



<b>Name of subject</b>	Theory and practice of artistic photography
<b>Entity running the module</b>	The Faculty of Graphic Arts and Media Art, Department of Media Art
<b>Entity for which the module has been prepared</b>	
<b>Module type</b>	Basic module, compulsory module in the field of Media Art
<b>Year of study/ semester; mode of attendance</b>	Year 1 - semester 1 Second level full-time studies
<b>ECTS credits</b>	3
<b>Module organizer</b>	prof. n. Czesław Chwiszczuk
<b>Academic aims</b>	The identification of photography in a historical perspective as a discipline of art with a long-standing tradition, and thus also a discipline offering autonomous means of artistic expression.
<b>Module prerequisites</b>	Completed course in the rudiments of photography
<b>Learning outcomes with respect to:</b>	
<b>– knowledge</b>	Students acquire knowledge of the history of photography with its most representative examples in the aesthetic aspect and in the development of narrative meaning. They can differentiate between images reflecting reality and images aesthetizing it or attempting to mask it or interpret it.
<b>– skills</b>	Students acquire skills in identifying the most important images and artistic attitudes in the history of photography, they are aware of the influence of the technique on the means of artistic expression developed in the photograph, they have basic skills in using classical styles of photography.
<b>– personal and social competence</b>	In the analysis and making of photographic images, their technical and aesthetic quality, and in the use of the acquired knowledge in the promotion of the medium of photography.
<b>Module content</b>	Presentation of the basic aesthetic assumptions in photography in the context of its historical development is the fundamental academic aim of the lectures. Proving a thesis that the relation between the first photographic recordings and the contemporary ones, even those abandoning the objectified form, requires the study of the issues essential for the entire problem. The scope of these considerations is determined by epistemological and axiological issues that can be applied to photography, the new human skill which from the very start aspired to exceed the limits of techné in practice and to be art. Lectures will be integrated with classes in which examples of themes and styles in photography will be discussed with respect to their use in contemporary practice of photographic art.
<b>Module form and number of module hours</b>	Lectures and presentations, additionally, participation in workshops, plein air workshops and exhibitions. 45 hours/ semester
<b>Assessment methods and criteria</b>	50% active participation in classes, 50% tests and theoretical and practical presentations
<b>Assessment type</b>	Graded pass
<b>Literature</b>	Barthes R., Światło obrazu, tłum. J. Trznadel, Warszawa 1996. Benjamin W., Mała historia fotografii, tłum. J. Sikorski. Czartoryska U., Przygody Plastyczne fotografii, Warszawa 1965; Od pop-artu do sztuki konceptualnej, Warszawa 1976. Od awangardy do postmodernizmu, red. G. Dziamski, Warszawa 1996. Flusser V. Ku filozofii fotografii, Katowice 2003. Gombrich E. H. Obraz wizualny, [w:] Symbole i symbolika, Warszawa 1990. Magala S., „”, 1976, Szkoła widzenia, Wrocław 2000. Merleau – Ponty M., Widzialne i niewidzialne, Warszawa 1996. Müller – Pohle A., Analogizacja, digitalizacja, projekcja, [w:] Pismo Artystyczne FORMAT 24/25. Warszawa 1988. Rosenblum N., Historia fotografii światowej, Bielsko – Biała 2005. V. Sontag S., O foto-grafii, Warszawa 1986. Sobota A., Szlachetność techniki. Artystyczne dylematy fotografii w XIX i XX wieku, Warszawa 2001; Konceptualność fotografii, Bielsko Biała 2004. Z. Tomaszczuk, Świadomość kadru- Szkice z estetyki fotografii.
<b>Notes</b>	Access to a photography laboratory and studio
<b>Language of instruction</b>	Polish language