

**Subject card**

<b>Subject name and code</b>	Modern Polish and European Art History I - lecture, PG_00151305						
<b>Field of study</b>	History of Art						
<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>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		prof. dr hab. Rafał Makala				
	<b>Teachers</b>		prof. dr hab. Rafał Makala				
<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		20.0	52
<b>Subject objectives</b>	The aim of the course is to familiarize students with the main themes of modern art history, both universal and Polish, from the end of the 18th century to the beginning of the 20th century, as well as with important research issues related to it.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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	Critically assesses their knowledge, demonstrates a willingness to constantly expand it, and seeks expert advice when faced with difficulties in solving a problem independently.	[SK4] test/exam - oral or written
	[HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art	Can critically analyze and evaluate the artistic value of modern artworks	[SU4] test/exam - oral or written
	[HISTSZL3_U04] Is able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of the era	Can use theoretical approaches and research paradigms relevant to art sciences and cultural studies from the second half of the 18th century to the 20th century.	[SU4] 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	Can interpret works of art using typical methods of interpretation, taking into account the formal structure of the works and their place in the historical and cultural process from the second half of the 18th century to the 20th century.	[SU4] test/exam - oral or written
	[HISTSZL3_W04] Has advanced, structured detailed knowledge of the specific culture and art of particular periods	Has advanced, structured detailed knowledge of the specifics of culture and art from the second half of the 18th century to the 20th century.	[SW4] test/exam - oral or written
	[HISTSZL3_W03] Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to the present day	He has a structured, advanced knowledge of the history of Polish and universal art from the second half of the 18th century to the 20th century.	[SW4] test/exam - oral or written

Subject contents	<p>An attempt to synthesize art from the second half of the 18th century to the beginning of the 20th century in the fields of painting, sculpture, graphic arts, architecture, applied arts, and design. The arrangement of topics is based on the chronology of artistic phenomena, partly based on a chronological and linear overview, as well as through the selection and highlighting of individual issues, trends, currents, phenomena, and artistic formations that are most important from the point of view of their consequences for contemporary art. Key issues:</p> <ul style="list-style-type: none"> <li>- new aesthetics, definitions and functions of works of art, as well as the development of a new audience in the industrial world</li> <li>- the changing status and role of the artist and the associated new creative strategies</li> <li>- the problem of artistic movements from the Nazarenes to the Fauvists</li> <li>- institutional changes in art in the 19th and early 20th centuries</li> <li>- changes in the function of art in industrial society and in connection with the new concept of history and nation</li> <li>- the development of new and changes in traditional artistic forms</li> <li>- the problem of historicism in connection with the formation of the modern concept of nation</li> <li>- variants and functions of historicist architecture- Pugin Viollet le Duc Semper: three variants of combining historicism with modernity</li> <li>- Classicism versus Romanticism in early 19th-century art</li> <li>- Variants of Classicism in 19th- and early 20th-century art</li> <li>- Biedermeier as an artistic movement- the impact of industrialization and its social consequences on art</li> <li>- the Arts &amp; Crafts movement in Great Britain and its counterparts in other countries and their impact on art</li> <li>- Art Nouveau as an art renewal movement</li> <li>- Werkbund and so-called reform architecture</li> <li>- Cubism, the avant-garde before World War I, and the beginnings of abstraction</li> </ul> <p>Further topics, clarifying the above, will be presented successively during the course. The approach to the topics involves focusing on selected artists and works of art that exemplify particular issues.</p>								
Prerequisites and co-requisites									
Assessment methods and criteria	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">Subject passing criteria</th> <th style="width: 33%;">Passing threshold</th> <th style="width: 33%;">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td>Oral exam</td> <td>51.0%</td> <td>100.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Oral exam	51.0%	100.0%
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Recommended reading	Basic literature	<p>H. Brendel, Miasto do mieszkania Poznań 2012  H. Hofstätter, Symbolizm, Warszawa 1987  J. Kęłowski, Dzieje sztuki polskiej w zarysie  Koniec wieku. Sztuka polskiego modernizmu 1890-1914 (eseje), praca zbiorowa, Warszawa 1996  M. Poprzęcka, Akaderyzm. Warszawa 1989  M. Porębski: Dzieje sztuki w zarysie, t. 3, Wiek XIX i XX, Warszawa 1988  Recepcja renesansu w XIX i XX w. (wybrane fragmenty) praca zbiorowa, Łódź 2003  T. Richardson, Nikos Stangos (red.): Kierunki i tendencje sztuki nowoczesnej, red. Warszawa 1980  Sztuka ok. 1900 (praca zbiorowa). Kraków 1997  B. Störkuhl, Modernizm na Śląsku Wrocław 2018  Sztuka świata, t. 8-10, Warszawa 1994-1996  Teoretycy, artyści krytycy o sztuce 1700-1870, praca zbiorowa, Warszawa 1989  T. Żuchowski, Patriotyczne mity i topoty. Malarstwo niemieckie 1800-1848. Poznań 1991</p>
	Supplementary literature	<p>Architektura w mieście architektura dla miasta (wybrane rozdziały), praca zbiorowa, Warszawa 2019  M. Bryl, Cykle Artura Grottgera. Poetyka i recepcja, Poznań 1994  W. Bałus: Gotyk bez Boga? Toruń 2011  Dylematy klasycyzmu. O sztuce Wrocławia XVIII-XIX w. i jej europejskich kontekstach (praca zbiorowa) Wrocław 1994  G. Fahr-Becker, Secesja, Warszawa 2000 (pub późniejsze wydania)  M. Haake, Portret w malarstwie polskim u progu nowoczesności, Kraków 2008  H. Honour, Neoklasycyzm, Warszawa 1972  T.S. Jaroszewski, Od klasycyzmu do nowoczesności. Warszawa 1996  J. Jarzewicz, Świątynia pamięci. O kościele mauzoleum Raczyńskich w Rogalinie. Poznań 2005  Ch. Jencks, Ruch nowoczesny w architekturze (rozdział 2-5), Warszawa 1987  W. Juszcak, Postimpresjoniści. Warszawa 1985  G. Klause, Roger Sławski. Poznań 1999  A. Konopacki, Prerafaelici, Warszawa 1989  Mecenat artystyczny a oblicze miasta (praca zbiorowa) Kraków 2008  Metafora i mit : Motywy literackie i historyczne w sztuce polskiej przełomu XIX i XX wieku (praca zbiorowa), Szczecin 2008  L. Nochlin, Realizm, Warszawa 1974  M. Omilanowska, Nadbałtyckie Zakopane. Połoga w czasach Tyszkiewiczów. Warszawa Sopot 2011  M. Porębski, Granica współczesności 1909-1925, Warszawa 1989;  N. Pevsner, Pionierzy współczesności. Od Williama Morrisa do Waltera Gropiusa, Warszawa 1978  Przed wielkim jutrem. Sztuka 1905-1918, praca zbiorowa, Warszawa 1993  J. Skuratowicz, Architektura Poznania 1890 -1918. Poznań 1988  M. Staręga, Uśpione miasto Gdańsk 2025  Sztuka i historia (praca zbiorowa) Warszawa 1992  Zamek cesarski w Poznaniu praca zbiorowa, Poznań 2003  T. Żuchowski, Między naturą a historią.. Malarstwo Caspara Davida Friedricha. Szczecin 1993</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed		
Work placement	Not applicable	

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