

Subject card

Subject name and code	Expert opinion on the monument/work of art, PG_00145315						
Field of study	Museology and Preservation of Cultural Heritage						
Date of commencement of studies	October 2023	Academic year of realisation of subject			2025/2026		
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	3	Language of instruction			Polish		
Semester of study	5	ECTS credits			1.0		
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				
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	15.0	0.0	0.0	0.0	0.0	15
	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	15		2.0		10.0	27
Subject objectives	To familiarise students with the role of experts and expert opinions in the field of cultural heritage protection and the market circulation of works of art, as well as with the analytical methods used to prepare expert opinions.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[ODKML3_K05] Understands the ethical issues related to the responsibility for the quality of knowledge transferred	Understands the ethical issues related to responsibility for the quality of knowledge transferred to public institutions and entities involved in the trade of works of art.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[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	They are able to prepare written expert opinions in Polish and a foreign language, using basic theoretical approaches and sources, correctly applying professional terminology in the field of art sciences for the use of public institutions and private entities involved in the trade of works of art.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[ODKML3_K06] Believes in the importance of professional behaviour, reflection on ethical issues and following professional ethics	He believes in the importance of behaving professionally, reflecting on ethical issues, and is prepared to adhere to professional ethics in the field of cultural heritage protection and art trade.	[SK1] oral statement/conversation/discussion [SK4] test/exam - oral or written
	[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	Is able to obtain information (using bibliographies, archival aids, databases, various resources available on the Internet, etc.) and critically analyse, classify, categorise and synthesise it in order to solve a problem related to the protection of cultural heritage and trade in works of art, formulated by themselves or others.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[ODKML3_W08] Knows and understands the basic economic, legal, ethical and other conditions of various professional activities, including the basic concepts and principles of industrial property protection and copyright law	Knows and understands the basic economic, legal, ethical and other conditions of professional activity, including basic concepts and principles in the field of industrial property protection and copyright law, within the scope of cultural heritage protection and trade in works of art.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion
	[ODKML3_U08] Has the ability to argue substantively using the views of other authors and to formulate conclusions	He has the ability to argue substantively using the views of other authors and to formulate conclusions in expert reports prepared for public institutions and entities involved in the trade of works of art.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[ODKML3_U12] Is able to plan teamwork and interact with others in teamwork (including interdisciplinary)	Able to plan team work and cooperate with others in team projects (including interdisciplinary ones) for the protection of cultural heritage.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[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	Zna w zaawansowanym stopniu metody badawcze i narzędzia warsztatu historyka sztuki/ muzeologa/zabytkoznawcy, w szczególności metody analizy i interpretacji wytworów sztuki różnych epok aby móc je wykorzystać w sporządzaniu ekspertyz	[SW4] test/exam - oral or written [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	Is able to correctly select sources and appropriately apply research methods specific to the art historian's research workshop in order to prepare an expert opinion on a work of art.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art	He is able to critically analyse and evaluate the artistic value of works of art intended for public and private collections.	[SU1] oral statement/conversation/discussion [SU4] test/exam - oral or written
	[ODKML3_W02] Knows to an advanced degree the terminology, theory and methodology of the sciences of the art	Has an advanced knowledge of the terminology, theory and methodology of art sciences in order to be able to prepare reliable expert opinions.	[SW4] test/exam - oral or written [SW1] oral statement/conversation/discussion

	Course outcome	Subject outcome	Method of verification
	[ODKML3_W07] Has advanced, structured detailed knowledge of the protection and maintenance of cultural heritage	Has advanced, structured detailed knowledge of the protection and maintenance of cultural heritage, with particular emphasis on art.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
	[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	Can interpret works of art using typical methods of interpretation, can present this in written form for use by state institutions and entities involved in the trade of works of art.	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[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	Critically assesses their knowledge, demonstrates a willingness to constantly expand it and seek expert advice when faced with difficulties in independently solving problems related to cultural heritage protection and trade in works of art.	[SK1] oral statement/conversation/ discussion [SK4] test/exam - oral or written
Subject contents	<p>The objectives of expertise (issues of valuation, attribution, place of origin, dating, originality, historical layers, valuation).</p> <p>The history of expertise experts past and present and their research methods.</p> <p>Stylistic analysis in art research yesterday and today. Possibilities and limitations.</p> <p>Issues of cooperation between art historians/experts and representatives of other scientific disciplines (issues of identifying the material of a work, its age, reaching layers invisible to the naked eye).</p> <p>The paths and crossroads of being an art expert. The responsibility of an expert.</p> <p>How an expert opinion should and should not be prepared.</p>		
Prerequisites and co-requisites	none		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance	75.0%	10.0%
	final examination	51.0%	90.0%

