

Subject card

Subject name and code	Modern Polish and European Art History I - exercise, PG_00151304						
Field of study	History of Art						
Date of commencement of studies	October 2023		Academic year of realisation of subject		2025/2026		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	3		Language of instruction		Polish		
Semester of study	5		ECTS credits		3.0		
Learning profile	academic		Assessment form		credit		
Conducting unit	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Magdalena Staręga				
	Teachers		dr Magdalena Staręga				
			dr Emiliana Konopka				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	60.0	0.0	0.0	0.0	60
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	60		2.0		15.0	77
Subject objectives	The aim of the course is to broaden students' knowledge of general and Polish art history from the second half of the 18th century to the beginning of the 20th century.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZL3_U02] Knows how to interpret works of art by means of typical methods of interpretation, taking into account the formal shaping of statements and their place in the historical-cultural process	The student is able to place the work in the broader context of the era, artistic movement, social and intellectual situation, recognising the interrelationships between art and culture. The student is able to combine visual analysis with theoretical, historical and cultural reflection, constructing a coherent, reasoned interpretation of the work.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art	Student is able to perform a detailed formal and stylistic analysis of a work of modern art, identifying its compositional, colouristic, material and technical features. The student understands the significance of the work in the context of the era, artistic movement and cultural changes; is able to argue their assessment of artistic value, referring to historical facts and art theory. Students are able to compare works by different artists or movements, pointing out their originality, innovation and influence on the further development of modern art.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[HISTSZL3_U04] Is able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of the era	Student demonstrates an open attitude towards new research, interpretations and methods of analysing works of art; independently searches for academic literature and visual sources in order to broaden their knowledge.	[SU2] presentation/project/paper/report
	[HISTSZL3_W03] Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to the present day	Student is able to compare artistic processes taking place in Poland with parallel phenomena in European and world art, understanding their specificity and mutual inspirations.	[SW1] oral statement/conversation/discussion
	[HISTSZL3_W04] Has advanced, structured detailed knowledge of the specific culture and art of particular periods	Student is able to organise knowledge about modern art in a chronological and thematic order, recognising the continuity and changes in artistic forms and ideas.	[SW1] oral statement/conversation/discussion
	[HISTSZL3_K01] Critically evaluates his/her knowledge, demonstrates a willingness to continually expand his/her knowledge and to seek expert advice if he/she has difficulty solving a problem on his/her own	Can recognise the limits of their knowledge of modern art history (both general and Polish) and can identify areas requiring further study.	[SK1] oral statement/conversation/discussion

Subject contents	A contextual and formal discussion of selected examples of universal and Polish art from the second half of the 18th century to the beginning of the 20th century (in the fields of architecture, painting, sculpture and graphic art), partly based on a chronological and linear overview, as well as through the selection and highlighting of specific issues, trends, movements, phenomena and artistic formations that are most significant in terms of their consequences for contemporary art. The synthetic approach to the topics involves focusing on selected works of art that best exemplify a specific issue. Classes given by Magdalena Staręga, PhD: 1. Introduction to modernity. The Enlightenment and the birth of classicism, Palladianism in Great Britain and Europe 2. Classicism in Europe and the USA 3. Introduction to the 19th century and new types of buildings 4. Historicist architecture 5. World exhibitions 6. National styles in architecture 7. The birth of monument preservation 8. The engineering trend in architecture 9. Architecture in the USA, the Chicago school, Frank Lloyd Wright 10. The Arts & Crafts movement 11. Avant-garde architecture ca. 1900-1930 12. De Stijl, Bauhaus, International Style, Le Corbusier, CIAM 13. Nazi and Fascist architecture 14. Socialist Realist architecture 15. High-Tech architecture, postmodernism Classes given by Emiliana Konopka, PhD: 1. Neoclassicism and the Enlightenment David, Canova, Winckelmann and the idea of a return to antiquity. 2. Romanticism in painting Goya, Delacroix, Friedrich: emotions, nature and rebellion. 3. Romanticism in sculpture and graphic art Barye, Rude, Goya's graphic works and their political dimension. 4. Realism and naturalism Courbet, Millet, Rodin: the truth about everyday life and a new approach to the body. 5. Impressionism a revolution in perspective: the distinctiveness of the Parisian avant-garde in relation to the academy. 6. The Salon vs. independent exhibitions: criticism of art institutions at the end of the 19th century. 7. Symbolism in Europe the language of dreams and metaphors (Moreau, Redon, Munch). 8. Symbolism in Poland the painting of Young Poland (Malczewski, Wyspiański). 9. Futuristic visions of movement and the city Marinetti, Boccioni and Polish futurists. 10. Geometric abstraction vs. expressive abstraction Hilma af Klint, Kandinsky, Malevich, Strzemiński. 11. Formism the Polish response to Cubism and Expressionism. 12. Dada art as anti-art: activities in Zurich and Berlin.		
Prerequisites and co-requisites	Knowledge of the art of previous eras acquired during studies.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written work	51.0%	50.0%
	Attendance	75.0%	0.0%
	Presentation	51.0%	50.0%

