University of Gdańsk

Subject card

Subject name and code	Faculty - painting, PG_00165413		
Field of study	Museology and Preservation of Cultural Heritage		
Date of commencement of studies	October 2025	Academic year of realisation of subject	2026/2027
Education level	Bachelor's studies	Subject group	Obligatory subject group in the field of study Optional subject group
Mode of study	full-time studies	Mode of delivery	at the university
Year of study	2	Language of instruction	Polish
Semester of study	3	ECTS credits	3.0
Learning profile	academic	Assessment form	credit
Conducting unit			
Name and surname of lecturer (lecturers)	Subject supervisor	dr Beata Purc	
	Teachers	dr Beata Purc dr hab. Andrzej Woziński	

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	45.0	77

Subject objectives	Within the framework of this faculty, the student can choose between two thematic blocks. The painting course acquaints students with the most important techniques, their aesthetic possibilities, the bases used for painting and their properties. It will familiarise the students with the physical structure of a painting and the process of its creation from the preparation of the ground, through drawing on mortar to the application of layers of paint from the Middle Ages to the present day.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[ODKML3_U01] Is able to correctly select sources and correctly apply research methods appropriate to the research technique of an art historian in order to solve a problem formulated by himself or others	K_U01: Is able to correctly select sources and correctly apply research methods appropriate to the study of painting from an historical point of view, in order to solve a problem formulated by himself or others concerning the subject of painting	[SU2] presentation/project/paper/ report
[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	K_W06: Knows, to an advanced degree, the tools for analysing paintings from different periods in terms of their dating and attribution history	[SW1] oral statement/ conversation/discussion
[ODKML3_W07] Has advanced, structured detailed knowledge of the protection and maintenance of cultural heritage	K _W07: Has advanced, structured detailed knowledge of the conservation of historical paintings	[SW1] 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	K _K01: Critically evaluates his/ her knowledge, demonstrates readiness to constantly expand it and to consult experts when he/ she has difficulties solving a problem on his/her own in the field of research of a particular monument	[SK1] oral statement/conversation/ discussion
[ODKML3_U08] Has the ability to argue substantively using the views of other authors and to formulate conclusions	K_U08: Has the ability to argue substantively in a discussion of the history, functions and provenance of forms using the experience of other researchers, forming conclusions about the history, dating and attribution of monuments	[SU1] oral statement/conversation/ discussion
[ODKML3_K06] Believes in the importance of professional behaviour, reflection on ethical issues and following professional ethics	K _K06: Is convinced of the importance of behaving in a professional manner, reflecting on ethical issues and is willing to adhere to the principles of professional ethics	[SK1] oral statement/conversation/ discussion
[ODKML3_W02] Knows to an advanced degree the terminology, theory and methodology of the sciences of the art	K _W02: Knows to an advanced degree the terminology, theory and methodology relating to painting	[SW1] oral statement/ conversation/discussion
[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	K_U05: Can acquire information (using bibliography, archival aids, databases, various resources available on the Internet, etc.) and analyse it critically, classify, categorise monuments	[SU2] presentation/project/paper/ report
[ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art	K_U03: Can critically analyse and evaluate the historical and artistic value of works of art	[SU1] oral statement/conversation/ discussion
[ODKML3_U07] Is able to prepare typical written works in Polish and foreign language of different form, purpose, volume and style, using basic theoretical approaches and sources, correctly applying professional terminology of art sciences	K_U07: Is able to prepare typical written works in Polish and foreign language, including analyses of paintings of different form, volume and style, using basic theoretical approaches and sources, correctly applying specialist terminology in the field of historic studies	[SU1] oral statement/conversation/ discussion
[ODKML3_K05] Understands the ethical issues related to the responsibility for the quality of knowledge transferred	K_K05: Understands the ethical issues related to the responsibility for the quality of the heritage knowledge provided	[SK1] oral statement/conversation/ discussion

