of their own creative practice.	SD_U01 SD_U03 SD_U07
U02	Constructs advanced theoretical arguments by problematising methodological assumptions and critically assessing the interpretative implications of selected theoretical approaches.	
U03	Designs and modifies research and creative strategies on the basis of critical reflection and contextual analysis of cultural phenomena.	
in the area of SOCIAL COMPETENCE:		
K01	Demonstrates readiness to make autonomous and responsible research and artistic decisions, with an awareness of their epistemological, ethical, and social implications.	SD_K04
K02	Participates in academic and artistic debates in a critical, rigorous, and dialogical manner.	

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	+																				
W05	+																				
U01	+									+											
U02	+									+											
U03	+									+											
K01	+									+											