Recommended reading	Basic literature	Classes given by Magdalena Staręga, PhD: Classes given by Emiliana Konopka, PhD: 1. H. Hofstätter, <i>Symbolizm</i>, Warszawa 1987 2. <i>Koniec wieku. Sztuka polskiego modernizmu 1890-1914</i> (eseje), praca zbiorowa, Warszawa 1996 3. M. Poprzęcka, <i>Akademizm</i>, Warszawa 1989 4. M. Porębski: <i>Dzieje sztuki w zarysie</i>, t. 3, Wiek XIX i XX, Warszawa 1988 5. T. Richardson, Nikos Stangos (red.): <i>Kierunki i tendencje sztuki nowoczesnej</i>, red. Warszawa 1980 6. <i>Polskie style narodowe 1890-1918</i> (eseje), praca zbiorowa, Muzeum Narodowe w Krakowie. Kraków 2021. 7. <i>Sztuka świata, t. 8-10</i>, Warszawa 1994-1996 8. T. Żuchowski, <i>Patriotyczne mity i toposy. Malarstwo niemieckie 1800-1848</i>. Poznań 199S
	Supplementary literature	Classes given by Magdalena Staręga, PhD: <i>Sztuka świata</i>, Tomy od VIII do X <i>Sztuka polska</i>, Tomy V-VII Hugh Honour, <i>Neoklasycyzm</i>, Warszawa 1972 Charles Jencks, <i>Ruch nowoczesny w architekturze</i>, Warszawa 1987 Nikolaus Pevsner, <i>Pionierzy współczesności. Od Williama Morrisa do Waltera Gropiusa</i>, Warszawa 1978 Jurgen Tietz, <i>Historia architektury XX wieku</i>, Köln 2001 David Watkin, <i>Historia architektury zachodniej</i>, Warszawa 2006 (część od klasycyzmu) <i>Kłopotliwe dziedzictwo? Architektura Trzeciej Rzeszy w Polsce</i>, red. Jacek Purchla, Żanna Komar, Kraków 2020 Classes given by Emiliana Konopka, PhD: 1. T.S. Jaroszewski, <i>Od klasycyzmu do nowoczesności</i>. Warszawa 1996 2. W. Juszcak, <i>Postimpresjoniści</i>. Warszawa 1985 G. Klause, Roger Sławski. Poznań 1999 3. A. Konopacki, <i>Prerafaelici</i>, Warszawa 1989 4. <i>Metafora i mit : Motywy literackie i historyczne w sztuce polskiej przełomu XIX i XX wieku</i> (praca zbiorowa), Szczecin 2008 5. L. Nochlin, <i>Realizm</i>, Warszawa 1974 6. M. Omilanowska, <i>Nadbałtyckie Zakopane. Połąga w czasach Tyszkiewiczów</i>. Warszawa Sopot 2011 7. M.Porębski, <i>Granica współczesności 1909-1925</i>, Warszawa 1989; 8. T. Żuchowski, <i>Między naturą a historią. Malarstwo Caspara Davida Friedricha</i>. Szczecin 1993
	eResources addresses	

Example issues/ example questions/ tasks being completed	Classes given by Dr Emilian Konopka: Realism in French painting Formism as Poland's response to Cubism and Expressionism Symbolism in the painting of Young Poland Classes given by Dr Magdalena Staręga Revolutionary architects World exhibitions Official architecture of the Second Polish Republic
Work placement	Not applicable

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