



<b>Name of subject</b>	Theoretical fundamentals of intermedia photography
<b>Entity running the module</b>	Department of Media Art / The Faculty of Graphic Arts and Media Art
<b>Entity for which the module has been prepared</b>	The Faculty of Graphic Arts and Media Art, Department of Media Art
<b>Module type</b>	Basic module, compulsory module in the field of Media Art, speciality: Photography
<b>Year of study/ semester; mode of attendance</b>	Year 2/ semesters 3 and 4
<b>ECTS credits</b>	4 / sem. 3 3 / sem. 4
<b>Module organizer</b>	prof. Andrzej P. Bator / as. Agata Szuba
<b>Academic aims</b>	The fundamental aim of the series of workshops and classes is analyzing selected issues included in the intermedia phenomenon in art (with special focus on photomedia). The aim is recognition of media phenomena in art in its theoretical perspective (philosophical as well as relating to knowledge of culture and media), with special focus on the creative utilization of workshop skills, enabling unrestricted artistic expression, with an awareness of specific, formal and esthetic values, that are unique for photography. The artistic expression should be related to other media, like drawing, painting, spatial installation, video, object as well as screen-based and multimedia activities.
<b>Module prerequisites</b>	No prerequisites.
<b>Learning outcomes with respect to:</b>	
<b>– knowledge</b>	The student obtains knowledge in the field of media art in the framework of theory and practice of photography in the broad context of humanistic reflection and artistic achievements integrating diverse media perception and creation areas in art and their connotations in contemporary artistic culture.
<b>– skills</b>	The student obtains advanced knowledge in the field of media art regarding practical utilization of theoretical grounding of the intermedia paradigm, which is a condition of transferring the traditional areas of visual artistic activities onto the new plane of esthetic interdisciplinary space, making use of traditional and digital media as well as creating new possibilities of contact with the viewer through the introduction of interactive elements.
<b>– personal and social competence</b>	The student obtains competences in the area of media art in the range of understanding the specific features of the photomedia tendencies in art in its philosophical and cultural aspect. They are able to participate consciously in the cultural life (cultural, educational and mass media institutions), as well as in the independent artistic practice (eg. in artistic groups and associations).
<b>Module content</b>	Issues connected with technological changes understood as new esthetic categories and social phenomena, which define transformations and cultural transgressions of the modern civilisation. The lectures will discuss media convergence and culture of participation with its dominant features, circulation and exchange of content between media, specific character of social, civilizational and technological transformation. The analysis of key intermedia definitions will be carried out, as well as the leading artistic intermedia strategies of the last century.
<b>Module form and number of module hours</b>	Lectures, classes, discussion sessions, multimedia projections (60 hours/sem.) additionally participation in workshops, plein-aires, exhibitions
<b>Assessment methods and criteria</b>	50% activeness during lectures and classes 50% classtests, presentations combining theory and practice
<b>Assessment type</b>	Graded pass
<b>Literature</b>	J. Baudrillard, Rozmowy przed końcem, Warszawa 2001.; Spisek sztuki, Warszawa 2005.; Sy-mulakry i symulacja, Warszawa 2005; J. Derrida, Kartusze, [w:] Prawda w malarstwie, Gdańsk 2003. Z. Bauman, Płynna ponowoczesność, Kraków 2006. H. Belting, Antropologia obrazu, Kraków 2007. J. Berger, O patrzaniu, Warszawa 1999; Nasze twarze, moje serce, zwięzłe jak fotografie, Warszawa 2006. A. Bielik-Robson, Duch powierzchni, Kraków 2004. Pierre Bourdieu, Reguły sztuki, Kraków 2007. W. Benjamin, Twórca jako wytwórca, Poznań 1975; Dzieło sztuki w dobie reprodukcji technicznej, [w:] Anioł historii, red. H. Orłowski, Poznań 1996. B. von Brauchitsch, Mała historia fotografii, Warszawa 2004. U. Czartoryska, Plastyczne przygody fotografii. Tom 1.; Fotografia mowa ludzka. Perspektywy historyczne. Tom 2, Gdańsk 2006. G. Didi-Huberman, Obrazy mimo Wszystko, Kraków 2008. G. Działowski,

	<p>Sztuka po końcu sztuki, Poznań 2009. Umberto Eco, Nieobecna struktura, Warszawa 1996. B. Frydryczak, Między gestem a dyskursem, Warszawa 2004. J. Habermas, Od wrażenia zmysłowego do symbolicznego wyrazu, Warszawa 2004. D. Higgins, Nowoczesność od czasu postmodernizmu oraz inne eseje, Gdańsk 2000. E. H. Gombrich Obraz wizualny, [w:] Symbole i symbolika, Warszawa 1990. M. Hopfinger, Doświadczenia audiowizualne, Warszawa 2003. A. Gwóźdź, Obrazy i rzeczy. Film między mediami, Kraków 2003. A. Jamrozikowa Obraz i metanarracja, Warszawa 1994; Widmowa możliwość realności, [w:] Sztuka i estetyka po awangardzie a filozofia postmodernistyczna, A. Zeidler–Janiszewska (red.) Warszawa 1994. A. Kępińska, Nowa sztuka. Warszawa 1981. David Kokeby Intermedialność w kulturze końca XX wieku, Białystok 1998. M. Michałowska, Niepewność przedstawienia. Od kamery obskury do współczesnej fotografii, Kraków 2004. M. P. Markowski, Pragnienie obecności, Gdańsk 1999. J. Makota, Czy dzieło sztuki jest symbolem, [w:] Szkice filozoficzne Romanowi Ingardenowi w darze, red. Z. Żarnecka, s. 399-413, Kraków 1964; Fenomenologia świadomości w filozofii Romana Ingardena, Fenomenologia Romana Ingardena, [w:] „Studia Filozoficzne”, s. 237-253, Warszawa 1972. M. McLuhan, Wybór pism. Przekazniki, czyli przedłużenie człowieka. Galaktyka Gutenberga. Poza punktem zbiegu, Warszawa 1975.; Zrozumieć media, Warszawa 2004. E. Pontremoli, Nadmiar widzialnego, Gdańsk 2006. N. Rosenblum, Historia fotografii światowej, Bielsko – Biała 2005. André Rouillé, Fotografia. Między dokumentem a sztuką współczesną, Kraków 2007.</p>
<b>Notes</b>	lecture room with multimedia facilities
<b>Language of instruction</b>	Polish language