

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 2024	Academic year of realisation of subject			2026/2027		
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 Polish		
Semester of study	5	ECTS credits			1.0		
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 hab. Marcin Kaleciński				
	Teachers						
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 familiarize the student with the role of expert and expert opinion in the field of cultural heritage protection and market circulation of artwork. To familiarize the student with the analytical methods used to prepare an expert report.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[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		
	[ODKML3_U12] Is able to plan teamwork and interact with others in teamwork (including interdisciplinary)		
	[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		
	[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		
	[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_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		
	[ODKML3_W07] Has advanced, structured detailed knowledge of the protection and maintenance of cultural heritage		
	[ODKML3_W02] Knows to an advanced degree the terminology, theory and methodology of the sciences of the art		
	[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	K_W08 Knows and understands the basic economic, legal, ethical and other conditions of various types of professional activities, including the basic concepts and principles of expert activities.	[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	K_U08 Has the ability to argue substantively using the views of other authors and to formulate conclusions regarding authorship, time of creation and authenticity of works of art	[SU1] oral statement/conversation/ discussion [SU4] test/exam - oral or written
	[ODKML3_K05] Understands the ethical issues related to the responsibility for the quality of knowledge transferred	K_K05 Understands the ethical issues related to responsibility for the quality of knowledge provided in expert opinions	[SK1] oral statement/conversation/ discussion [SK4] 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	K_W06 Knows to an advanced degree the research methods and tools of the art historian's workshop to assess the authenticity, date and determine the authorship of art products of different eras	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion

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Subject contents	Goals of expertise (issues of valuation, attribution, place of origin, dating, originality, historical layering, valuation).History of connoisseurship - the expert yesterday and today and his research workshop.Stylistic analysis in the study of art yesterday and today. Possibilities and limitations. Issues of cooperation of the art historian-expert with representatives of other scientific disciplines (issues of identifying the matter of the work, its age, reaching the layers invisible to the naked eye).Ways and crossroads of being an art expert. The responsibility of the expert.How an expert opinion should be prepared and how it should not.												
Prerequisites and co-requisites	no												
Assessment methods and criteria	<table border="1"> <thead> <tr> <th>Subject passing criteria</th> <th>Passing threshold</th> <th>Percentage of the final grade</th> </tr> </thead> <tbody> <tr> <td>colloquium</td> <td>51.0%</td> <td>70.0%</td> </tr> <tr> <td>activity</td> <td>51.0%</td> <td>20.0%</td> </tr> <tr> <td>attendance</td> <td>75.0%</td> <td>10.0%</td> </tr> </tbody> </table>	Subject passing criteria	Passing threshold	Percentage of the final grade	colloquium	51.0%	70.0%	activity	51.0%	20.0%	attendance	75.0%	10.0%
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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>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, Brasília</i>, v. 20, n. 2, maio/ago 2005, p. 403-424.</p> <p>Daniel Schrembs, <i>Die Haftung des Kunstexperten (Saarbrücker Studien zum Privat- und Wirtschaftsrecht, Band 92)</i>, 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	History of connoisseurship - the expert past and present and his research workshop. Stylistic analysis in the study of art yesterday and today. Possibilities and limitations. Issues of cooperation of the art historian-expert with representatives of other scientific disciplines (issues of identifying the matter of the work, its age, reaching the layers invisible to the naked eye).	
Work placement	Not applicable	

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