



## COURSE DESCRIPTION CARD - SYLLABUS

Course name

Trends in Contemporary Art 2 [S2AW1>ZSzwik2]

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### Course

Field of study

Interior Design

Year/Semester

1/2

Area of study (specialization)

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Profile of study

general academic

Level of study

second-cycle

Course offered in

Polish

Form of study

full-time

Requirements

compulsory

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### Number of hours

Lecture

15

Laboratory classes

0

Other

0

Tutorials

15

Projects/seminars

0

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### Number of credit points

2,00

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### Coordinators

### Lecturers

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### Prerequisites

**\*\*Knowledge:\*\*** The student possesses knowledge of styles and phenomena in 20th-century art and architecture and can document them based on source materials and iconographic references. The student can engage in substantive discussions about contemporary art and present arguments both "for and against," supported by the analysis of phenomena from social life, media, and culture. The student draws upon a solid understanding of the cultural environment in which they live.

## Course objective

**\*\*The aim of the course is to familiarize students with the formal and cultural language provided by numerous examples of works from the 20th and 21st centuries, showcasing the dynamic perspective of changes in avant-garde practices as well as theoretical concepts: humanistic, ecological, and sociological. The visual environment produced by complementary examples of contemporary art is characterized by thematic multiplicity and an intensity of sensory stimuli, while the artistic material is systematically subjected to continuous redefinition. The resulting iconosphere transforms the shape of reality dedicated to its recipient and participant, confronting them with questions about the identity of personal sense of place and the possibilities of receiving generated cultural codes.\*\*** **\*\*Method of Work\*\*** Familiarization with the ways of interpreting and capturing the unique characteristics through which the interior, urban layout, building, square, street, sculpture, installation, graphic work, or painting has been shaped and how it impacts its surroundings. Introduction to observation methods that enable in-depth analysis and interpretation of the meanings contained in individual realizations and works.

## Course-related learning outcomes

none

## Methods for verifying learning outcomes and assessment criteria

Learning outcomes presented above are verified as follows:

1. **\*\*Formative Assessment:\*\*** During the lectures, there will be opportunities for discussion, as well as after they conclude. There will be 2-3 quizzes (partial grades) throughout the semester to assess student engagement and competencies in understanding the discussed topics and works of art. Active participation in classes, involvement in discussions, and presenting one's own conclusions for group discussion will also be evaluated. A semester paper will be required. The grading scale is as follows: 2.0, 3.0, 3.5, 4.0, 4.5, 5.0 / point scale.
2. **\*\*Summative Assessment:\*\*** An oral exam will be conducted. The grading scale for this assessment is as follows: 3.0, 3.5, 4.0, 4.5, 5.0.

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If you need any further assistance or adjustments, let me know!

## Programme content

**\*\*Issue I:\*\*** The Transformation of Consciousness and New Media. Photography/Film. New Realism or an Escape from Reality. Photography/Film and Poetry/Drama. Experimentation and Propaganda in Soviet Russia. The Aesthetics of Morality in Andrei Tarkovsky's Cinematic Treatises. Dick Higgins' Intermediality as Essential Communication between Art and Everyday Expressions.

**\*\*Issue II:\*\*** Selected Topics in Art from the Interwar Period in Poland. Painting from the Interwar Period from the Avant-Garde to the Łukasiewicz Brotherhood. Unreal Architecture and Urbanism. The Utilitarian Avant-Garde of Łódź: Karol Hiller, Katarzyna Kobro, Władysław Strzemiński. Theoretical and Critical Assumptions about Sculpture from 1915 to 1939.

**\*\*Issue III:\*\*** Selected Topics in Art from the Post-World War II Period in Poland. Painting for Painting's Sake: Andrzej Wróblewski, Piotr Potworowski, Tadeusz Brzozowski – A Critical Perspective. Avant-Garde Incubators in People's Poland: Krzywe Koło Gallery in Warsaw, Creative Information Art Gallery in Wrocław, ON Gallery in Poznań. Iconography of Freedom: Art during the Martial Law Period. The Search for Sign, Matter, and Form: Jerzy Kalina, Andrzej Pawłowski, Henryk Raczko, Ryszard Winiarski.

**\*\*Issue IV:\*\*** Contemporary Reception of Archetypal Cultural Codes; Mikalojus Konstantinas Čiurlionis/ Nikolai Konstantin Čurlanis on the Edge of Avant-Garde and Genius. Edward Hopper's Matter/Architecture of Light. Painting Reconstructions and Quotes: Landscapes, Figures, and Objects: Giorgio de Chirico and Hermann Albert, as well as the Graphics of Roman Opalka (Gilgamesh), and the Set Design of Andrzej Kreütz-Majewski (Electra). Otto Freundlich and Joseph Beuys: German Avant-Garde Creators or Promoters of Utopian Social Ideas? The Visual Economy of Object Energy in the Actions of the International ZERO Group. Commemorative/Memorial Figurative Art of Magdalena Abakanowicz.

**\*\*Issue V:\*\*** Private Theories of Art in Literary Fiction. Zbigniew Herbert's Theory of Beauty, Józef Czapalski's "Looking – 'Thinking Word'," Czesław Miłosz's Visuality of Cultural Structures, Gustaw Herling-Grudziński's Diary of the Metaphysics of Life/Art. Umberto Eco's Open Work and Oskar Hansen's Open Form. Susan Sontag: Sensitive Theory/Practice - Observation/Struggle.

