University of Gdańsk

Subject card

Subject name and code	Methodology of Art History I, PG_00201466		
Field of study	History of Art		
Date of commencement of studies	October 2026	Academic year of realisation of subject	2026/2027
Education level	Master'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	1	Language of instruction	Polish
Semester of study	1	ECTS credits	2.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Modern Art -> Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Milena Woźniak-Koch	
	Teachers	dr Milena Woźniak-Koch	

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	18.0	50

Subject objectives	
	The aim of the course is to familiarise students with the fundamentals of art research methodology, from both a historical and a contemporary perspective. Gaining an understanding of art history methodologies will enable students to apply, in an informed and critical manner, various approaches to researching, describing, interpreting and evaluating the visual arts. On a more profound level, the course aims to demonstrate the impact of methodological discourse on the development of the discipline and the evolving role of art research within the contemporary humanities.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[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_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	K_U07 Defines, explains and correctly uses, both orally and in writing, terms specific to the arts whilst working on selected topics	[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

This lecture presents the most important historical and contemporary methodological positions, based on a critical analysis of selected authors and excerpts from their texts. Key topics covered within the lecture:

1. Art history within the humanities. The discipline’s heyday and crisis
2. The Vienna School of Art History
3. Heinrich Wölfflin’s formalism and his theory of the five concepts of art history
4. Hermeneutics in art studies
5. Aby Warburg. The boundaries between art history and cultural history
6. Erwin Panofsky. Iconography and iconology
7. Structuralism, post-structuralism and their enduring influence in art studies
8. Jacques Lacan and art theory
9. The psychology of art perception
10. Postcolonial theory in material culture studies
11. Feminism, gender and queer theory in art
12. The influence of neo-Marxism on art studies
13. Image, body, medium. The anthropology of the image

Prerequisites and co-requisites

Knowledge of general knowledge of culture and humanities at the undergraduate level.

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Attendance	75.0%	10.0%
Colloquium	51.0%	90.0%

Recommended reading	Basic literature	• Arnheim R., *Sztuka i percepcja wzrokowa. Psychologia twórczego oka*, Warszawa 1978 • Białostocki J., *Metoda ikonologiczna w badaniach nad sztuką*, "Przegląd Humanistyczny", I (1957), nr 2, s. 46-59; nr 3, s. 9-18 [lub w: tegoż, *Pięć wieków myśli o sztuce*, wyd. II, Warszawa 1976, s. 249-274]. • Białostocki J., *Styl i modus w sztukach plastycznych*, "Estetyka", II (1961), s. 147-159. • Białostocki J., *Historia sztuki wśród nauk humanistycznych*, Wrocław-Warszawa-Kraków-Gdańsk, 1980. • Białostocki J., *Posłanie Aby Warburga: historia sztuki czy historia kultury?*, [w:] tegoż, *Refleksje i syntezy ze świata sztuki*. Cykl drugi, Warszawa 1987, s. 187-203. • Białostocki J., *Pojęcia problemy metody współczesnej nauki o sztuce*, Warszawa 1976. • Bryl M., *Suwerenność dyscypliny. Krytyczna historia sztuki od 1970 roku*, Poznań 2008. • Bryl M., Piotrowski, P. (red.), *Perspektywy współczesnej historii sztuki. Antologia przekładów "Artium Quaestiones",* Poznań 2009. • Gombrich E., *Obraz wizualny*, [w:] *Symbole i symbolika*, oprac. M. Głowiński, Warszawa 1991, s. 312-338. • Gombrich E., *Sztuka i złudzenie*, Warszawa 1981. • Heidegger M., *Bycie i czas*, Warszawa 1994. • Kalinowski L., *Max Dvořak i jego metoda badań nad sztuką. Suplement*, Warszawa 1974. • Panofsky E., *Studia z historii sztuki*, wybór, oprac. i posł. J. Białostocki, Warszawa 1971. • Piwocki K., *Pierwsza nowoczesna historia sztuki. Poglądy Aloisa Riegla*, Warszawa 1970. • Porębski M., *Ikonosfera*, Warszawa 1972. • Skubiszewski P. (red.), *Wstęp do historii sztuki*. T. 1: *Przedmiot - metodologia - zawód*, Warszawa 1973. • Wölfflin H., *Podstawowe pojęcia historii sztuki*, Wrocław-Kraków-Warszawa 1962.
	Supplementary literature	• Barthes R., *Mit i znak. Eseje*, Warszawa 1970. • Barthes R., *Mitologie*, Warszawa 2000. • Barthes R., *Światło obrazu. Uwagi o fotografii*, Warszawa 1994. • Bätschmann O., *Historia sztuki na przejściu od ikonologii do hermeneutyki*, "Artium Questiones", III, Poznań 1986, s. 157-175. • Bryson N., *Dyskurs, figura*, "Artium Quaestiones", XIX, 2008, s. 300-333. • Bryl M., *Suwerenność dyscypliny. Krytyczna historia sztuki od 1970 roku*, Poznań 2008. • Dilthey W., *Powstanie hermeneutyki*, [w:] *Pisma estetyczne*, Warszawa 1982, s. 290-311. • Foucault M., *Archeologia wiedzy*, Warszawa 1977. • Foucault M., *Słowa i rzeczy: Archeologia nauk humanistycznych*, Gdańsk 2005. • Gadamer H., *Prawda i metoda. Zarys hermeneutyki filozoficznej*, Kraków 1993. • Lévi-Strauss C., *Analiza morfologiczna bajki rosyjskiej*, Pamiętnik Literacki 1968 z. 4. • Lévi-Strauss C., *Antropologia strukturalna*, Warszawa 1970 (2000). • Porębski M., *Ikonosfera*, Warszawa 1972. • Porębski M., *Interregnum: studia z historii sztuki polskiej XIX i XX wieku*, Warszawa, 1975. • Skubiszewski P. (red.), *Wstęp do historii sztuki*. T. 1: *Przedmiot - metodologia - zawód*, Warszawa 1973.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Iconography and iconology as conceived by Erwin Panofsky. Hans Belting and the anthropology of the image. Art history from a postmodernist perspective.	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.