

**Subject card**

<b>Subject name and code</b>	Provenance studies, PG_00145412						
<b>Field of study</b>	Museology and Preservation of Cultural Heritage						
<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>	6	<b>ECTS credits</b>			1.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>							
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Beata Purc				
	<b>Teachers</b>		dr Beata Purc				
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	15.0	0.0	0.0	0.0	0.0	15
	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>	15		2.0		10.0	27
<b>Subject objectives</b>	The goal is to introduce students to contemporary provenance research, which focuses on the history of an object, utilizing broadly understood art history techniques. The course emphasizes the importance of provenance research. Students will learn methods that emphasize the need for interdisciplinary analyses in the fields of history and art history, archival research, and conservation studies focused on the full history of the object under study, in order to uncover its past and history, and determine its authenticity and legal title. During the course, tools and sources will be presented, as well as classifications of ownership markings and methods for recognizing them.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ODKML3_U05] Is able to acquire information (using bibliographies, archival aids, databases, various resources available on the Internet, etc.) and critically analyze, classify, categorize and synthesize it in order to solve a problem formulated by him or others	[U05] Is able to obtain information (using bibliographies, finding aids, databases, various resources available on the Internet, etc.) and perform its critical analysis, classification, categorization and synthesis in order to solve a problem formulated by himself or others	[SU6] demonstration of practical skills
	[ODKML3_W06] Knows to an advanced degree the research methods and tools of the workshop of the art historian/ museologist/ historicist, in particular, the methods of analysis and interpretation of art products of different eras	[W06] Has advanced knowledge of research methods and tools used by art historians/ museologists/monument experts, in particular methods of analysis and interpretation of works of art from various eras	[SW5] implementation of a problem task
	[ODKML3_K06] Believes in the importance of professional behaviour, reflection on ethical issues and following professional ethics	[K06] Is convinced of the importance of behaving in a professional manner, reflecting on ethical issues and is ready to comply with the principles of professional ethics	[SK1] oral statement/conversation/discussion
	[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	[K01] Critically evaluates the knowledge acquired, demonstrates readiness to constantly expand it and seek expert opinion in case of difficulties in solving a problem independently	[SK1] oral statement/conversation/discussion
	[ODKML3_W02] Knows to an advanced degree the terminology, theory and methodology of the sciences of the art	[W02] Has advanced knowledge of the terminology, theory and methodology of art sciences	[SW5] implementation of a problem task

