

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 2024		Academic year of realisation of subject		2026/2027		
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 Emiliana Konopka				
	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 class is to familiarize the student with the history of universal and Polish art from the end of the 18th century to the 20th century.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZL3_U04] Is able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of the era	Is able to apply selected theoretical approaches and research perspectives to the analysis and interpretation of works and artistic phenomena in Polish and universal art from the late eighteenth to the twentieth century.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[HISTSZL3_W04] Has advanced, structured detailed knowledge of the specific culture and art of particular periods	Has advanced and structured knowledge of the specific features of art and culture from the late eighteenth to the twentieth century, with particular emphasis on the major artistic movements, trends, tendencies, and phenomena.	[SW4] test/exam - oral or written
	[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	Is able to interpret selected works of Polish and universal art from the late eighteenth to the twentieth century, using basic methods of interpretation and taking into account their form, content, and historical and cultural context.	[SU1] oral statement/conversation/discussion
	[HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art	Is able to critically analyze selected works of Polish and universal art from the late eighteenth to the twentieth century, taking into account their form, artistic means, function, and historical and cultural context.	[SU1] oral statement/conversation/discussion
	[HISTSZL3_W03] Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to the present day	Knows and characterizes the most important phenomena, movements, trends, and tendencies in the history of Polish and universal art from the late eighteenth to the twentieth century.	[SW4] test/exam - oral or written
	[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	Recognizes the need to deepen their knowledge of modern art and to critically verify information concerning works of art, artists, and artistic phenomena.	[SK1] oral statement/conversation/discussion
Subject contents	Classes conducted by Dr Magdalena Staręga 1. Introduction to Modernity: the Enlightenment and the Origins of Classicism; Palladianism in Britain and Europe 2. Classicism in Europe and the United States 3. Introduction to the Nineteenth Century and New Building Types 4. Historicism in Architecture 5. World's Fairs and International Exhibitions 6. National Styles in Architecture 7. The Origins of Heritage Conservation 8. The Engineering Approach to Architecture 9. Architecture in the United States: the Chicago School and Frank Lloyd Wright 10. The Arts and Crafts Movement 11. Avant-Garde Architecture, c. 1900–1930 12. De Stijl, the Bauhaus, the International Style, Le Corbusier, and CIAM 13. Nazi and Fascist Architecture 14. Socialist Realist Architecture 15. High-Tech Architecture and Postmodernism Classes conducted by Dr Emiliana Konopka 1. Neoclassicism and the Enlightenment: David, Canova, Winckelmann, and the idea of a return to Antiquity 2. Romanticism in Painting: Goya, Delacroix, and Friedrich — emotion, nature, and rebellion 3. Romanticism in Sculpture and Graphic Art: Barye, Rude, Goya's prints, and their political dimension 4. Realism and Naturalism: Courbet, Millet, and Rodin — everyday reality and new representations of the human body 5. Impressionism — A Revolution in Seeing: the distinctiveness of the Parisian avant-garde in relation to academic art 6. The Salon vs. Independent Exhibitions: Critiques of the Art Institution in the Late Nineteenth Century 7. Symbolism in Europe: the Language of Dreams and Metaphor — Moreau, Redon, and Munch 8. Symbolism in Poland: Young Poland Painting — Malczewski and Wyspiański 9. Futurist Visions of Movement and the City: Marinetti, Boccioni, and Polish Futurists 10. Geometric Abstraction vs. Expressionist Abstraction: Hilma af Klint, Kandinsky, Malevich, and 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			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Test	51.0%	50.0%
	Presentation on a selected topic	51.0%	50.0%
	Attendance	85.0%	0.0%
Recommended reading	Basic literature	Classes conducted by Dr Emiliana Konopka: 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. Poprzeczka, <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 topoty. Malarstwo niemieckie 1800-1848</i>. Poznań 199S Classes conducted by Dr Magdalena Staręga: <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 Anna Cymer, <i>Architektura w Polsce 1945-1989</i>, Warszawa 2023	

	Supplementary literature	Classes conducted by Dr Magdalena Staręga Anna Tejszerska, <i>Styl narodowy w architekturze dworców dwudziestolecia międzywojennego</i> [w:] <i>Piękne, użyteczne, zbędne...</i> <i>Obiekty kolejowe w Polsce</i>, red. M. Kapias, D. Keller, Rybnik 2016, s. 240-279. Tadeusz S. Jaroszewski „Nurt rewolucyjny architektury polskiego oświecenia”, „Rocznik Historii Sztuki”, t. VIII (1970), s. 249-299 Małgorzata Omilanowska, Styl zakopiański i jego konotacje europejskie, „Rocznik podhalański”, t. XIII, 2028, s. 11-40 Wojciech Batus , <i>Zjawisko historyzmu w architekturze wieku XIX. Próba opisu</i>, „Dzieła i Interpretacje” 1995, nr 3, s. 69–80 Classes conducted by Dr Emiliana Konopka: 1. T.S. Jaroszewski, <i>Od klasycyzmu do nowoczesności</i>. Warszawa 1996 2. W. Juszczyk, <i>Postimpresjoniści</i>. Warszawa 1985 G. Klause, Roger Ślawnski. 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. Połaga 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 conducted by Dr Emiliana Konopka: Realism in French Painting Formism as a Polish Response to Cubism and Expressionism Symbolism in Young Poland Painting Classes conducted by Dr Magdalena Staręga: Revolutionary Architects World's Fairs Official Architecture of the Second Polish Republic	
Work placement	Not applicable	

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