

**Subject card**

<b>Subject name and code</b>	Introduction to non-European art, PG_00203156						
<b>Field of study</b>	Museology and Preservation of Cultural Heritage						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2026/2027		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	1	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	1	<b>ECTS credits</b>			3.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Art Theory -> Institute of Art History -> Faculty of History -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		prof. dr hab. Tomasz Torbus				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan	Participation in consultation hours	Self-study	SUM		
	<b>Number of study hours</b>	30	2.0	43.0	75		
<b>Subject objectives</b>	To acquaint students with basic information about non-European architecture - Islam, India, China, Japan and Pre-Columbian America. In addition to the most important stylistic features and basic information about the development of the art of these civilizational circles - based on key surviving works of architecture, the class will also devote itself to the influence of these cultures on Western European art						
<b>Learning outcomes</b>	<b>Course outcome</b>		<b>Subject outcome</b>		<b>Method of verification</b>		
	[ODKML3_W05] He has advanced knowledge of the relationship of art sciences with other humanities and social sciences: history, cultural studies, philosophy, psychology, economics, sociology, ethnology, anthropology, theology						
	[ODKML3_K04] Is ready to recognize and respect different points of view determined by different national and cultural backgrounds; to show understanding of the world of values and attitudes of people in different periods and historical contexts		K_K04 Is ready to recognize and respect different points of view determined by different national and cultural backgrounds; show understanding of the world of values and attitudes of people in different periods and historical contexts		[SK4] test/exam - oral or written		
	[ODKML3_W03] Has a structured and advanced knowledge of the history of Polish and universal art from antiquity to modern Times		K_W03 Recognizes connections and inspirations between selected artists from different eras and non-European art		[SW4] test/exam - oral or written		

Subject contents	The subject of the class is selected, the most relevant issues in the history of non-European art - mainly architecture, but with exceptions, for example, for African tribal art, where the topic of interest will also be sculpture. The knowledge will be transmitted according to countries (or regions dependent on supra-regional centers, e.g., the art of Southeast Asia will be discussed together with Indian art, on which it is dependent) and chronology, but also problematically (the evolution of the main types of mosques since the 7th century, or Asian stupas since the time of Ashoka). The lecturer emphasizes primarily the analysis of form and content - less factography, because this, for such a large area of interest, is impossible to convey more accurately to the audience. At the same time, the visualization of the most important monuments of non-European cultures provides a penumbra of knowledge that will help grasp the interrelationship between the art of Europe and other continents.		
Prerequisites and co-requisites	no		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	credit colloquium	51.0%	80.0%
	attendance	75.0%	20.0%
Recommended reading	Basic literature	<p>Białostocki, J. O sztuce dawnej Ameryki, Warszawa 1972</p> <p>Ettinghausen, R. O. Grabar, M. Jenkins-Madina, Sztuka i architektura Islamu 650 1250, Warszawa 2007</p> <p>Grabar, O. Alhambra, Warszawa 1990</p> <p>Jakimowicz, A. Indie panorama sztuki. Warszawa 1978</p> <p>Sztuka świata, t. 4, (praca zbiorowa) Wydawnictwo Arkady, Warszawa 1990 (m. in. rozdział "Sztuka Indii")</p> <p>Künstler, M. J. Sztuka Chin. Warszawa 1991</p> <p>Barucki, T. Architektura Japonii. Warszawa 1988</p>	

	Supplementary literature	<p>Willeit, F. African Art. New York 1988</p> <p>Jakimowicz A., Zachód a sztuka Wschodu, Warszawa 1967.</p> <p>Jakimowicz-Shah M., Metamorfozy bogów indyjskich, Warszawa 1983.</p> <p>Sztuka i kultura wizualna Indii, red. P. Balcerowicz, J. Malinowski, Warszawa 2010.</p> <p>Sztuka świata, t. 4, (praca zbiorowa) Wydawnictwo Arkady, Warszawa 1990: rozdział "Sztuka Indii", s. 253-273: "Sztuka starożytnych i klasycznych Indii" - J. Pijoan; "Sztuka Indii średniowiecznych" - J. Auboyer.</p> <p>Srinivasan K. R., Temples of South India, New Delhi 2008.</p> <p>Stierlin H., Hindu India. From Khajuraho to Temple City of Madurai, 2002.</p> <p>Wheeler M., The Indus Civilization, Cambridge 1960.</p> <p>White D. G., Kiss of the yogini. "Tantric sex" in South Asian contexts, The University of Chicago Press, Chicago and London.</p> <p>Guide to the Ajanta Paintings: Narrative Wall Paintings by Dieter Schlingloff, Monika Zin, et al. 1999</p> <p>E. W. Said, Orientalism. London: Routledge, 1978.</p> <p>L. Nochlin, The Imaginary Orient. Art in America 1983, vol. 71 (5), pp. 118-131, pp. 187-191</p> <p>H. K. Bhabha, The Location of Culture. New York, London: Routledge, 2004</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed	The fashion for 'Chinese' or Turkey in modern times	<p>The fascination of the 20th century, such as Black Africa</p> <p>Discuss non-European cultural circles using the research methods of art ethnology with elements of postcolonial discourse</p>
Work placement	Not applicable	

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