Subject contents	<ol style="list-style-type: none"> <li>1. Works of Art and Historical Facts</li> <li>2. Historical Research on Works of Art</li> <li>3. Art History Sources (Inventories, lists, lists, available documentation in institutions, correspondence, press, conservation documentation, archival photography, ownership markings, object acquisition documentation, inventory book, receipt/purchase book, deposits, object cards, temporary exhibition documentation)</li> <li>4. Archives and all archival documentation of individuals and companies</li> <li>5. Analysis of online sources; bibliography; iconography and online iconography. This includes online tools monitoring the art market, digital archives of other countries, digital libraries, and websites dedicated to provenance and looted art.</li> <li>6. Establishing the provenance of a work of art: analysis of sources; analysis of ownership markings; Conservation Analysis of an Object</li> <li>7. Works of Art in a Museum and in a Collection <ol style="list-style-type: none"> <li>a) Acquisition of a work of art for a museum collection and related research</li> <li>b) Inspection of a work of art in a museum collection</li> <li>c) Searching for a missing work of art from a collection the subject of claims</li> </ol> </li> <li>8. Works of Art in Interdisciplinary Research <ol style="list-style-type: none"> <li>a) Attribution Issues</li> <li>b) Formal and Stylistic</li> <li>c) Technological</li> <li>d) Recognition of Ownership, Sales, and Auction Markings</li> <li>e) Photographic and Graphic Identification of the Work's Image</li> <li>f) Research of Archival Sources</li> <li>g) Bibliographic Query References to a Given Item (e.g., Collection and Exhibition Catalogs, Auction Catalogs, Press Articles, Diaries, Recollections)</li> <li>h) History of the Object</li> <li>i) Verification of the Attribution</li> <li>j) Confirmation or Exclusion of the Object's Authenticity</li> <li>k) Repossessions Recovery of Artworks Looted During the War or Contemporary</li> <li>l) Determining the Ownership and Rights to a Work</li> </ol> </li> <li>9. Provenance Research on Wartime Confiscations, Looting, Theft, and Displacement</li> <li>10. Provenance Research on Former Manor and Abandoned Property</li> <li>11. Provenance Research on Jewish Property</li> <li>12. Principles of the Washington Conference on Art Confiscated by the Germans</li> <li>13. The History of Museum Objects Selected Museum Examples</li> </ol>								
Prerequisites and co-requisites	Knowledge of art history research methodology.								
Assessment methods and criteria	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">Subject passing criteria</th> <th style="width: 25%;">Passing threshold</th> <th style="width: 25%;">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td>Attendance at classes is 80%. Preparation of a presentation on the provenance of the selected painting.</td> <td style="text-align: center;">80.0%</td> <td style="text-align: center;">100.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Attendance at classes is 80%. Preparation of a presentation on the provenance of the selected painting.	80.0%	100.0%
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Recommended reading	Basic literature	<ol style="list-style-type: none"> <li>1. "Wstęp do historii sztuki, t. 1. Przedmiot - metodologia - zawód" red. P. Skubiszewski, Warszawa 1973</li> <li>2. Katalog Zabytków Sztuki w Polsce, Kraków 1951</li> <li>3. Aftanazy R., Dzieje rezydencji na dawnych kresach Rzeczypospolitej, Wrocław 1991/1997</li> <li>4. Mecenas, kolekcjoner, odbiorca. Materiały Sesji Stowarzyszenia Historyków Sztuki, Katowice, 1984</li> <li>5. Rastawiecki E., Słownik malarzów polskich tudzież obcych w Polsce osiadłych lub czasowo przebywających, t. III, Warszawa 1850/1857</li> <li>6. Słownik artystów polskich i obcych w Polsce działających (zmarłych przed 1966 r.). Malarze, rzeźbiarze, graficy, Warszawa 1971</li> <li>7. Jakubowski O., Nabywanie dóbr kultury przez muzea, Muzealnictwo 2012, nr 53, s. 8892</li> <li>8. Karecka L.M., Mienie zwane podworskim w Muzeum Narodowym w Warszawie, Muzealnictwo 2012, nr 53, s. 4457</li> <li>9. Chwalewik E., Zbiory polskie. Archiwa, biblioteki, gabinety, galerie, muzea i inne zbiory pamiątek przeszłości w ojczyźnie i na obczyźnie w porządku alfabetycznym według miejscowości ułożone, Warszawa 1926/1927</li> <li>10. Olkowski R., O badaniu proveniencji muzealiów, Muzealnictwo, 2012, nr 53, s. 2737</li> <li>11. Zofia Bandurska, Dariusz Kacprzak, Piotr Kosiewski, Maria Romanowska-Zadrożna, Bożena Steinborn, Magdalena Tarnowska, Badania proveniencyjne muzealiów pod kątem ich ewentualnego pochodzenia z własności żydowskiej Muzealnictwo 2012, nr 53, s. 