



Name of subject	Theory and practice of artistic photography
Entity running the module	The Faculty of Graphic Arts and Media Art, Department of Media Art
Entity for which the module has been prepared	
Module type	Basic module, compulsory module in the field of Media Art, specialty: Photography
Year of study/ semester; mode of attendance	Year 2 - semester 3 Second level full-time studies
ECTS credits	2
Module organizer	prof. n. Czesław Chwiszczuk
Academic aims	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. Acquisition of practical skills in using refined techniques of photography.
Module prerequisites	
Learning outcomes with respect to:	
– knowledge	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, and interpret them.
– skills	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 refined techniques of photography and they consciously make use of a photographic studio and darkroom.
– personal and social competence	In the analysis and making of photographic images, their technical and aesthetic quality, and in the creative and educational use of the acquired knowledge in their artistic and educational activity and in the promotion of the medium of photography.
Module content	Aesthetic assumptions of contemporary photography. 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 exceeded the limits of techné in practice and to be art. The majority of lectures will be devoted to the role and significance of the tradition of pictorialism in photography in the recent decades, and will refer to the new possibilities of art brought about by the neo-avant garde with the innovations in the artistic reflection of outstanding representatives of contemporary Polish and world photography. Lectures will be integrated with classes in which examples of special refined techniques in photography will be discussed with respect to their use in contemporary practice of photographic art.
Module form and number of module hours	Lectures and presentations, additionally, participation in workshops, plein air workshops and exhibitions. Number of module hours: 45 hours/ semester
Assessment methods and criteria	50% active participation in classes, 50% tests and theoretical and practical presentations
Assessment type	Graded pass
Literature	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. Frydryczak B.;Między gestem a dyskursem, Warszawa. Gombrich E. H. Obraz wizualny, [w:] Symbole i symbolika, Warszawa 1990. Heidegger M., Czas światooobrazu, przeł. K. Wolicki 1977. Magala S.; 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. Sontag S.; O fotografii, Warszawa 1986. Sobota A., Szlachetność techniki. Artystyczne dylematy fotografii w XIX i XX wieku, Warszawa 2001; Konceptualność fotografii, Bielsko Biała 2004. Tomaszczuk Z.; Świadomość kadru, Szkice z estetyki fotografii. Edwards S. Fotografia, bardzo krótkie wprowadzenie,ZW Nomos Sp zo.o Kraków 2014. Lechowicz L. Historia fotografii,cz.1, 1839-1939”, Wydawnictwo PWSFTviT, 2012. Soulages F. ;Estetyka fotografii ,Uniwersitas 2007. Sikora S.;Fotografia między dokumentem a symbolem,IsPAN 2004
Notes	Access to a photography laboratory and studio
Language of instruction	Polish language