University of Gdańsk

Subject card

| | | | |
|---|---|---|---|
| Subject name and code | Methodology of Art History II, PG_00167446 | | |
| Field of study | History of Art | | |
| Date of commencement of studies | October 2025 | Academic year of realisation of subject | 2025/2026 |
| Education level | Master'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 | 1 | Language of instruction | Polish |
| Semester of study | 2 | 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 Milena Woźniak-Koch | |
| | Teachers | dr Milena Woźniak-Koch | |

| 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 course is to familiarise students with the methodology of art history and the history of art research. The lecture presents the significance of theoretical perspectives for the history of the disciplines development as well as for art studies as a whole. It also aims, through the analysis of selected texts, to illustrate the application of the intellectual tools discussed and to demonstrate the interdisciplinary nature of art history by highlighting the relationship between art studies and other humanities disciplines. |

| Learning outcomes | Course outcome | Subject outcome | Method of verification |
|---|---|---|---|
| | [HISTSZMU2_U04] Is able to carry out a critical analysis and interpretation of different types of works of art and other cultural artefacts, using original approaches, taking into account new developments in the humanities in order to determine the meanings, social impact and place of the object under study in the historical-cultural process | K_U04 Be able to carry out a critical analysis and interpretation of various types of artworks and other cultural creations using original approaches, taking into account new developments in the humanities in order to determine the meaning of social devaluation and the place of the studied object in the historical-cultural process. | [SU4] test/exam - oral or written |
| | [HISTSZMU2_W03] Knows and understands to an in-depth degree the interrelationship of art history with other humanities and social sciences, making it possible to integrate perspectives appropriate to several scientific disciplines | K_W03 Knows and understands to a deeper degree the connections of art history with other humanities and social sciences, making it possible to integrate perspectives appropriate to several scientific disciplines. | [SW4] test/exam - oral or written |
| | [HISTSZMU2_U03] Possesses in-depth research skills, including analysis of the work of other authors, synthesis of different ideas and views, selection of methods and construction of research tools, elaboration and presentation of results, enabling original solutions to complex problems in art history | K_U03 Possesses in-depth research skills, including analysis of the works of other authors, synthesis of various ideas and views, selection of methods and construction of research tools, development and presentation of results, allowing original solution of complex problems in art history | [SU4] test/exam - oral or written |
| | [HISTSZMU2_K01] He/she is aware of the scope of his/her knowledge and workshop skills and demonstrates readiness for further, continuous development of his/her professional competence as well as personal, social and professional competences | K_K01 Is aware of the scope of his knowledge and workshop skills, shows readiness for further continuous development of competence in the professional field, as well as personal, social, professional competence | [SK1] oral statement/conversation/ discussion |
| | [HISTSZMU2_U02] Acquires, verifies, analyses and systematises information relating to the humanities and related sciences, using bibliographies, archival aids, databases and internet resources useful for researching issues related to the arts sciences | K_U02 Obtains, verifies, analyzes, and systematizes information concerning the humanities and related sciences, using bibliographies, archival aids, databases, and Internet resources useful in the study of issues related to the arts sciences | [SU4] test/exam - oral or written |
| | [HISTSZMU2_W06] Knows and understands the research methods and tools of the art historian's workshop, in particular advanced methods of analysing, interpreting, valuing and problematising works of art and artistic eras | K_W06 Knows and understands the research methods and tools of the art historian's workshop, in particular advanced methods of analyzing, interpreting, valuing and problematizing works of art and artistic eras | [SW4] test/exam - oral or written |
| | [HISTSZMU2_U01] Can correctly select sources, correctly apply research methods appropriate to the research skills of an art historian and effectively select non-source information to solve a task formulated by themselves or others | K_U01 Is able to correctly select sources, correctly apply research methods appropriate to the research skills of an art historian and effectively select non-source information to solve a task formulated by oneself or others | [SU4] test/exam - oral or written |
| | [HISTSZMU2_K02] Recognises the importance of knowledge in solving cognitive and practical problems, and is willing to consult experts when having difficulty solving a problem independently | K_K02 Recognizes the importance of knowledge in solving cognitive and practical problems, is willing to consult with experts in case of difficulties in solving the problem independently | [SK1] oral statement/conversation/ discussion |
| | [HISTSZMU2_K06] Correctly identifies and resolves dilemmas related to the profession | K_K06 Correctly identifies and resolves dilemmas related to the performance of the profession | [SK1] oral statement/conversation/ discussion |
| | [HISTSZMU2_W01] Has in-depth, structured knowledge of the subject specifics, terminology, theory and methodology of the art sciences | K_W01 Has an in-depth knowledge of the subject specifics, terminology and methodology of art sciences | [SW4] test/exam - oral or written |
| | [HISTSZMU2_W04] Is familiar with the main developments and major new developments in art history | K_W04 Knows the main developments and major new developments in the methodology of art history. | [SW4] test/exam - oral or written |