14-26</li> <li>12. Maria Romanowska Zadrożna, Badania proveniencyjne w Polsce, cz. 1, Muzealnictwo, 2016, 57, s. 176-191</li> <li>13. Maria Romanowska-Zadrożna, BADANIA PROWENIENCYJNE W EUROPIE I STANACH ZJEDNOCZONYCH, MUZEALNICTWO, 2015(56), s. 230-243</li> <li>14. L.M. Kamińska, Polska Centralna Zbiornica Muzealna na Województwo Gdańskie. Część 1. Geneza powstania, w: Muzealnictwo 2018, nr 59, s. 175-184</li> <li>15. Lidia Małgorzata Kamińska, Polska centralna zbiornica muzealna na województwo Gdańskie. Część 2. W Sopocie i w Oliwie, Muzealnictwo, 2019(60), s. 202-212</li> <li>16. Katarzyna Darecka, Anna Frąckowska, Ratusz Głównego Miasta w Gdańsku, cz.1 oraz Katarzyna Darecka, Izabela Jastrzemska-Olkowska, Dwór Artusa w Gdańsku, cz. 2 oraz Wojciech Szymański, Dom Uphagena w Gdańsku, Gdańsk 2020</li> <li>17. Ewa Manikowska, Muzeum Narodowe jak Met, czyli o współczesnym znaczeniu badań proveniencyjnych, Konteksty 3/2024 (346), s. 42-50</li> </ol>
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	Supplementary literature	<ol style="list-style-type: none"> <li>1. <i>Europejskie Dziedzictwo Rozproszone</i>, wyd. II uzupełnione i poprawione, Gdańsk 1993</li> <li>2. <i>Straty wojenne. Kolekcja Jacoba Kabruna</i>, t. 1. <i>Ryciny. Historia i dokumentacja</i>, t. 2. <i>Ryciny. Katalog</i>, t. 3. <i>Ryciny. Ilustracje</i>, red. nauk. Jolanta Talbierska, oprac. Kalina Zabuska</li> <li>3. "Polskie Dziedzictwo Kulturalne". Seria A: "Straty Kultury Polskiej", Poznań: Ministerstwo Kultury i Sztuki, Biuro Pełnomocnika Rządu do spraw Polskiego Dziedzictwa Kulturalnego za Granicą 2000 oraz 2006</li> <li>4. Helena Kowalska, <i>Straty wojenne Muzeum Miejskiego (Stadtmuseum) w Gdańsku. Seria Nowa, t.1. Malarstwo</i>, Gdańsk 2017</li> <li>5. Helena Kowalska, <i>Straty wojenne kolekcji malarstwa Jacoba i Augusta Kabrunów</i>, Gdańsk 2023</li> <li>6. J. Daniluk, <i>Uwagi o muzeach i kolekcjach prywatnych międzywojennego Gdańska</i>, Gdańskie Studia Muzealne 2019, <i>Seria Nova</i>, nr 1 (11), s. 32</li> <li>7. H. Kowalska, <i>Miniatura Hansa Holbeina Portret kupca Gdańskiego Johanna Schwarzwalda. Zaginiony depozyt ze zbiorów Muzeum Miejskiego (Stadtmuseum) w Gdańsku</i>, Gdańskie Studia Muzealne 2019, <i>Seria Nova</i>, nr 1 (11), s. 88</li> <li>8. Beata Purc-Stępnik, Zbiory malarstwa europejskiego Muzeum Narodowego w Gdańsku w kontekście nabytków uzyskanych w wyniku II wojny światowej, w: <i>Kolekcje: kształtowanie, historia, dziedzictwo utracone, Muzeum Narodowe w Gdańsku, 1520 czerwca 2020</i>, red. M. Mielnik, Gdańsk 2020, s. 433-460</li> <li>9. Skibińska Źródła do badań nad zagładą Żydów na okupowanych ziemiach polskich. Przewodnik archiwalno-bibliograficzny, Warszawa 2007</li> <li>10. Nawojka Cieslińska-Lobkowicz, sztuka zrabowana i przemieszczona Badania proveniencji osobno czy wspólnie? <i>Przegląd Zachodni</i> 2019, nr 1, s. 123-140</li> <li>11. <i>Beyond the Dreams of Avarice: The Hermann Goering Collection</i>. Nancy H. Yeide (Robert M. Edsel, introduction), Dallas 2009</li> <li>12. Jean-Marc Dreyfus <i>Le catalogue Goering, Les Archives diplomatiques i in.</i>, Paris 2015</li> <li>13. <i>Stefan Lehr Ein fast vergessener Osteinsatz: Deutsche Archivare im Generalgouvernement und im Reichskommissariat Ukraine</i> (Schriften des Bundesarchivs), Düsseldorf 2007</li> </ol> <p>Podstawy prowadzenia badań proveniencyjnych: <a href="http://nim.gov.pl">nim.gov.pl</a></p> <p><a href="https://www.nim.gov.pl/files/publications/24/ABC_Prowieniencja_internet.pdf">https://www.nim.gov.pl/files/publications/24/ABC_Prowieniencja_internet.pdf</a></p> <p><a href="https://www.nim.gov.pl/files/publications/A...">https://www.nim.gov.pl/files/publications A...</a></p> <p><i>ABC Analiza proveniencji determinuje poznanie historii zbiorów państwowych i prywatnych, kolekcjonerstwa, handlu dziełami sztuki czy wreszcie losów poszczególnych ...</i></p> <p><a href="https://www.nim.gov.pl/files/publications/24/ABC_Prowieniencja_internet.pdf">https://www.nim.gov.pl/files/publications/24/ABC_Prowieniencja_internet.pdf</a></p> <p>Anna Lewandowska, Karolina Zalewska, Katarzyna Zielińska, ABC Podstawy prowadzenia</p> <p>badania proveniencyjnych</p> <p>Szkolenia Narodowego Instytutu Muzealnictwa i Ochrony Zbiorów. Warszawa 2015</p> <p>Kodeks Etyki ICOM dla Muzeów; [online] <a href="http://icom.museum/fileadmin/user_upload/pdf/Codes/poland.pdf">http://icom.museum/fileadmin/user_upload/pdf/Codes/poland.pdf</a></p>
	eResources addresses	

Example issues/ example questions/ tasks being completed	Ownership markings and their location on monuments.  Bibliographic query for a work of art.  What does object attribution verification involve?
Work placement	Not applicable

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