University of Gdańsk

Subject card

Subject name and code	The Origins of Modernity: Caspar David Friedrich and the Art of Romanticism, PG_00179210		
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 Optional subject group Subject group related to scientific research 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 polish
Semester of study	2	ECTS credits	2.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	prof. dr hab. Rafał Makała	
	Teachers	prof. dr hab. Rafał Makała	

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	4.0	20.0	54

Subject objectives	Introducing students to the latest research on the painting of C. D. Friedrich and Romanticism, and on the beginnings of modern art.Presenting the results of the instructor's own research and presenting the research workshop appropriate to the issues raised in the lecture.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[HISTSZMU2_K08] Participates systematically in cultural life, is interested in current cultural events, innovative forms of artistic expression, new phenomena in art	K_K08 On the basis of the knowledge acquired in the monograph lecture, he deepens it through participation in various cultural events	[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 advanced knowledge of the place and significance of the humanities in the system of sciences, has advanced knowledge of their terminology, subject matter and methodological specifics, the subject of which was the subject of a monograph lecture	[SW4] test/exam - oral or written
[HISTSZMU2_U05] Has the ability to integrate knowledge in art history and apply it to unusual professional situations	K_U05 Has the ability to integrate knowledge within the scope of the monograph lecture and to apply it in unusual professional situations	[SU1] oral statement/conversation/ discussion
[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	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	[SU2] presentation/project/paper/ report
[HISTSZMU2_W04] Is familiar with the main developments and major new developments in art history	K_W04 Has advanced, structured detailed knowledge of the specific culture and art of particular periods	[SW4] test/exam - oral or written
[HISTSZMU2_W05] Has an in-depth knowledge of the complex nature of a work of art	Has an in-depth knowledge of the complex nature of a work of art in the area covered by the programme of a given monograph lecture	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
[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 Has the tools and methods to analyse, interpret and value the works covered in the programme of a given monograph lecture	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
[HISTSZMU2_W02] Has in-depth, structured detailed knowledge in selected areas of the art sciences	K _W02 Knows to an advanced degree the terminology, theory and methodology of art sciences concerning the monograph lecture	[SW4] test/exam - oral or written

Subject contents

The origins of the modern era in art have are associated with the work of F. Goya, W. Turner, and C.D. Friedrich. Their work, although frequently studied and interpreted, still holds many secrets. This is particularly true of Friedrich, the "recluse from Pomerania," whose paintings were crucial to the art of Northern and Central Europe. To mark the 250th anniversary of this artist's birth in 2024, a series of important exhibitions were organized, shedding new light on his work and its context (artistic, historical, social, etc.). In-depth research was conducted during the preparation phase, the results of which shed new light on Friedrich's works and the beginnings of modernity. This lecture seeks to summarize the most important findings, while also expanding on his connections to Pomerania and the Baltic region, and posing new questions about the significance of Friedrich's work.

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Test	51.0%	100.0%

Recommended reading	Basic literature	Gabrielle Dufour-Kowalska: Caspar David Friedrich: u źródeł wyobrażeń romantycznych. Wydawnictwo Lexis 2005 Kraków, Andrzej Pienkos: Malarskie zdjęcie kraju jako pejzaż polityczny? Wycieczki w poszukiwaniu rodzimości w niemieckojęzycznych krajach epoki oświecenia. W: Biuletyn Historii Sztuki, 2022, Tom84, Zeszyt 1, 107131. https://doi.org/10.36744/bhs.1348 Tadeusz J. Żuchowski, Między naturą a historią. Malarstwo Caspara Davida Friedricha. Szczecin 1993 Literatura podawana jest każdorazowo przez prowadzącego zajęcia w zależności od tematyki wykładu. The literature is supplemented by the teacher during the classes.
	Supplementary literature	Victoria Charles: Caspar David Friedrich. Master of the tragic landscape. 2023 Parkstone Julian Jason Haladyn: Friedrich's "Wanderer": Paradox of the Modern Subject. W: RACAR, 2016-01, Vol.41 (1), s.47-61, Universities Art Association of Canada / Association d'art des universités du Canada Holger Birkholz (red.): Caspar David Friedrich : where it all started.| Staatliche Kunstsammlungen Dresden, Sandstein Verlag 2024 Nina Hinrichs: Caspar David Friedrich - ein deutscher Künstler des Nordens. Analyse der Friedrich-Rezeption im 19. Jahrhundert und im Nationalsozialismus. Verlag Ludwig, 2011, Kiel Werner Hofmann: Das irdische Paradies : Kunst im neunzehnten Jahrhundert. München, Prestel, 1960 Patrycja Kumięga: Koncepcja pejzażu romantycznego na przykładzie twórczości Caspara Davida Friedricha na tle refleksji filozoficznych końca XVIII i początku XIX wieku. W: Zeszyty Naukowe Towarzystwa Doktorantów Uniwersytetu Jagiellońskiego. Nauki Humanistyczne. 2016, nr 2, s. 33-48 Magdalena Mielnik, Dobrzy przyjaciele, dobre przyjaciółki. Malarstwo w Gdański w XIX wieku. Gdańsk 2023 David Schmidhauser (red.): Caspar David Friedrich und die Vorboten der Romantik. Hiremr, München 2023 Birgit Verwiebe, Ralph Gleis (red.): Caspar David Friedrich. Unendliche Landschaften. Prestel, München, London, New York 2024 Tadeusz J. Żuchowski: Wędrówki młodego Caspara Davida Friedricha. Rugia. Porta Aurea, 2020(19), s. 141157. https://czasopisma.bg.ug.edu.pl/index.php/portaaurea/article/view/5175 Tadeusz J. Żuchowski, Patriotyczne mity i toposy. Malarstwo niemieckie 1800-1848. PTPN Poznań 1991 Literature is given each time by the lecturer depending on the topic of the lecture.
	eResources addresses	

Example issues/ example questions/ tasks being completed	The Pictorial Narrative of Romantic Painting A New Concept of the Nation and Romantic Painting The Discovery of the "Rejected Landscape" in Romantic Painting Nature Versus History as a Romantic Topos The Compositional and Technological Innovation of C. D. Friedrich
Work placement	Not applicable

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