

Subject card

Subject name and code	History of Art Collecting, PG_00203148						
Field of study	Museology and Preservation of Cultural Heritage						
Date of commencement of studies	October 2026	Academic year of realisation of subject			2026/2027		
Education level	Bachelor'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 Milena Woźniak-Koch				
	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	<p>The aim of the lecture is to present a synthesis of the history of modern collecting and the related origins of museology. The lecture will also highlight reflections on the significance of collecting as an important element of cultural history, shaping socio-cultural discourse from the 19th century to the present day. During the lectures, students will be able to familiarise themselves with examples of Polish and European collections, including the evolution of the national collection model from elite magnate collections, through the collections of the great bourgeoisie, to 20th-century collecting by the middle class and intelligentsia. We will look not only at selected social groups, but also at diverse methodologies, including a feminist approach to research on collections. The aim of the lecture is to present both the facts and the socio-cultural conditions influencing the historically variable forms of collecting.</p>						

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_W09] Knows and understands the key principles of creation and development of various forms of entrepreneurship		
	[ODKML3_W08] Knows and understands the key economic, legal, ethical and other conditions of various professional activities, including the basic concepts and principles of industrial property protection and copyright law		
	[ODKML3_W05] He has advanced knowledge of the relationship of art sciences with other humanities and social sciences: history, cultural studies, philosophy, psychology, economics, sociology, ethnology, anthropology, theology		
[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 history of collecting and museology (P6U_W P6S_WK)	[SW4] test/exam - oral or written	
Subject contents	<p>The main issue addressed during the lectures will be an analysis of the specific nature of art collecting in the 19th and 20th centuries in Poland, as well as a reflection on the meaning and purpose of this practice. The starting point will be the question: what is a collection in the understanding of cultural anthropology? The specificity of the Polish model of national collecting in the European context, shaped by particular political and cultural conditions, will be defined, and the links between collecting and museology will be indicated. Next, selected key phenomena in the history of collecting and museology from the 19th and 20th centuries to the present day will be discussed in chronological order. The examples given will illustrate the process of democratisation of 19th-century collecting from the elite collections of magnates (the Czartoryski, Lubomirski, Zamoyski families, etc.), through the collections of the great bourgeoisie (the Kronenbergs, Blochs, Rotwands), to 20th-century collecting by the middle class and intelligentsia. We will look not only at selected social groups, but also at diverse methodologies, including a feminist approach and the phenomenon of women's collecting. The course will include references to the history of museology and the art market in Poland and the most important European centres (Paris, London, Berlin).</p>		
Prerequisites and co-requisites	General knowledge of the development of the most important art movements and basic knowledge of Polish and European history.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Written exam	51.0%	90.0%
	Attendance	75.0%	10.0%

Recommended reading	Basic literature	<p>HIGONNET Anne, <i>A Museum of Ones Own. Private Collecting, Public Gift</i>, Pittsburgh 2009.</p> <p>JAROSZEWSKI Tadeusz Stefan, <i>Wielki bourgeois mecenas, kolekcjoner, odbiorca</i>, w: <i>Mecenas, kolekcjoner, odbiorca. Materiały Sesji Stowarzyszenia Historyków Sztuki</i>, Katowice, listopad 1981, red. E. Karwowska, A. Marczuk-Krupa, Warszawa 1984, s. 93-112.</p> <p>KACPRZAK Dariusz, <i>Kolekcje ziemi obiecanej. Zbiory przemysłowe łódzkiej burżuazji wielkoprzemysłowej w latach 1880-1939</i>, Warszawa 2015.</p> <p>KLEKOT Ewa, <i>Ontologia rzeczy znaczenie</i>, w: <i>Rzeczy i ludzie. Humanistyka wobec materialności</i>, red. J. Kowalewski, W. Piasek, M. Śliwa, Olsztyn 2008, s. 185-196.</p> <p>KŁUDKIEWICZ Kamila, <i>Wybór i konieczność. Kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku</i>, Poznań 2016.</p> <p>KŁUDKIEWICZ Kamila, MENCFEL Michał, red., <i>Miłośnictwo rzeczy. Studia z historii kolekcjonerstwa na ziemiach polskich w XIX wieku</i>, Poznań 2012.</p> <p>MAJEWSKA-MASZKOWSKA Bożenna, <i>Mecenat artystyczny Izabelli z Czartoryskich Lubomirskiej 1736-1816</i>, Warszawa 1976.</p> <p>MENCFEL Michał, <i>Atanazy Raczyński (1788-1874). Biografia</i>, Poznań 2016.</p> <p>PALICA Magdalena, <i>Od Delacroix do van Gogha. Żydowskie kolekcje sztuki w dawnym Wrocławiu</i>, Wrocław 2010.</p> <p>PEARCE Susan M., red., <i>Interpreting Objects and Collections</i>, London-New York 1994.</p> <p>POMIAN Krzysztof, <i>Zbieracze i osobliwości. Paryż Wenecja, XVIII-XIX wiek</i>, Gdańsk 2012.</p> <p>POMIAN Krzysztof, <i>Muzeum. Historia światowa</i>, T. 1-3, Gdańsk 2023-2024.</p> <p>ROSSET Tomasz F. de, KLUCZEWSKA-WÓJCIK Agnieszka, LEWANDOWSKA Katarzyna, red., <i>Nowoczesność kolekcji</i>, Toruń 2010.</p> <p>ROSSET Tomasz F. de, KLUCZEWSKA-WÓJCIK Agnieszka, TOŁYSZ Aldona, red., <i>Kolekcjonerstwo polskie XX i XXI wieku. Szkice</i>, Warszawa 2015.</p> <p>ROSSET Tomasz F. de, <i>By skreślić historię naszych zbiorów. Polskie kolekcje artystyczne</i>, Toruń 2021.</p> <p>RYSZKIEWICZ Andrzej, <i>Zbieracze i obrazy</i>, Warszawa 1972.</p> <p>RYSZKIEWICZ Andrzej, <i>Kolekcjonerzy i miłośnicy</i>, Warszawa 1981.</p> <p>WOŹNIAK-KOCH Milena, <i>Mapping Art Collecting in Europe, 1860-1940. Eastern and Western Sociocultural Perspectives</i>, Paderborn 2023.</p>
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		WOŹNIAK-KOCH Milena, <i>Kolekcja i tożsamość. Kolekcjonerstwo warszawskiej burżuazji i inteligencji pochodzenia żydowskiego jako wyraz identyfikacji kulturowo-narodowej (1880-1939)</i> , Gdańsk 2024.
	Supplementary literature	BENETT T., <i>The Birth of the Museum. History, Theory, Politics</i> , London 1995. PINDERA A., SUCHAN J., <i>Awangardowe muzeum</i> , Łódź 2020. POPCZYK M. red., <i>Muzeum sztuki. Antologia</i> , Kraków 2005. ŻYGULSKI Z., <i>Muzea na świecie. Wstęp do muzealnictwa</i> , Warszawa 1982.
	eResources addresses	
Example issues/ example questions/ tasks being completed	<p>The history of art collecting in Poland and Europe in the 19th and 20th centuries.</p> <p>The history of collecting by the magnates and bourgeoisie as a process of democratisation of art collecting.</p> <p>The history of collecting in the light of the development of modern museology and the art market.</p>	
Work placement	Not applicable	

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