**\*\*Exercise Topics:\*\***

1. Develop several analyses and commentaries on selected phenomena or artistic works with complementary original graphic analyses.
2. Create an imaginary exhibition and review it.
  - Describe the concept and program of the exhibition along with selected works and authors.
  - Adjust the hypothetical exhibition space to the content of the collected works.
  - The essay should present potential cultural-generating aggregations of the collected works.

## Course topics

none

## Teaching methods

**\*\*Defining Questions and Answers Arising from the Analysis of Selected Issues in Contemporary Art to Utilize Their Essential Contents in Constituting One's Own Language of Project Creation.\*\***

**\*\*Form of Assessment:\*\*** A short presentation showcasing a hypothetical description of a space and object related to the topics presented in lectures on contemporary art phenomena, as well as in printed form: project; essay, installation, exhibition.

## Bibliography

**\*\*Primary Sources:\*\***

1. Bonnenberg, W. *\*Cityscape\**, San Francisco, Faculty of Architecture, Poznań University of Technology, Poznań 2013.
2. Dyckhoff, T. *\*The Age of Spectacle: The Adventures of Architecture and the City\**, Karakter, Kraków 2018.
3. Garner, P. *\*Sixties Design\**, Taschen, Köln 2008.
4. *\*Krzywe Koło Gallery\**, National Museum in Warsaw, 1990.
5. Golka, M. *\*The Sociology of the Artist\**, Ars Nowa, Poznań 1995.
6. Hermansdorfer, M. *\*The Art of Martial Law\**, National Museum in Wrocław, 2006.
7. Hiller, K. *\*New Vision\**, Museum of Art and Authors, 2002.
8. Jakimowicz, I. *\*Witkacy, Chwistek, Strzemiński: Thoughts and Images\**, Arkady, Warsaw 1979.
9. Jacson, L. *\*Contemporary: Architecture and Interiors of the 1950s\**, Phaidon, London/New York 1994.
10. Jutkiewicz, S. *\*Director's Counterpoint\**, Artistic and Film Publishing House, Warsaw 1985.
11. Kalina, J. *\*Navigation of Art\**, National Museum in Wrocław, 2003.
12. Kersting, A.F. *\*Portrait of Edinburgh\**, B.T. Batsford LTD, London 1951.
13. *\*Chronicle of the City of Poznań: Citadel\**, City Publishing House, Poznań.
14. Raczko, J. *\*Towards Infinity\**, Center for Polish Sculpture, Orońsko 2004.
15. Sontag, S./Jonatan Cotton, *\*Thought is a Form of Feeling\**, Karakter, Kraków 2014.
16. Tarkowski, A. *\*Time Captured\**, Pelikan Publishing House, Warsaw 1991.
17. Tafuri, M. *\*The Sphere and the Labyrinth: Avant-Gardes Architecture from Piranesi to the 1970s\**, The MIT Press, Cambridge, Massachusetts, London, Turin 1980.
18. Venturi, R., Denise Scott Brown and Associates. *\*Out Of The Ordinary\**, Philadelphia Museum of Art in Association With Yale University Press, 2001.
19. Wiesing, L. *\*Visibility of the Image: History and Perspectives of Formal Aesthetics\**, Scientific Publishing House, Warsaw.
20. Melbechowska-Luty, A., Bal, I. *\*Theory and Critique: Anthology of Texts on Polish Sculpture 1915-1939\**, Neriton Publishing House, Warsaw 2007.

**\*\*Supplementary Sources:\*\***

1. *\*Defining Architectural Space\**, Institute of Architectural Design, Faculty of Architecture, Cracow University of Technology, Kraków 2001.
2. Koolhaas, R. *\*Delirious New York\**, Karakter, Kraków 2013.

3. Sztabińska, P. *\*Geometry and Nature: Polish Abstract Art in the Second Half of the 20th Century\**, Neriton Publishing House, Warsaw 2010.
4. *\*Symbols, Transformations, and Visions of Living Space\**, ed. Augustyn Bańka, Preservation, Environment, Architecture (5), Poznań 2011.
5. Wróblewska, D. *\*Contemporary Polish Graphics\**, Interpress, Warsaw 1988.
6. Venturi, R., Denise Scott Brown, Steven Izedor, *Karakter*, Kraków 2013.
7. Zieliński, S. *\*Archaeology of Media: On the Deep Time of Technologically Mediated Listening and Seeing\**, Scientific Publishing House, Warsaw 2010.

**\*\* Journals and Quarterly Publications:\*\***

- *\*Ethos\**, Transhumanism, John Paul II Institute KUL, Lublin 2015.
- *\*Quarterly Orońsko\**, CRP, Orońsko.
- *\*Political Critique\**, Publishing House of Political Critique / Stanisław Brzozowski Association.
- *\*Nowy Napis\**, Cultural Quarterly, Institute of Literature, Warsaw-Kraków.

**Breakdown of average student's workload**

	Hours	ECTS
Total workload	0	0,00
Classes requiring direct contact with the teacher	0	0,00
Student's own work (literature studies, preparation for laboratory classes/ tutorials, preparation for tests/exam, project preparation)	0	0,00