

**Subject card**

<b>Subject name and code</b>	Modern art (lecture II), PG_00145351						
<b>Field of study</b>	Sztuka nowoczesna (wykład II)						
<b>Date of commencement of studies</b>	October 2023	<b>Academic year of realisation of subject</b>			2025/2026		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group 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>	3	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	5	<b>ECTS credits</b>			3.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			exam		
<b>Conducting unit</b>							
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Emiliana Konopka				
	<b>Teachers</b>		dr Emiliana Konopka				
<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>	<b>Participation in didactic classes included in study plan</b>		<b>Participation in consultation hours</b>		<b>Self-study</b>	<b>SUM</b>
	<b>Number of study hours</b>	30		2.0		45.0	77
<b>Subject objectives</b>	<p>The aim of the course is to familiarize students with the history of both world and Polish art from the end of the 19th century to the 20th century.</p> <p>It offers an attempt at a synthesis of art from the end of the 19th century to the 20th century (covering painting, sculpture, printmaking, architecture, applied arts and design, as well as new media), based partly on a chronological and linear overview, and partly through the selection and emphasis of specific issues, tendencies, movements, phenomena, and artistic formations that are most significant in terms of their consequences for contemporary art.</p> <p>The synthetic approach to the subjects assumes a focus on selected works of art that best exemplify particular problems.</p>						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ODKML3_K01] Critically evaluates his knowledge, demonstrates a willingness to constantly expand it and to consult experts when he has difficulty solving a problem on his own	The student critically analyzes and evaluates artistic phenomena from the late 19th to the 20th century, understanding their significance for the development of contemporary art and is able to perceive the complexity of artistic phenomena and the diversity of interpretations of works, which fosters a critical approach to their own judgments and conclusions.	[SK1] wypowiedź ustna/rozmowa/diskusja [SK8] obserwacja samodzielnej lub zespołowej pracy studenta
	[ODKML3_U06] Defines, explains and applies correctly orally and in writing the basic terms and concepts specific to the art sciences and related sciences in working on selected topics and eras	The student defines and correctly uses terminology appropriate to art history of the late 19th and 20th centuries, encompassing concepts from painting, sculpture, graphic art, architecture, applied art, design, and new media. The student can explain the meaning of basic aesthetic concepts and categories characteristic of modernism, the avant-garde, and contemporary art, applying them appropriately in the analysis of artistic works and phenomena.  The student correctly utilizes the scholarly language of art history in oral and written communication, formulating independent analyses and interpretations of artistic phenomena of the late 19th and 20th centuries.	[SU2] prezentacja/projekt/referat/raport
	[ODKML3_W04] Has advanced, structured detailed knowledge of the specifics of culture and art of particular eras	The student has structured knowledge of the main artistic directions, tendencies and formations from the end of the 19th to the 20th century, in the context of the cultural, social and technological changes of the era.	[SW1] wypowiedź ustna/rozmowa/diskusja [SW2] prezentacja/projekt/referat/raport
	[ODKML3_U02] Knows how to interpret works of art using typical methods of interpretation, taking into account the formal formation of statements and their place in the historical-cultural proces	The student is able to analyze the formal features of a work of art (composition, colors, materials, technique, style) and interpret them in the historical and cultural context of the era.	[SU1] wypowiedź ustna/rozmowa/diskusja [SU2] prezentacja/projekt/referat/raport
	[ODKML3_W03] Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to modern Times	The student has structured and in-depth knowledge of the history of universal and Polish art from the end of the 19th to the 20th century, covering the main trends, styles, phenomena and artists.	[SW4] test/egzamin - ustny lub pisemny
	[ODKML3_U04] Is able to use theoretical approaches and paradigms of research appropriate to the art sciences and cultural knowledge of a given era	The student skillfully relates works of art to the cultural and historical context of the era, using appropriate research paradigms, and is able to synthesize knowledge about the directions, tendencies and artistic formations of the late 19th and 20th centuries based on theoretical models of art analysis.	[SU2] prezentacja/projekt/referat/raport [SU8] obserwacja samodzielnej lub zespołowej pracy studenta
	[ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art	The student is able to critically analyze and interpret works of art from the late 19th and 20th centuries, taking into account their form, content, historical and cultural context and influence on the development of contemporary art.	[SU1] wypowiedź ustna/rozmowa/diskusja
	[ODKML3_U11] Can effectively plan and organize his work, independently acquiring and consolidating knowledge in an orderly and systematic manner	The student is able to plan and organize his/her own work on material covering the history of art of the late 19th and 20th centuries, using various sources of knowledge (publications, audiovisual materials, museum resources).	[SU8] obserwacja samodzielnej lub zespołowej pracy studenta