Subject contents	- Characteristics of substrates (paper, parchment, canvas, wood, wall) and ways of preparing them; - Painting techniques, their specificities, pigments and binders. - The role of drawing in the creation of a painting. - The process of creating a painting in different techniques. - Selected examples showing the formation of a painting from the Middle Ages to the present day. BLOCK II 1. Painting practice, methods of training, guilds, and patronage 2. Concepts: painting, frame, signature, repetitions, copy, forgeries, reconstructions 3. Form in painting and its study 4. Composition in painting 5. Design, underdrawing, finished drawing, sketch in painting, modello bozzetto 6. Perspective as a descriptive and symbolic form, optical tricks 7. Means of expressing space in painting. Reproduction and the artistic interpretation of reality 8. Image structure in the Middle Ages, the early modern period, 19th-century painting, and modern painting 9. Painting techniques. Painting supports, mordants, pigments, binders and dyes, cracks in historical perspective 10. Characterization of joints, cracks, textures, technical structure of the painting, dendrology 11. Observation of the painting, state of preservation, technological description, comparative analysis, chemical and conservation tests, content 12. Examination of paintings using UV, IR, and X-ray to detect the artist, style, signature, paint and drawing layers 13. Examples of original works of Italian, Netherlandish, Flemish, and Dutch painting (16th-17th centuries), application of fluorescent photography, infrared photography, microphotography, and delamination photography (Museum) 14. Technical issues and conservation methods, and conservation documentation. Scientific and research progress in conservation as a support for painting research. Spectral and microchemical examination. Visit to the conservation studio (Museum)
Prerequisites and co-requisites	
Assessment methods and criteria	

Subject passing criteria	Passing threshold	Percentage of the final grade
Colloquium	51.0%	50.0%
Presentation	51.0%	50.0%

Recommended reading	Basic literature	G. Bastek, Warsztaty weneckie w drugiej połowie XV i w XVI wieku. Bellini, Giorgione, Tycjan, Tintoretto, Warszawa 2011 B. Dąbówna, Warsztat malarza cechowego w Polsce, Studia renesansowe, t. 4, Wrocław-Warszawa-Kraków 1964. J. Gadomski, Gotyckie malarstwo tablicowe Małopolski, t. I-III (rozdziały dotyczące techniki malarskiej). M. Rzepińska, Historia koloru w malarstwie europejskim (t, 1, 1970, t. 2, 1979; oraz późniejsze wydania). Serenissima. Światło Wenecji. Dzieła mistrzów weneckich XIV-XVIII wieku ze zbiorów Muzeum Narodowego w Warszawie w świetle nowych badań technologicznych, historycznych i prac konserwatorskich. Katalog wystawy w Muzeum Narodowym w Warszawie październik-grudzień 1999, (rozdz. Projekt badawczy Serenissima; partie omawiające budowę poszczególnych obrazów w Katalogu; Słownik) Techniki wielkich mistrzów malarstwa. Opracowanie zbiorowe, Warszawa 2006 J. Werner, Podręczna technologia dla artystów plastyków, Kraków 1958 (i późniejsze wydania). K. Zwolińska, Podręczna technologia malarstwa, Warszawa 1997. L. Losos, Techniki malarskie, Warszawa 1991. W. Ślesiński, Techniki malarskie. Spoiwa mineralne, Warszawa 1983. W. Ślesiński, Techniki malarskie. Spoiwa organiczne, Warszawa 1984. Sculpture: A. Ziomecka, Śląskie retabula szafowe w drugiej połowie XV i na początku XVI wieku, Roczniki Sztuki Śląskiej, X, 1976 (ustępy dotyczące kwestii techniki i technologii) Terminy z zakresu technik malarskich ze Słownika terminologicznego sztuk pięknych, pod red. S. Kozakiewicza, Warszawa 1976 [oraz wydania późniejsze] BLOK II 1. Jerzy Werner, Podstawy technologii malarstwa i grafiki, wyd. 5, Warszawa-Kraków 1975 także wyd. 1989 2. Bohuslav Slánský, Technika malarstwa, T. I, T.II (Badanie i konserwowanie obrazów), tłum. F. Aleksandrowicz, Stanisław Garołomski, Warszawa Arkady 1963 3. Tadeusz Ciemiński, Techniki malarskie, Wrocław 1952 4. Karol Homolacs, Kolorystyka malarska, Warszawa 1960 5. Jan Hopliński, Farby i Spoiwa malarskie, Wrocław-Kraków 1959 6. Bohdan Marconi, O sztuce konserwacji, Warszawa 1982 7. W. Ślesiński, Techniki malarskie. Spoiwa mineralne, Warszawa 1983. 8. W. Ślesiński, Techniki malarskie. Spoiwa organiczne, Warszawa 1984. 9. Max Doerner, Materiały malarskie I ich zastosowanie, oprac. Toni Roth, Warszawa 1975 10. Techniki wielkich mistrzów malarstwa, David A. A. Anfam, Mary Beal, Edwin Bowes i inni, tłum. Dorota Stefańska-Szewczyuk, Monika Dolińska, Bożena Mierzejewska, Warszawa 1999 11. M. Rzepińska, Historia koloru w malarstwie europejskim (t, 1, 1970, t. 2, 1979 12. Mieczysław Porębski, Tryptyk zaśnięcia Marii Panny z Kościoła

