

**Subject card**

<b>Subject name and code</b>	Methodology of Art History I, PG_00201466						
<b>Field of study</b>	History of Art						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2026/2027		
<b>Education level</b>	Master's studies	<b>Subject group</b>			Obligatory subject group in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	1	<b>Language of instruction</b>			Polish		
<b>Semester of study</b>	1	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Milena Woźniak-Koch				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	<b>Number of study hours</b>	30		2.0		18.0	50
<b>Subject objectives</b>	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 importance of theoretical views for the history of the development of the discipline itself and for art research as a whole. Based on the analysis of selected texts, it also illustrates how to apply the intellectual tools discussed and shows the interdisciplinary nature of art history by pointing out the relationship between art research and other disciplines in the humanities.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZMU2_W06] Knows and understands the research methods and tools of the art historian's trade; they have an in-depth understanding of the methods used to analyse, interpret, evaluate and critically examine works of art and artistic periods	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_U07] Defines, explains and uses correctly in speech and writing terms specific to the art sciences in working on selected topics		
	[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_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 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_W01] Has in-depth and 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

Subject contents	<p>The programme covers historical and contemporary methods of art history, focusing on the presentation of the most important methodological positions in a historical context. Issues concerning the history and methodological approaches in visual arts research worldwide and in Poland are discussed in a broad interdisciplinary context, based on the analysis of selected theoretical texts.</p> <ol style="list-style-type: none"> <li>1. Introduction. The heyday and crisis of the discipline in the 20th and 21st centuries</li> <li>2. The Vienna School of Art History</li> <li>3. Heinrich Wölfflin's formalism and his theory of the five concepts of art history</li> <li>4. Martin Heidegger's hermeneutics in art studies</li> <li>5. Aby Warburg. Art history and cultural history</li> <li>6. Iconography and iconology. Erwin Panofsky's method</li> <li>7. Structuralism and post-structuralism in cultural studies (part 1)</li> <li>8. Structuralism and post-structuralism in cultural studies (part 2)</li> <li>9. The long duration of postmodernism in art studies.</li> <li>10. Lacan's theory and the psychology of art perception</li> <li>11. Postcolonial theory in material culture studies</li> <li>12. Feminism, gender and queer in art</li> <li>13. Marxism and neo-Marxism in art studies</li> <li>14. Posthumanism in cultural studies (animal studies, the turn to things)</li> <li>15. Summary</li> </ol>											
Prerequisites and co-requisites	Knowledge of general knowledge of culture and humanities at the undergraduate level.											
Assessment methods and criteria	<table border="1" data-bbox="448 1494 1487 1599"> <thead> <tr> <th data-bbox="448 1494 794 1532">Subject passing criteria</th> <th data-bbox="794 1494 1139 1532">Passing threshold</th> <th data-bbox="1139 1494 1487 1532">Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td data-bbox="448 1532 794 1563">Attendance</td> <td data-bbox="794 1532 1139 1563">75.0%</td> <td data-bbox="1139 1532 1487 1563">10.0%</td> </tr> <tr> <td data-bbox="448 1563 794 1599">Colloquium</td> <td data-bbox="794 1563 1139 1599">51.0%</td> <td data-bbox="1139 1563 1487 1599">90.0%</td> </tr> </tbody> </table>			Subject passing criteria	Passing threshold	Percentage of the final grade	Attendance	75.0%	10.0%	Colloquium	51.0%	90.0%