Subject contents	<ul style="list-style-type: none"> <li>• Impressionism and the Birth of the Modern Perspective Introduction</li> <li>• Post-Impressionism and the Birth of the Avant-Garde</li> <li>• Symbolism and Art Nouveau</li> <li>• Fauvism and Expressionism</li> <li>• Cubism and the Breakthrough in the Perception of Space</li> <li>• Futurism and Related Movements Abstraction and Its Beginnings</li> <li>• Dadaism and Surrealism</li> <li>• New Realism and Neue Sachlichkeit</li> <li>• Modernist Sculpture Architecture and Total Art</li> <li>• Art in the Shadow of Totalitarianism</li> <li>• Abstract Expressionism and Action Painting</li> <li>• Informel and Tachisme in Europe</li> <li>• New Figuration and Pop Art</li> <li>• Minimalism and Conceptual Art</li> <li>• Feminist Art and Institutional Critique</li> <li>• Land Art and Site-Specific Art</li> <li>• Performance and Body Art</li> <li>• New Media and Video Art</li> <li>• New Sculptural Strategies</li> <li>• Critical and Social Art</li> </ul>														
Prerequisites and co-requisites	There are no formal requirements, only knowledge from the first part of the course is required.														
Assessment methods and criteria	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 40%;">Subject passing criteria</th> <th style="width: 30%;">Passing threshold</th> <th style="width: 30%;">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td>Exam on the content of the lectures and the bibliography indicated by the lecturers</td> <td>51.0%</td> <td>50.0%</td> </tr> <tr> <td>Passing the visual test</td> <td>51.0%</td> <td>30.0%</td> </tr> <tr> <td>Attendance</td> <td>80.0%</td> <td>20.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Exam on the content of the lectures and the bibliography indicated by the lecturers	51.0%	50.0%	Passing the visual test	51.0%	30.0%	Attendance	80.0%	20.0%
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<p>Example issues/ example questions/ tasks being completed</p>	<p>Interpretation and contextual analysis of works such as:</p> <ul style="list-style-type: none"> <li>• Vincent van Gogh <i>Jedzący kartofle, Autoportret z zabandażowanym uchem, Słoneczniki, Gwieździsta noc</i></li> <li>• Henri de Toulouse-Lautrec <i>Moulin Rouge, Jane Avril w Jardin de Paris</i></li> <li>• Paul Gauguin <i>Skąd przychodzimy? Kim jesteśmy? Dokąd zmierzamy?</i></li> <li>• Edouard Manet <i>Olimpia, Śniadanie na trawie</i></li> <li>• Claude Monet <i>Impresja - Wschód słońca</i></li> <li>• Aleksander Gierymski <i>Altana w ogrodzie</i> (oraz studia do obrazu), <i>Opera paryska nocą, Pomarańczarka</i></li> <li>• Józef Chełmoński <i>Babie lato, Żurawie</i></li> <li>• Antonio Gaudi <i>Sagrada Familia</i> (fasada i wnętrze)</li> <li>• Joseph Olbrich pałac Secesji wiedeńskiej (bryła)</li> <li>• Gustave Klimt <i>Pocałunek</i></li> <li>• Jacek Malczewski <i>Melancholia</i></li> <li>• Auguste Rodin <i>Brama Piekieł</i></li> <li>• Stanisław Wyspiański <i>Bóg Ojciec</i> (witraż), meble Towarzystwa Lekarskiego</li> <li>• Józef Mehoffer <i>Dziwny ogród</i></li> <li>• Henri Matisse <i>Taniec</i></li> <li>• Edward Munch <i>Krzyk</i></li> <li>• Hilma af Klint cykl <i>Wielkich Dziesięciu</i></li> <li>• Kazimierz Malewicz <i>Czarny kwadrat na białym tle</i></li> <li>• Henri Moore <i>Spoczywająca postać</i></li> <li>• Frank Lloyd Wright <i>Willa Kaufmanna</i> (Dom nad wodospadem) (bryła)</li> <li>• Leon Chwistek <i>Szermierka</i></li> <li>• Stanisław Ignacy Witkiewicz przykłady portretów</li> <li>• Marcel Duchamp - <i>Panna młoda rozbierana przez swych kawalerów jednak</i> (<i>Wielka Szyba</i>)</li> <li>• Salvador Dali <i>Płonąca żyrafa</i></li> <li>• Andy Warhol <i>Wielka puszką zupy Campbells</i></li> <li>• Alexander Calder <i>Mobile</i></li> <li>• Joseph Kosuth <i>Jedno i trzy krzesła</i></li> <li>• Tadeusz Kantor <i>Multiple parasolowe, Panoramiczny happening morski</i></li> <li>• Magdalena Abakanowicz <i>Abakan czerwony</i></li> <li>• Katarzyna Kozyra <i>Piramida zwierząt, Olimpia</i></li> <li>• Richard Hamilton <i>Co właściwie sprawia, że nasze mieszkania są tak odmienne, tak pociągające?</i></li> <li>• Le Corbusier <i>Kaplica Nôtre Dame do Haut w Ronachamp</i> (plan, bryła z różnych stron)</li> <li>• Andrzej Wróblewski <i>Rozstrzelanie, cykl</i></li> </ul>
<p>Work placement</p>	<p>Not applicable</p>

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