University of Gdańsk

Subject card

Subject name and code	Master drawnings of the Early Modern Period, PG_00183665		
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
Semester of study	2	ECTS credits	2.0
Learning profile	academic	Assessment form	credit
Conducting unit	Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Maja Mociewicz	
	Teachers	dr Maja Mociewicz	

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

The aim of the course is to familiarise students with the history, typology and techniques of drawing, focusing on the modern era. Students will learn to recognise different types of drawings, determine their function and connections with other fields of art: painting, graphic art, sculpture and architecture. Individual schools will be discussed: Italian, German, Dutch and French, from the end of the 15th to the end of the 18th century. The lectures will introduce the work of the most outstanding draughtsmen of the modern era, trace the process of drawing's establishment as an independent field of art and its role in art education. The knowledge gained will enable students to broaden the scope of their research interests, especially in the analysis of old drawings in the work of a modern art researcher.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[HISTSZMU2_W04] Is familiar with the main developments and major new developments in art history	Knows the greatest achievements of art in the field of modern drawing.	[SW4] test/exam - oral or written
[HISTSZMU2_K08] Participates systematically in cultural life, is interested in current cultural events, innovative forms of artistic expression, new phenomena in art	Independently deepens their knowledge by participating in selected cultural events.	[SK8] observation of student's independent or team work
[HISTSZMU2_W01] Has in-depth, structured knowledge of the subject specifics, terminology, theory and methodology of the art sciences	Knows the specifics and dedicated terminology associated with historical knowledge in the field of modern drawing.	[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	He has in-depth research skills that allow him to synthesize the work of other authors and select the appropriate research methods for modern drawing.	[SU1] oral statement/conversation/ discussion
[HISTSZMU2_U05] Has the ability to integrate knowledge in art history and apply it to unusual professional situations	Has the ability to integrate knowledge of art history and its application in relation to modern drawings.	[SU8] observation of student's independent or team work
[HISTSZMU2_W02] Has in-depth, structured detailed knowledge in selected areas of the art sciences	Has in-depth, structured, detailed knowledge of European drawing	[SW4] 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	Knows and understands the research methods and tools of the art historian's workshop, in particular advanced methods of analysis, interpretation, evaluation, and problematization of works of art and artistic periods, and is able to apply them to research on modern drawing.	[SW1] oral statement/ conversation/discussion
[HISTSZMU2_W05] Has an in-depth knowledge of the complex nature of a work of art	He has in-depth knowledge of the complex nature of modern drawing.	[SW1] oral statement/ conversation/discussion

Subject contents

1. Drawing terminology, typology
2. Drawing technical issues: drawing techniques, materials, watermarks and markings, dating
3. The status of drawing at the dawn of the modern era Italy and Northern Europe
4. The relationship between drawing and other art forms in the modern era: graphic art, painting, sculpture and architecture
5. Italian drawing in the 15th18th centuries
6. German drawing in the 15th18th centuries
7. Dutch drawing in the 15th18th centuries
8. Collecting old drawings history and the present day, with an emphasis on museum collections

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Test	51.0%	100.0%
Attendance	85.0%	0.0%

Recommended reading	Basic literature	Zygmunt Ważbiński, *Disegno w teorii artystycznej XVI wieku: Italia*, [w:] Żuchowski Tadeusz J., Dudzik Sebastian [red.], *Disegno - rysunek u źródeł sztuki nowożytnej : materiały sesji naukowej w Toruniu 26-27 X 2000*, Toruń 2001. Jolanta Talbierska, *Pensieri, studi, modello, disegno. Uwagi o niektórych formach i koncepcji rysunku oraz jego związkach z grafiką XVI-XVIII w.* [w:] Żuchowski Tadeusz J., Dudzik Sebastian [red.], *Disegno - rysunek u źródeł sztuki nowożytnej : materiały sesji naukowej w Toruniu 26-27 X 2000*, Toruń 2001. Marcin Fabiański, *Pozycja rysunku w sztuce Italii północnej w XVI wieku. Wstęp do problematyki*, [w:] Tadeusz J. Żuchowski, Sebastian Dudzik, *Disegno - rysunek u źródeł sztuki nowożytnej: materiały sesji naukowej w Toruniu 26-27 X 2000*, Toruń 2001. Jacek Tylicki, *Rysunek gdański ostatniej ćwierci XVI i pierwszej połowy XVII wieku.* Toruń 2005. Piotr Borusowski *Do czego służyły rysunki*, [w:] *W warsztacie niderlandzkiego mistrza. Holenderskie i flamandzkie rysunki z kolekcji Muzeum Narodowego w Warszawie* katalog wystawy, Warszawa 2017, s. 15-36. Stephanie Porras, *ein freie hant: Autonomy, Drawing and the Young Dü rer*, [w:] *The Early Dürer* katalog wystawy, Germanisches Nationalmuseum, Nuremberg 2012, s. 245-259

Supplementary literature	Barbara Hryszko *A painter as a draughtsman. Typology and terminology of drawings in academic didactics and artistic practice in France in 17th century,* [w:] Jolanta Talbierska (red.) *Metodologia, metoda i terminologia grafiki i rysunku : teoria i praktyka,* Warszawa 2014, s. 169-176. Jerzy Wojciechowski, *Disegni di stampa szczególny aspekt związków między rysunkiem a ryciną we Włoszech w początkach XVI wieku* [w:] Żuchowski Tadeusz J., Dudzik Sebastian [red.], *Disegno - rysunek u źródeł sztuki mowożytnej : materiały sesji naukowej w Toruniu 26-27 X 2000*, Toruń 2001. Mikael Bøgh Rasmussen *The special character and status of the German drawing,* [w:] *German Drawings before 1540*, Copenhagen 2000. Justyna Guze, *Rysunek wenecki XVI-XVIII w. Próba charakterystyki*, [w:] Grażyna Bastek, Grzegorz Janczarski [red.], *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, Muzuem Narodowe w Warszawie, Warszawa 1999, s. 342-347. Holm Bevers, Lee Hendrix, William W. Robinson, Peter Schatborn, *Drawings by Rembrandt and his pupils: telling the difference* katalog wystawy, Los Angeles, J. Paul Getty Museum 2010 Eberhard Koenig, *How did Illuminators Draw? Some Fifteenth-Century Examples, Mostly Flemish*, Master Drawings, vol. 41, nr 3, 2003, s. 216-227. Edina Adam, Michelle Sullivan, *Drawing on blue. European drawings on blue paper 1400s-1700s* katalog wystawy, Los Angeles, J. Paul Getty Museum, 2024. Roger Baetens, Maartje de Haan, *Rubens, Jordaens, Van Dyck and Their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen* katalog wystawy, Rotterdam 2001. Fedja Anzelewsky, German Drawings from Martin Schongauer to Hans Holbein the Younger, [w:] *Drawings defined*, New York 1987, s. 133-149.

		Heinrich Geissler, *On Central European Drawings between the Renaissance and Baroqu*e, [w:] *Drawings defined,* New York 1987, s. 321-351. Daniel Hess, *Nature as Arts Supreme Guide: Durers Nature and Landscape Studies*, [w:] *The Early Dürer* katalog wystawy, Germanisches Nationalmuseum, Nuremberg 2012, s. 117-131.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Drawing at the dawn of modernity in Northern Europe Modern drawing in museum collections Drawing techniques	
Work placement	Not applicable	

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