

Subject card

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| Subject name and code | Modern Polish and European Art History II - lecture, PG_00151312 | | | | | | |
| 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 | 6 | ECTS credits | | | | 4.0 | |
| Learning profile | academic | Assessment form | | | | exam | |
| Conducting unit | Institute of Art History -> Faculty of History -> Rector | | | | | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | | dr hab. Jacek Friedrich | | | | |
| | Teachers | | | | | | |
| Lesson types | Lesson type | Lecture | Tutorial | Laboratory | Project | Seminar | SUM |
| | Number of study hours | 30.0 | 0.0 | 0.0 | 0.0 | 0.0 | 30 |
| | 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 | 30 | | 2.0 | | 70.0 | 102 |
| Subject objectives | The aim of the class is to familiarize the student with the history of universal and Polish art from the 2nd half of the 18th century to the 20th century. | | | | | | |

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| 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 | K_K01 Critically assesses the knowledge possessed, demonstrates a willingness to constantly expand it and to consult experts in case of difficulties in solving the problem independently | [SK1] oral statement/conversation/discussion |
| | [HISTSZL3_U04] Is able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of the era | K_U04 Is able to use theoretical approaches and research paradigms appropriate to the art sciences and cultural knowledge of the era | [SU1] oral statement/conversation/discussion |
| | [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 | K_U02 Knows how to interpret works of art by means of typical methods of interpretation, taking into account the formal formation of statements and their place in the historical-cultural process | [SU1] oral statement/conversation/discussion |
| | [HISTSZL3_W04] Has advanced, structured detailed knowledge of the specific culture and art of particular periods | K_W04 Has advanced, structured detailed knowledge of the peculiarities of culture and art of particular eras | [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 | K_W03 Has a structured, advanced knowledge of the history of Polish and universal art from antiquity to modern times | [SW4] test/exam - oral or written |
| [HISTSZL3_U03] Is able to critically analyse and evaluate the artistic value of works of art | K_U03 Is able to critically analyze and evaluate the artistic value of works of art | [SU1] oral statement/conversation/discussion | |
| Subject contents | <p>An attempt to synthesize art from the 2nd half of the 18th century to the end of the 20th century (in painting, sculpture, graphics, architecture, applied art and design, and new media) partly on the basis of a chronological and linear overview, as well as by selecting and highlighting particular issues, trends, currents, phenomena and artistic formations, most relevant from the point of view of consequences for contemporary art.</p> <p>In particular, the issues addressed are:</p> <ul style="list-style-type: none"> - institutional changes in art, new iconography - changes in the position of the artist, new creative strategies, the persistence of tradition, artistic contestation - changes in the function of art - transformations of artistic forms, - introduction of new media <p>The inclusion of themes implies a focus on selected works of art, exemplifying a particular issue.</p> | | |
| Prerequisites and co-requisites | | | |
| Assessment methods and criteria | Subject passing criteria | Passing threshold | Percentage of the final grade |
| | Exam | 51.0% | 90.0% |
| | Attendance | 75.0% | 10.0% |

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| Recommended reading | Basic literature | <p>Sztuka świata, t. 810, Warszawa 1994/1996;</p> <p>M. Porębski, Dzieje sztuki w zarysie, t. 3, Wiek XIX i XX, Warszawa 1988;</p> <p>Kierunki i tendencje sztuki nowoczesnej, red. Tony Richardson, Nikos Stangos, Warszawa 1980</p> <p>J.-L. Chalumeau, Historia sztuki współczesnej, Warszawa 2007;</p> <p>J. Thompson, Jak czytać malarstwo współczesne. Od Courbeta do Warhola, Kraków 2006;</p> <p>Słownik sztuki XX wieku, oprac. G. Durozoi, Warszawa 1998;</p> <p>A. Kotula, P. Krakowski, Malarstwo. Rzeźba. Architektura, Warszawa 1972 (i wyd. późniejsze);</p> <p>Ch. Jencks, Ruch nowoczesny w architekturze, Warszawa 1987;</p> <p>H. Foster, R. Krauss, Y.-A. Bois, B.H.D. Buchloh, D. Joselit, Sztuka po 1900 roku. Modernizm. Antymodernizm. Postmodernizm, Warszawa 2023;</p> <p>J. Tietz, Historia architektury XX wieku, Köln 1998;</p> <p>N. Pevsner, Pionierzy współczesności. Od Williama Morrisa do Waltera Gropiusa, Warszawa 1978;</p> <p>A. K. Olszewski, Dzieje sztuki polskiej 1890/1980 w zarysie, Warszawa 1988;</p> <p>J. Chrzanowska-Pieńkos, A. Pieńkos, Leksykon sztuki polskiej XX wieku. Sztuki plastyczne, Poznań 1996;</p> |
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| | Supplementary literature | <p>M. Porębski, Granica współczesności 19091925, Warszawa 1989</p> <p>M. Porębski, Kubizm, Warszawa 1980 (i wyd. późniejsze)</p> <p>A. Kotula, P. Krakowski, Sztuka abstrakcyjna, Warszawa 1973</p> <p>J. Willet, Ekspresjonizm, Warszawa 1976</p> <p>Ch. Baumgarth, Futuryzm, Warszawa 1978</p> <p>K. Janicka, Surrealizm, Warszawa 1975 (i wyd. późniejsze)</p> <p>G. Naylor, Bauhaus, Warszawa 1977</p> <p>P. Overy, De Stijl, Warszawa 1979</p> <p>A. Turowski, W kręgu konstruktywizmu, Warszawa 1979</p> <p>R. Banham, Rewolucja w architekturze. Teoria i projektowanie w pierwszym wieku maszyny, Warszawa 1979;</p> <p>U. Czarторыska, Od pop-artu do sztuki konceptualnej, Warszawa 1973</p> <p>A. Kępińska, Nowa sztuka. Sztuka polska w latach 19451978, Warszawa 1981</p> <p>B. Kowalska, Polska awangarda malarska 19451980. Szanse i mity, Warszawa 1988;</p> <p>P. Piotrowski, Znaczenia modernizmu. W stronę historii sztuki polskiej po 1945 roku, Poznań 1999;</p> <p>A. Rottenberg, Sztuka w Polsce 19452005, Warszawa 2005;</p> <p>I. Huml, Polska sztuka stosowana XX wieku, Warszawa 1978;</p> |
| | eResources addresses | |
| Example issues/ example questions/ tasks being completed | <p>Pop art - origins and manifestations</p> <p>Bauhaus - assumptions and realizations</p> <p>Representatives of surrealism</p> | |
| Work placement | Not applicable | |

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