| | | | |
|---|---|---|---|
| | Course outcome | Subject outcome | Method of verification |
| | [HISTSZMU2_W05] Has an in-depth knowledge of the complex nature of a work of art | K_W05 Has an in-depth knowledge of the complex nature of a work of art | [SW4] test/exam - oral or written |
| Subject contents | The course programme is a chronological continuation of the topics covered in the first semester and covers contemporary methods in art history (from the late 20th century to the present day) within the broader context of cultural history. Particular emphasis will be placed on discussing the development of feminist research in the visual arts and on the influence of the most significant trends in contemporary humanities on art research (including the narratological turn, the turn to things, the performative turn, oral history and the trend of social archiving). An important issue addressed in the course will be the reception of new methodological trends by Polish art history (including Piotr Piotrowski and horizontal art history, and the essayistic work of Maria Poprzęcka).<br><br>Issues concerning contemporary methodological approaches present in both international and Polish discourse will be discussed within a broad interdisciplinary context, in a raisonne format, based on the analysis of selected theoretical texts. | | |
| Prerequisites and co-requisites | Knowledge of general knowledge of culture and humanities at the undergraduate level. | | |
| Assessment methods and criteria | Subject passing criteria | Passing threshold | Percentage of the final grade |
| | Written exam | 51.0% | 90.0% |
| | Attendance | 75.0% | 10.0% |

| | | |
|---|---|---|
| Recommended reading | Basic literature | Bal Mieke, *Narratologia. Wprowadzenie do teorii narracji*, Kraków 2012.<br><br>Barthes Roland, *Światło obrazu. Uwagi o fotografii*, Kraków 2008.<br><br>Belting Hans, *Antropologia obrazu. Szkice do nauki o obrazie*, Kraków 2012.<br><br>Burzyńska Anna, *Kariera narracji. O zwrocie narratywistycznym w humanistyce*, Teksty Drugie, 1-2 (2004), s. 43-64.<br><br>Domańska Ewa, *Humanistyka nie-antropocentryczna a studia nad rzeczami*, Kultura Współczesna 2008, nr 3, s. 9-21.<br><br>Filipkowski Piotr, Kałwa Dobrochna, *Polifonia historii mówionej,* Wrocławski Rocznik Historii Mówionej, Wrocław 2018, s. 9-19.<br><br>Głowiński Michał (red.), *Narratologia*, Gdańsk 2004.<br><br>Jakubowska Agata, *Na marginesach lustra. Ciało kobiece w pracach polskich artystek*, Kraków 2004.<br><br>Jakubowska Agata, "Feministyczne interwencje Griseldy Pollock", *Rocznik Historii Sztuki* 29 (2004), s. 25-48.<br><br>*Jakubowska Agata, Portret wielokrotny dzieła Aliny Szapocznikow*, Poznań 2008.<br><br>Jakubowska Agata, *Sztuka i emancypacja kobiet w socjalistycznej Polsce. Przypadek Marii Pinińskiej-Bereś*, Warszawa 2022.<br><br>Jakubowska Agata, *W stronę rewizjonistycznej historii sztuki feministycznej w Polsce*, Rocznik Historii Sztuki, 2022, XLVII, s. 145-161.<br><br>Jarząbek Marcin, *Podręcznik do historii mówionej*, Warszawa 2024.<br><br>Kopytoff Igor, *Kulturowa biografia rzeczy utowarowienie jako proces*, tłum. E. Klekot, w: M. Kempny, E. Nowicka (red.), *Badanie kultury. Elementy teorii antropologicznej*, Warszawa 2003, s. 249-274.<br><br>Kowalewski Jacek, Piasek Wojciech, Śliwa Magdalena, (red.), *Rzeczy i ludzie. Humanistyka wobec materialności*, Olsztyn 2008.<br><br>Krajewski M., *Są w życiu rzeczy. Szkice z socjologii przedmiotów*, Warszawa 2013.<br><br>Latour Bruno, *Polityka natury: nauki wkraczają do demokracji*, tłum. A. Czarnacka, Warszawa 2009.<br><br>Latour Bruno, *Splatając na nowo to, co społeczne. Wprowadzenie do teorii aktora-sieci*, tłum. A. Derra, K. Arbiszewski, Kraków 2010.<br><br>Latour Bruno, *When Things Strike Back: A Possible Contribution of Science Studies to the Social Studies*, The British Journal of Sociology 2000, nr 1, s. 107-123.<br><br>Lévi-Strauss Claude, *Antropologia strukturalna*, Warszawa 1970 (II |