		Mariackiego w Krakowie. Struktura I obrazowanie, Folia historiae atrium, t. XXV, (1989), s. 37-56 13. J. Olszewska-Świetlik, Technologia i technika gdańskiego malarstwa tablicowego drugiej połowy XV wieku, Toruń 2005 14. Jerzy Gadomski, Gotyckie malarstwo tablicowe Małopolski, Warszawa-Kraków 1995 15. Serenissima. Światło Wenecji. Dzieła mistrzów weneckich XIV-XVIII wieku ze zbiorów Muzeum Narodowego w Warszawie w świetle nowych badań technologicznych, historycznych i prac konserwatorskich. Katalog wystawy w Muzeum Narodowym w Warszawie październik-grudzień 1999 16. G. Bastek, Warsztaty weneckie w drugiej połowie XV i w XVI wieku. Bellini, Giorgione, Tycjan, Tintoretto, Warszawa 2011 17. Maria Roznerska, Techniki malarskie małych mistrzów holenderskich XVII w., Toruń 1991 18. Władysław Ślesiński, Warsztat artysty-malarza z pierwszej połowy XIX wieku, Ochrona Zabytków 22/4 (87), (1969), s 257-262 19. Stanisław Sheybal, Podstawowe zasady geometrii wykreślnej i perspektywy malarskiej, , Łódź-Warszawa 1958 (cz.2. rozdz. Podstawowe zasady perspektywy malarskiej, s. 181-317) 20. Ekkehard Kaemmerling, Ikonographie und Ikonologie, Theorien-Entwiklung-Probleme. Bildende Kuns als Zeichensystem. 1, Köln 1987 21. Słownik terminologiczny sztuk pięknych, red. S. Kozakiewicz, Warszawa 1976 22. L.F. Shegin, Die Sprache des Bildes. Form und Konvention in der alten Kunst, Dresden 1987
	Supplementary literature	E. Krebs, H. Westhoff, R. Hahn, Werkzeuge und Materialien in den spätmittelalterlichen Werkstäten der Bildhauer, Schreiner und Maler, [w:] Meisterwerke massenhaft. Die Bildhauerwerkstatt des Niklaus Weckmann und die Malerei in Ulm um 1500. Hg. Von G. Weilandt. Württembergisches Landesmuseum Stuttgart, Altes Schloß, vom 11.5.-1.8.1993, Stuttgart 1993, s. 301-310; C. Lichte, G. Weilandt, Prachtvoll und wandelbar. Enstehung und Funktion von Flügelretabeln im Mittelalter, Stuttgart 1994; K. Petermann, Bernt Notke: Arbeitsweise und Werkstattorganisation im späten Mittelalter, Berlin 2000; BLOK II 1. German and Netherlandish Paintings 1450-1600 (The Collections of The Nelson-Atkins Museum of Art), by Burton L. Dunbar, i inni, Washington 2005 2. Agnes Tieze, Flämische Gemälde im Städel Museum, 1550-1800, teil. 1-2, Frankfurt am Main 2009 3. Ewa Doleżyńska-Sewerniak, Warsztat artysty malarza w XVIII stuleciu na przykładzie dzieł Szymona Czechowicza (16891775) oraz twórców jego kręgu, Toruń 2023 4. Benon Miśkiewicz, Wstęp do badań historycznych, Warszawa-Poznań 1985 5. Gerard Heinz-Mohr, Lexikon der Symbole, Düsseldorf Köln 1974 (inne wydania)
	eResources addresses	

Example issues/ example questions/ tasks being completed	The binder of painting and the artistic expression of the work The workshop of the modern painter Painters' colours
Work placement	Not applicable

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