University of Gdańsk

Subject card

Subject name and code	Faculty - sculpture, PG_00165414		
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 hab. Andrzej Woziński	
	Teachers	dr hab. Andrzej Woziński dr Hubert Baumann	

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 has the choice of one of the two constituent thematic blocks. The sculpture course introduces students to the basic materials of sculpture, tools, the physical structure of sculpture and the process of making sculpture from the Middle Ages to the present day.

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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 a willingness to continually extend it and to consult experts if he/she finds it difficult to independently solve a problem in the study of a specific 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: Posiada umiejętność merytorycznego argumentowania w dyskusji nad historią, funkcjami i proweniencja form wykorzystując przy tym doświadczenia innych badaczy, formułując wnioski dotyczące historii, datowania i atrybuowania zabytków	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report
	[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 sculptural monuments	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report
	[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 sculpture	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion [SW2] 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 used to analyse sculptural creations of different periods in terms of their dating and attribution history	[SW1] oral statement/ conversation/discussion
	[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 specific to sculpture in terms of monumentalism in order to solve a problem formulated by him/herself or others concerning sculpture issues	[SU1] 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_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_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_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_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

<table>
<tr><td>Subject contents</td><td>- Characteristics of materials (wood, stone, metal, alabaster, etc.)

- Characteristics of sculptural tools

- Role of design and its nature

- Characteristics of the sculptural techniques (moulding, carving, forging, casting)

- From the material to the finished work - the process of making sculpture using different techniques in eras from the Middle Ages to the present day.</td></tr>
<tr><td>Prerequisites and co-requisites</td><td></td></tr>
<tr><td>Assessment methods and criteria</td><td>
<table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>Presentation</td><td>51.0%</td><td>40.0%</td></tr>
<tr><td>Colloquium</td><td>51.0%</td><td>50.0%</td></tr>
<tr><td>Presence</td><td>70.0%</td><td>10.0%</td></tr>
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</td></tr>
<tr><td>Recommended reading</td><td>Basic literature</td><td>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).

L. B. Alberti, O rzeźbie, [w:] Myśliciele, kronikarze i artyści o sztuce od starożytności do 1500 r. Wybrał i opracował J. Białostocki, Warszawa 1978.K.

Kalinowski, Rzeźba barokowa na Śląsku, Warszawa 1986, (Wstęp: Warsztat barokowego rzeźbiarza, Problem koloru w rzeźbie barokowej).

K. Kalinowski, Warsztat rzeźbiarza barokowego, Artium Questionnes, 1990.

T. Żuchowski, Poskromienie materii: nowożytne zmagania rzeźbiarzy z marmurem kararyjskim. Michał Anioł, Bernini, Canova, Poznań 2011.

P. Szubert, Glina gips marmur. O procesie twórczym dziewiętnastowiecznego rzeźbiarza, [w:] Projekt szkic bozzetto. Materiały Seminarium Metodologicznego Stowarzyszenia Historyków Sztuki, Nieborów 22-24 czerwca 1989, pod red. M. Poprzęckiej, Warszawa 1993

Terminy z zakresu technik rzeźbiarskich ze Słownika terminologicznego sztuk pięknych, pod red. S. Kozakiewicza, Warszawa 1976 [oraz wydania późniejsze]</td></tr>
</table>

	Supplementary literature	**At the first meeting, the lecturer provides additional literature for each class and an extended set of alternative or complementary literary sources to the set of compulsory literature.** Ch. Avery, Bernini. Genius of the Baroque, London 1997 (rozdz. Genius of the Baroque: talents and techniques); - M. T. Baudry, D. Bozo, Sculpture. Méthode et vocabulaire. Principles de lanalise scientifique, Paris 1978; - J. T. Cami, J. Santamera, Sztuka rzeźbienia w drewnie, Warszawa 2002; - Entwurf und Ausführung in der europäischen Barockplastik. Beiträg zum internationalen Kolloquium des Bayerischen Nationalmuseums und des Zentralinstitut für Kunstgeschichte, München, 24. bis 26. Juni 1985, hrsg. v. P. Volk, München 1986; - 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; - V. Mattiussi, Im Atelier des Bildhauers, [w:] R. Masson, V. Mattiussi, Rodin, Paris 2004, s. 131-170; - J. Mills, Encyclopedia of Sculpture Techniques, London 2005; - J. Montagu, Roman Baroque Sculpture. The Industry of Art, New Haven London 1992; - N. Penny, The Matherials of Sculpture, New Haven-London 1993; - K. Petermann, Bernt Notke: Arbeitsweise und Werkstattorganisation im späten Mittelalter, Berlin 2000; - J. Rudel, Technique de la sculpture, Paris 1980; - H. Read, The Art of Sculpture, Princeton 1977; Skulptur. Von der Antike bis zur Gegenwart, Köln 1999; - T. Riemenschneider, c. 1460-1531. Ed. J. Chapuis, New Haven London 2004 (rozdz. The Specifics of Sculpture); - P. Tångeberg, Holzskulptur und Altarschrein. Studien zu Form, Material und Technik, München 1989; - J. Taubert, Farbige Skulpturen. Bedeutung, Fassung, Restaurierung, München 1978; H. Westhoff, Vom Baumstamm zum Bildwerk. Skulpturenschnitzerei im Ulm um 1500, [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. 245-264; - R. Wittkower, The Sculptors Workshop, Glasgow 1974; - R. Wittkower, Sculpture. Process and Principles, New York 1977; - K. W. Woods, The illusion of life in fifteenth-century sculpture, [w:] Making Renaissance Art. Ed. K. W. Woods (Renaissance Art Reconsidered. Vol. 1), New Haven London 2006, s. 103-140.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Casting techniques in sculpture The process of realising sculpture in the modern era Polychromy in sculpture	
Work placement	Not applicable	

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