Recommended reading	Basic literature	<p>Dariusz Markowski, Od opinii do ekspertyzy, [w:] Problematyka autentyczności dzieł sztuki na polskim rynku. Teoria praktyka prawo. Materiały seminariów zorganizowanych w 2010 roku przez Ośrodek Ochrony Zbiorów Publicznych (obecnie Narodowy Instytut Muzealnictwa i Ochrony Zbiorów) przy udziale Stowarzyszenia Antykwaryuszy Polskich oraz Domu Aukcyjnego Rempex, Warszawa 2012, s. 293-304.</p> <p>Joanna Szpor, Jak orzekać rzetelnie, czyli jak nie zrobić z oryginału falsyfikatu, [w:] Problematyka autentyczności dzieł sztuki na polskim rynku. Teoria praktyka prawo. Materiały seminariów zorganizowanych w 2010 roku przez Ośrodek Ochrony Zbiorów Publicznych (obecnie Narodowy Instytut Muzealnictwa i Ochrony Zbiorów) przy udziale Stowarzyszenia Antykwaryuszy Polskich oraz Domu Aukcyjnego Rempex, Warszawa 2012, s. 305-308.</p> <p>Wojciech Niewiarowski, Współpraca pomiędzy antykwariuszem a ekspertem w aspekcie przyjętych przez SAP Podstawowych zasad działania i dobrego postępowania antykwaryuszy i marszandów zrzeszonych w SAP, [w:] Problematyka autentyczności dzieł sztuki na polskim rynku. Teoria praktyka prawo. Materiały seminariów zorganizowanych w 2010 roku przez Ośrodek Ochrony Zbiorów Publicznych (obecnie Narodowy Instytut Muzealnictwa i Ochrony Zbiorów) przy udziale Stowarzyszenia Antykwaryuszy Polskich oraz Domu Aukcyjnego Rempex, Warszawa 2012, s. 309-312.</p> <p>Stanisław Waltoś, Muzealnik jako ekspert na rynku dzieł sztuki, [w:] Problematyka autentyczności dzieł sztuki na polskim rynku. Teoria praktyka prawo. Materiały seminariów zorganizowanych w 2010 roku przez Ośrodek Ochrony Zbiorów Publicznych (obecnie Narodowy Instytut Muzealnictwa i Ochrony Zbiorów) przy udziale Stowarzyszenia Antykwaryuszy Polskich oraz Domu Aukcyjnego Rempex, Warszawa 2012, s. 313-326.</p> <p>A. Jagielskiej i D. Markowskiego, Ekspertyza dzieła sztuki i pozycja eksperta w świetle polskiego prawa, Kolekcjoner stały dodatek do Art and Business, nr 8 (115), październik 2007, Art and Business, 10/2007, s. 1215</p> <p>M. Wardzyński, Rzecz o rzeczoznawcach, Art and Business, 4/1999</p> <p>D. Markowski, Ocena autentyczności dzieła na przykładzie wybranych obrazów polskiego malarstwa XIX i XX wieku. Tradycyjne i nowoczesne metody badania dzieł sztuki (Materiały z sesji naukowej poświęconej pamięci profesora Zbigniewa Brochnowicza), Toruń 2003</p> <p>W. Pływaczewski, Kontrowersje wokół ekspertyzy w sprawach dotyczących wiarygodności dzieła sztuki, Prokuratura i Prawo 2010, nr 3, s. 3135.</p> <p>Th.E. Stebbins Jr., Ekspert z dziedziny sztuki, prawo, a rzeczywista praktyka, w: Ekspert kontra dzieło sztuki, pod red. R.D. Spencera, przekł. M. Iwińska, Ośrodek Ochrony Zbiorów Publicznych, Warszawa 2009</p> <p>G. Bastek, Znanstwo-dzieje i metoda, "Ikonotheka", 10, 1996, s. 35 nn.</p> <p>M. J. Friedländer, O granicach nauki o sztuce, [w:] Pojęcia, problemy, metody współczesnej nauki o sztuce. Dwadzieścia sześć artykułów uczonych europejskich i amerykańskich. Wybrał, przekłady przejrzał, wstępem opatrzył J. Białostocki, Warszawa 1976, s. 164-169.</p> <p>C. Perier-Dleteren, Application des méthodes physiques d'examen à l'étude des peintures, Annales d'Histoire de l'art. et d'Archeologie. Université Libre de Bruxelles, 1987, IX;</p> <p>P. Philippot, Pénétrer l'art, restaurer l'oeuvre. Une Vision humaniste.</p>
