University of Gdańsk

Subject card

Subject name and code	Art Historian's Research Skills - Lecture, PG_00201470		
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 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	1	Language of instruction	Polish
Semester of study	1	ECTS credits	3.0
Learning profile	academic	Assessment form	credit
Conducting unit	Division of Art Theory -> Institute of Art History -> Faculty of History -> Rector		
Name and surname of lecturer (lecturers)	Subject supervisor	dr Beata Purc	
	Teachers	dr Beata Purc	

Lesson types

Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
Number of study hours	10.0	0.0	0.0	0.0	0.0	10

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	10	2.0	63.0	75

Subject objectives

To familiarize the student with various forms of research on the art of the period from antiquity to modern times.

The course is structured around a seminar format and involves testing the knowledge acquired during the studies through independent work on a selected topic within a specific group of monuments. This is to establish the foundations for specialized research tools that will be helpful in museum work for collection development and exhibition needs, utilizing knowledge in the areas of art analysis, the auxiliary sciences of history, terminology, and art-historical synthesis. A crucial factor is gaining knowledge on the implementation of permanent and temporary exhibitions, as well as other accompanying museum products.

Learning outcomes

Course outcome	Subject outcome	Method of verification
[HISTSZMU2_W04] Is familiar with the main developments and major new developments in art history	K_W04 knows the main developments and the most important new developments in the history of art relating to all eras and artistic genres.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
[HISTSZMU2_W03] Knows and understands the interrelationship of art history with other humanities and social sciences, making it possible to integrate perspectives appropriate to several scientific disciplines	K_W03 Knows and understands to a deeper degree the connections of art history with other humanities and social sciences, making it possible to integrate perspectives appropriate to several scientific disciplines such as sociology, anthropology, cultural studies.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
[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, especially advanced methods of analyzing, interpreting, valuing and problematizing works of art and artistic eras in relation to all artistic genres.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion
[HISTSZMU2_W05] Has an in-depth knowledge of the complex nature of a work of art	K_W05 Has an in-depth knowledge of the complex nature of the work of art from antiquity to the present day.	[SW1] oral statement/ conversation/discussion
[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, organized knowledge of the subject specifics, terminology, theory and methodology of the art sciences from antiquity to the present.	[SW4] test/exam - oral or written [SW1] oral statement/ conversation/discussion

Subject contents

To acquaint students with the determinants of research and methods used by researchers dealing with various fields of art history and different periods in its history. The classes show how multifaceted the research of a work of art, its creator and viewer can be approached. They point out the limitations and obstacles that researchers face in their practice. They present theoretical assumptions of research, as well as practical solutions or proposals for solving specific research problems. The classes discuss, among other things, such issues as the ability to obtain information on a given topic, familiarity, cooperation of the art historian with representatives of other scientific disciplines (issues of identifying the matter of the work, its age, reaching layers invisible to the unaided eye), the importance of archival materials in the analysis and interpretation of the work, reconstruction of the artist's oeuvre and his creative path, the possibilities and limitations of stylistic analysis.

1. Museum Exhibit
2. Exhibitions in a Historical Overview (15th-20th Centuries)
3. Permanent Exhibitions
4. Temporary Exhibitions
5. Types of Museum Communication - Methods and Means of Organizing an Exhibition
6. Principles of Documentation and Recording of Loaned Artifacts
7. Gathering Comparative Material for a Specific Collection
8. Popular Science Studies for Exhibitions and Shows
9. Museum Exhibition Scenarios
10. Scenarios for Artistic Exhibitions
11. Exhibition Space, Methods of Designing Visitor Paths, Scientific Etiquette
12. Archiving and Systematizing Data for Exhibition Needs
13. Educational Activities
14. Developing Promotional Materials for Selling Museum Products