| | | |
|---|---|---|
| | | wyd. 2000).<br><br>Nochlin Linda, *Dlaczego nie było wielkich artystek?*, Sopot 2023.<br><br>*Perspektywy współczesnej historii sztuki. Antologia przekładów "Artium Quaestiones"*, red.: Piotrowski Piotr , Suchocki Wojciech, Juszkiewicz Piotr, Poznań 2009.<br><br>Piotrowski Piotr, *Znaczenia modernizmu. W stronę historii sztuki polskiej po 1945 roku*, Poznań 1999.<br><br>Piotrowski Piotr, *Awangarda w cieniu Jałty. Sztuka w Europie Środkowo-Wschodniej w latach 1945-1989*, Poznań 2005.<br><br>Piotrowski Piotr, *Writing Central European Art History. Patterns Traveling Lecture Set*, Vienna 2008.<br><br>Piotrowski Piotr, *Muzeum krytyczne*, Poznań 2011.<br><br>Pollock Griselda, *Vision and Difference: Feminism, Femininity and the Histories of Art* (część 1: Feminist interventions in the histories of art: an introduction, część 3: Modernity and the spaces of femininity), Routledge Classics, 2003.<br><br>Pollock Griselda, Parker Rozsika, *Dawne mistrzynie. Kobiety, sztuka i ideologia,* Sopot 2025.<br><br>Poprzęcka Maria (red. Jan Białostocki), *Kuźnia: mit, alegoria, symbol*, Warszawa 1972.<br><br>Poprzęcka Maria, *Czas wyobrażony. O sposobach opowiadania w polskim malarstwie XIX w.*, Warszawa 1986.<br><br>Poprzęcka Maria, *Akademizm*, Warszawa 1989.<br><br>Poprzęcka Maria, *Inne obrazy. Oko, widzenie, sztuka. Od Albertiego do Duchampa*, Gdańsk 2008.<br><br>Poprzęcka Maria, *Uczta bogiń. Kobiety, sztuka i życie*, Warszawa 2012.<br><br>Poprzęcka Maria, *Impas. Opór, utrata, niemoc, sztuka*, Gdańsk 2019.<br><br>Poprzęcka Maria, *Śmierć przed obrazem. O sztuce, starości i znikaniu*, Gdańsk 2024.<br><br>Portelli Alessandro, *Co stanowi o odmienności historii mówionej*, *ibid*, s. 23-38.<br><br>Propp Władimir, *Morfologia bajki*, Warszawa 1976.<br><br>Sosnowska Joanna, *Poza kanonem. Sztuka polskich artystek 1880-1939*, Warszawa 2003. |

| | | |
|---|---|---|
| | Supplementary literature | Bryson Norman, Dyskurs, figura, Artium Quaestiones" XIX, 2008, s. 300-333 ra, Artium Quaestiones" XIX, 2008, s. 300-333.<br><br>Bryl Mariusz, Suwerenność dyscypliny. Krytyczna historia sztuki od 1970 roku, Poznań 2008<br>Francastel Pierre, Socjologia sztuki: metoda czy problematyka, [w:], Twórczość malarska a społeczeństwo, Warszawa 1973, s.11-3.<br><br>Białostocki Jan, Posłanie Aby Warburga: Historia sztuki czy historia kultury, [w:] Refleksje i syntezy ze świata sztuki. Cykl drugi, Warszawa 1987.<br><br>Białostocki Jan, Historia sztuki wśród nauk humanistycznych, Wrocław-Warszawa-Kraków-Gdańsk 1980. |
| | eResources addresses | |
| Example issues/ example questions/ tasks being completed | Feminism and Art.<br><br>The turn to objects and the perception of materiality in art studies.<br><br>Oral history and community archiving in contemporary art studies. | |
| Work placement | Not applicable | |

Document generated electronically. Does not require a seal or signature.