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		<p>Hommage en forme de florilege. Ed. C. Périer-D'leteren, Courtrai 1990;</p> <p>Revue de l'Art. N. 39/1978</p>
	Supplementary literature	<p>Serenissima, światło Wenecji: dzieła mistrzów weneckich XIV-XVIII wieku ze zbiorów Muzeum Narodowego w Warszawie w świetle nowych badań technologicznych, historycznych i prac konserwatorskich, 2000</p> <p>D. Ebitz, Connoisseurship as Practice, <i>Artibus et Historiae</i>, Vol. 9, No. 18 (1988), pp. 207-212;</p> <p>M. Friedländer, <i>De lart et du connaisseur</i>, Paris 1969 (jest wydanie w języku angielskim);</p> <p>G. Schwartz, Connoisseurship: The Penalty of Ahistoricism, <i>Artibus et Historiae</i>, Vol. 9, No. 18 (1988), pp. 201-206;</p> <p>Augustin, M. D. & Leder, H. (2006). Art expertise: a study of concepts and conceptual spaces. <i>Psychology Science</i>, 48, 2, 135-156.</p> <p>Gruber, H. (1994). <i>Expertise: Modelle und empirische Untersuchungen</i>. Opladen: Westdeutscher Verlag.</p> <p>Raymonde Moulin, Alain Quemin, <i>La certification de la valeur de l'art. Experts et expertises</i>, <i>Annales Année 1993</i>, 48-6, pp. 1421-1445</p> <p>Pauline Adenot, « « Les formes de l'expertise artistique en Europe (XIVe - XVIIIe siècle) », <i>Revue de Synthèse</i>, tome 132, n° 1, 2011</p> <p>RENOLD, Marc-André Jean (Ed.), GABUS, Pierre (Ed.), DE WERRA, Jacques (Ed.). <i>L'expertise et l'authentification des œuvres d'art</i>. Genève : Schulthess, 2007.</p> <p>Nathalie Heinich, <i>Les frontières de l'art à l'épreuve de l'expertise. Politique de la décision dans une commission municipale</i>, <i>Politix</i>, n°38, 1997, p. 111-135.</p> <p>Alain Quemin, <i>L'art plus fort que la science? L'affrontement entre expertise stylistique et expertise scientifique dans une querelle sur l'authenticité d'une œuvre d'art: l'affaire Sésostriis III</i>, <i>Sociedade e Estado</i>, Brasília, v. 20, n. 2, maio/ago 2005, p. 403-424.</p> <p>Daniel Schrembs, <i>Die Haftung des Kunstexperten</i> (Saarbrücker Studien zum Privat- und Wirtschaftsrecht, Band 92), Frankfurt am Main 2017.</p> <p>Simon Kasper, Christoph Purschke <i>Kennen, Können, Wissen Zur Konstruktion von Expertise, [w:] Laien, Wissen, Sprache. Konzepte, Anwendungsfelder und Perspektiven der Folk Linguistics im deutschsprachigen Raum</i>, Hrsg. V. Toke Hoffmeister, Markus Hundt, Saskia Naths, Berlin 2021, s. 125-156.</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed	How to prepare an expert opinion on a work of art?	
Work placement	Not applicable	

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