

Subject card

Subject name and code	Faculty - sculpture, PG_00203175						
Field of study	Museology and Preservation of Cultural Heritage						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2027/2028		
Education level	Bachelor'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	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 Bartłomiej Łyczak				
	Teachers						
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		43.0	75
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_K02] Is ready to take action to protect and promote the cultural heritage of the region, Poland and Europe		
	[ODKML3_U06] Defines, explains and applies correctly orally and in writing the basic terms and concepts specific to the art sciences and related sciences in working on selected topics and eras		
	[ODKML3_U02] Knows how to interpret works of art using typical methods of interpretation, taking into account the formal formation of statements and their place in the historical-cultural proces		
	[ODKML3_W04] Has advanced and structured detailed knowledge of the specifics of culture and art of particular eras		
	[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_W07] Has advanced and 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	
Subject contents	<ul style="list-style-type: none"> - 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. 		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Presentation	51.0%	40.0%
	Colloquium	51.0%	50.0%
	Presence	70.0%	10.0%
Recommended reading	<p>Basic literature</p> <p>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).</p> <p>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.</p> <p>Kalinowski, Rzeźba barokowa na Śląsku, Warszawa 1986, (Wstęp: Warsztat barokowego rzeźbiarza, Problem koloru w rzeźbie barokowej).</p> <p>K. Kalinowski, Warsztat rzeźbiarza barokowego, Artium Questionnes, 1990.</p> <p>T. Żuchowski, Poskromienie materii: nowożytne zmagania rzeźbiarzy z marmurem kararyjskim. Michał Anioł, Bernini, Canova, Poznań 2011.</p> <p>P. Szubert, Głina 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</p> <p>Terminy z zakresu technik rzeźbiarskich ze Słownika terminologicznego sztuk pięknych, pod red. S. Kozakiewicza, Warszawa 1976 [oraz wydania późniejsze]</p>		

	Supplementary literature	<p>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.</p> <p>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. Principes de l'analyse scientifique, Paris 1978; - J. T. Cami, J. Santamera, Sztuka rzeźbienia w drewnie, Warszawa 2002; - Entwurf und Ausführung in der europäischen Barockplastik. Beitrag zum internationalen Kolloquium des Bayerischen Nationalmuseums und des Zentralinstituts 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 Werkstätten 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. Entstehung 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 Materials of Sculpture, New Haven-London 1993; - K. Petermann, Berndt 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.</p>
	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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