Prerequisites and co-requisites

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	exhibition scenario and information materials	51.0%	90.0%
	Attendance	75.0%	10.0%
Recommended reading	Basic literature	Each class instructor separately prepares a set of literature for their classes, required to pass them. **Literatura:** 1. B. Mansfeld, Wprowadzenie do muzeologii, Muzealnictwo, nr. 21, (1973) 2. Ziemowit Jerzy Mikołajtis, Z problemów metodyki wykorzystywania ekspozycji muzealnej w procesie dydaktycznym, [w:] Muzea i nauczanie, Muzeum Okręgowe w Przemyślu, praca zbiorowa pod red. Antoniego Kunyksza i Ziemowita Jerzego Mikołajtisa, Przemyśl 1975, s. 35-47 3. Jerzy Świecimski, Eksponat a przedmiot muzealny. Propozycja nowego rozumienia pojęcia eksponatu muzealnego, Opuscula Musealia, II, (1987), z. 3, s. 97-115 4. Das Museum der Zukunft, wyd. przez H. Beet, Köln 1970 5. 10 Jahre Kunst in der Schrin, Franfrurkt am Main 1996 6. Sztuka i wartość, Materiały XI Seminarium Metodologicznego Stowarzyszenia Historyków Sztuki, Nieborów 26-28 czerwca 1986, pod red. Marii Poprzęckiej, Łódź 1988 7. Muzeum w służbie człowieka. Materiały IX Konferencji Generalnej ICOM, Paryż-Grenoble 1971, Poznań 1972 8. Jerzy Świecimski, Wystawy etnologiczne kompozycja i projektowanie, Zeszyty naukowe Muzeum Okręgowego w Częstochowie, t. 4, Częstochowa 1977 9. Wojciech Gluziński, U podstaw muzeologii, Warszawa 1980 10. Jerzy Świecimski, Espozycja muzealna jako przedmiot poznania i działania twórczego, Rocznik Historii Sztuki, T.IV, (1984) 11. Jerzy Świecimski, Wystawy muzealne, T.1, Kraków 1992 12. Zdzisław Żygulski, Muzea na świecie, Wstęp do muzeologii, Warszawa 1982 13. Ph. Kotler, Marketing. Analiza, planowanie, wdrażanie i kontrola. Warszawa 1994 14. Guy Debord, Społeczeństwo Spektaklu, Gdańsk, 1998. 15. M. Ostrowicki, Dzieło sztuki jako system, Warszawa-Kraków 1997 16. K. Pomian, Zbieracze i osobliwości, Lublin 2001 17. M. Krzemińska, Muzea sztuki w kulturze polskiej, Warszawa 1987 18. P. Vergo (ed.), The New Museology, Reaktion Books, London 1989 19. S. M. Pearce (ed.), Interpreting Objects and Collections, London and New York: Routledge 1994 20. D. J. Sherman, I. Rogoff (ed.), Museum Culture. Histories, Discourses, Spectacles, Minneapolis 1994 21. R. W. Belk, Collecting in a Consumer Society, London and New York: Routledge 1995 22. T. Bennett, The Birth of the Museum, London and New York: Routledge 1995. 23. S. E. Weil, A Cabinet of Curiosities: Inquiries into Museums and Their Prospects, Washington DC and London: Smithsonian Institution Press 1995 24. C. Duncan, Civilizing Rituals. Inside Public Art Museums, London and New York: Routledge 1995 25. S. M. Pearce, On Collecting. An investigation into Collecting in the European Tradition, London and New York: Routledge 1995 26. H. Moffat and V. Woollard, Museum & Gallery Education, London 1999. 27. M.A. Staniszewski, The Power of Display, A History of Exhibition Installations at the Museum of Modern Art, Cambridge Mass. and London: The MIT Press 1998 28. David Dean, Museum Exhibition. Theory and Practice, London and new York 2000 29. Muzeum Sztuki, antologia, pod red. Marii Popczyk, Kraków 2005 30. K. Pomian, Muzeum wobec sztuki swego czasu, [w:] *Fermentum massae mundi*, Warszawa 1990 31. Maria Popczyk Estetyczne przestrzenie ekspozycji muzealnych, Warszawa 2008 32. Sławomir Kociewiak, Piotr Ogrodzki, Ochrona i bezpieczeństwo muzeów, Warszawa 2006 33. Edukacja muzealna. Konteksty teoretyczne i praktyczne, red. U.Wróblewska, K. Radłowska, Białystok 2013 34. Edukacja muzealna. Antologia tłumaczeń, pod red. M. Szeląg, J. Skutnik, Poznań 2010 35. Freda Matassa, Organizacja wystaw. Podręcznik dla Muzeów, Bibliotek i Archiwów, Kraków 2015	

	Supplementary literature	Each instructor separately prepares a set of supplementary literature for his classes. Literatura uzupełniająca 1. Waldemar Gęsicki, technika elektroniczna w służbie muzeów, Muzealnictwo, nr. 31, (1988), s. 100-105 2. Jerzy Świecimski, Ekspozycja Muzealna jej wartość informacyjna i artystyczna, Muzealnictwo, nr. 40, (1998), s. 97-111 3. Jerzy Świecimski, Dydaktyzm wystaw muzealnych, cz. 1 wystawy teatropokrewne, Muzealnictwo, nr. 38, (1996), s. 25-32 4. Jerzy Świecimski, Dydaktyzm w wystawach muzealnych, cz. 2 wystawy narracyjne, Muzealnictwo, nr. 39, (1997), s. 80-87 5. Beata Skrzydlewska, Muzea Kościoła katolickiego w Polsce, Kielce 2004. 6. Dorota Wejchert-Gajczyk, Występowanie wartości synergicznych w publicznej przestrzeni muzealnej, Muzealnictwo, nr. 35, (1993), s. 80-93 7. Dorota Folga Januszewska, Muzeum. Definicja i pojęcie. Czym jest muzeum dzisiaj?, nr. Muzealnictwo, 49, (2008), s. 200-203 8. Piotr Ogrodzki, Sławomir Kocewiak, Prawne podstawy ochrony i zabezpieczenia muzeów, Warszawa 2010 9. Dobra kultury w sieci, Cyfrowe spotkania z zabytkami 3, red. E. Herden, A. Seidel-Grzesińska, K. Stanicka-Brzezicka, Wrocław 2012 s.44-52; 99-110; 131147 10. 200 lat muzealnictwa warszawskiego. Dzieje i perspektywy: materiały sesji naukowej, Zamek Królewski w Warszawie, 16-17 listopada 2005 roku, pod red. A. Rottermund, A. Sołtan, M. Wrede, Warszawa 2006. 11. Nowe Sukiennice ale o co chodzi? Historia remontu i modernizacji galerii Sztuki Polskiej XIX wieku w Sukiennicach Oddziale Muzeum Narodowego w Krakowie, pod red. K. Bik, Kraków 2011. 12. PRINCETM Skuteczne Zarządzanie Projektami, The Stationery Office, Londyn 2010. 13. Ekspert kontra dzieło sztuki. Rozpoznawanie falsyfikatów oraz fałszywych atrybucji w sztukach plastycznych, red. Ronald D. Spencer, przekł. Magdalena Iwińska, Ośrodek Ochrony Zbiorów Publicznych Warszawa 2009 14. Krzysztof Pomian, Muzeum Historia światowa, t. 1-3, Gdańsk 2023
	eResources addresses	
Example issues/ example questions/ tasks being completed	Determinants of research and methods used by researchers working in various fields of art history The importance of archival materials in the analysis and interpretation of a work of art Issues of identifying the matter of the work	
Work placement	Not applicable	