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Recommended reading	Basic literature	<ul style="list-style-type: none"> <li>• Arnheim R., <i>Sztuka i percepcja wzrokowa. Psychologia twórczego oka</i>, Warszawa 1978</li> <li>• Barcz A., Łagodzka, D., (red.) <i>Zwierzęta i ich ludzie. Zmierzch antropocentrycznego paradygmatu</i>, Warszawa 2015.</li> <li>• Barthes R., <i>Mit i znak. Eseje</i>, Warszawa 1970.</li> <li>• Barthes R., <i>Mitologie</i>, Warszawa 2000.</li> <li>• Barthes R., <i>Światło obrazu. Uwagi o fotografii</i>, Warszawa 1994.</li> <li>• Białostocki J., <i>Metoda ikonologiczna w badaniach nad sztuką</i>, "Przegląd Humanistyczny", I (1957), nr 2, s. 46-59; nr 3, s. 9-18 [lub w: tegoż, <i>Pięć wieków myśli o sztuce</i>, wyd. II, Warszawa 1976, s. 249-274].</li> <li>• Białostocki J., <i>Styl i modus w sztukach plastycznych</i>, "Estetyka", II (1961), s. 147-159.</li> <li>• Białostocki J., <i>Historia sztuki wśród nauk humanistycznych</i>, Wrocław-Warszawa-Kraków-Gdańsk, 1980.</li> <li>• Białostocki J., <i>Posłanie Aby Warburga: historia sztuki czy historia kultury?</i>, [w:] tegoż, <i>Refleksje i syntezy ze świata sztuki</i>. Cykl drugi, Warszawa 1987, s. 187-203.</li> <li>• Białostocki J., <i>Pojęcia problemy metody współczesnej nauki o sztuce</i>, Warszawa 1976.</li> <li>• Bryl M., Piotrowski, P. (red.), <i>Perspektywy współczesnej historii sztuki. Antologia przekładów "Artium Quaestiones"</i>, Poznań 2009.</li> <li>• Dilthey W., <i>Powstanie hermeneutyki</i>, [w:] <i>Pisma estetyczne</i>, Warszawa 1982, s. 290-311.</li> <li>• Foucault M., <i>Archeologia wiedzy</i>, Warszawa 1977.</li> <li>• Foucault M., <i>Słowa i rzeczy: Archeologia nauk humanistycznych</i>, Gdańsk 2005.</li> <li>• Gadamer H., <i>Prawda i metoda. Zarys hermeneutyki filozoficznej</i>, Kraków 1993.</li> <li>• Gombrich E., <i>Obraz wizualny</i>, [w:] <i>Symbol i symbolika</i>, oprac. M. Głowiński, Warszawa 1991, s. 312-338.</li> <li>• Gombrich E., <i>Sztuka i złudzenie</i>, Warszawa 1981.</li> <li>• Heidegger M., <i>Bycie i czas</i>, Warszawa 1994.</li> <li>• Kalinowski L., <i>Max Dvořák i jego metoda badań nad sztuką. Suplement</i>, Warszawa 1974.</li> <li>• Lévi-Strauss C., <i>Analiza morfologiczna bajki rosyjskiej</i>, Pamiętnik Literacki 1968 z. 4.</li> <li>• Lévi-Strauss C., <i>Antropologia strukturalna</i>, Warszawa 1970 (2000).</li> <li>• Głowiński M., (red.), <i>Narratologia</i>, Gdańsk 2004. [W antologii tej wymieszano teksty na temat klasycznej narratologii z analizami narracji].</li> <li>• Juszcak W., <i>Dzieło sztuki czy fakt historyczny</i>, [w:] tegoż, <i>Fakty i wyobrażenia</i>, Warszawa 1979, s. 13-26.</li> <li>• Juszcak W., <i>O wyobraźni historycznej</i>, [w:] tegoż, <i>Fakty i wyobrażenia</i>, Warszawa 1979, s. 27-60.</li> <li>• Kowalewski J., W. Piasek, M. Śliwa, (red.) Olsztyn 2008. <i>Rzeczy i ludzie. Humanistyka wobec materialności</i>, [W antologii wiele interesujących tekstów, m.in. P. Rodaka, E. Domańskiej, E. Klekot, B. Olsena].</li> <li>• Panofsky E., <i>Studia z historii sztuki</i>, wybór, oprac. i post. J. Białostocki, Warszawa 1971.</li> <li>• Piwocki K., <i>Pierwsza nowoczesna historia sztuki. Poglądy Aloisa Riegla</i>, Warszawa 1970.</li> <li>• Porębski M., <i>Ikonosfera</i>, Warszawa 1972.</li> <li>• Porębski M., <i>Interregnum: studia z historii sztuki polskiej XIX i XX wieku</i>, Warszawa, 1975.</li> <li>• Sedlmayr H., <i>Kunst und Wahrheit. Zur Theorie und Methode der Kunstgeschichte</i>, München 1978.</li> <li>• Skubiszewski P., <i>Dzieło sztuki a źródło historyczne</i>, [w:] <i>Proces historyczny w literaturze i sztuce</i>, Warszawa 1967, s. 277-298.</li> <li>• Skubiszewski P. (red.), <i>Wstęp do historii sztuki</i>. T. 1: <i>Przedmiot - metodologia - zawód</i>, Warszawa 1973.</li> <li>• Wölfflin H., <i>Podstawowe pojęcia historii sztuki</i>, Wrocław-Kraków-Warszawa 1962.</li> </ul>
	Supplementary literature	<p>Bätschmann O., <i>Historia sztuki na przejściu od ikonologii do hermeneutyki</i>, "Artium Quaestiones", III, Poznań 1986, s. 157-175.</p> <p>Bryson N., <i>Dyskurs, figura</i>, "Artium Quaestiones", XIX, 2008, s. 300-333.</p> <p>Bryl M., <i>Suwerenność dyscypliny. Krytyczna historia sztuki od 1970 roku</i>, Poznań 2008.</p>
	eResources addresses	

Example issues/ example questions/ tasks being completed	The sovereignty of art history in light of discussions at the turn of the 20th and 21st centuries  The boundaries between art history and cultural history.  Art history in the age of postmodernism and posthumanism.
Work placement	Not applicable

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