University of Gdańsk

Subject card

Subject name and code	Faculty - painting, PG_00203174						
Field of study	Museology and Preservation of Cultural Heritage						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2027/2028		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group 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	2		Language of instruction		Polish		
Semester of study	3		ECTS credits		3.0		
Learning profile	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr Beata Purc				
	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	Within the framework of this faculty, the student can choose between two thematic blocks. The painting course acquaints students with the most important techniques, their aesthetic possibilities, the bases used for painting and their properties. It will familiarise the students with the physical structure of a painting and the process of its creation from the preparation of the ground, through drawing on mortar to the application of layers of paint from the Middle Ages to the present day.						

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_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_W04] Has advanced and structured detailed knowledge of the specifics of culture and art of particular eras		
[ODKML3_U03] Can critically analyze and evaluate the artistic value of works of art	K_U03: Can critically analyse and evaluate the historical and artistic value of works of art	[SU1] oral statement/conversation/ discussion
[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 conservation of historical paintings	[SW1] oral statement/ conversation/discussion

Subject contents

- Characteristics of substrates (paper, parchment, canvas, wood, wall) and ways of preparing them;

- Painting techniques, their specificities, pigments and binders.

- The role of drawing in the creation of a painting.

- The process of creating a painting in different techniques.

- Selected examples showing the formation of a painting from the Middle Ages to the present day.

Prerequisites and co-requisites

Assessment methods and criteria

Subject passing criteria	Passing threshold	Percentage of the final grade
Presentation	51.0%	50.0%
Colloquium	51.0%	50.0%

Recommended reading	Basic literature	G. Bastek, Warsztaty weneckie w drugiej połowie XV i w XVI wieku. Bellini, Giorgione, Tycjan, Tintoretto, Warszawa 2011 B. Dąbówna, Warsztat malarza cechowego w Polsce, Studia renesansowe, t. 4, Wrocław-Warszawa-Kraków 1964. J. Gadomski, Gotyckie malarstwo tablicowe Małopolski, t. I-III (rozdziały dotyczące techniki malarskiej). M. Rzepińska, Historia koloru w malarstwie europejskim (t, 1, 1970, t. 2, 1979; oraz późniejsze wydania). Serenissima. Światło Wenecji. Dzieła mistrzów weneckich XIV-XVIII wieku ze zbiorów Muzeum Narodowego w Warszawie w świetle nowych badań technologicznych, historycznych i prac konserwatorskich. Katalog wystawy w Muzeum Narodowym w Warszawie październik-grudzień 1999, (rozdz. Projekt badawczy Serenissima; partie omawiające budowę poszczególnych obrazów w Katalogu; Słownik) Techniki wielkich mistrzów malarstwa. Opracowanie zbiorowe, Warszawa 2006 J. Werner, Podręczna technologia dla artystów plastyków, Kraków 1958 (i późniejsze wydania). K. Zwolińska, Podręczna technologia malarstwa, Warszawa 1997. L. Losos, Techniki malarskie, Warszawa 1991. W. Ślesiński, Techniki malarskie. Spoiwa mineralne, Warszawa 1983. W. Ślesiński, Techniki malarskie. Spoiwa organiczne, Warszawa 1984. Sculpture: A. Ziomecka, Śląskie retabula szafowe w drugiej połowie XV i na początku XVI wieku, Roczniki Sztuki Śląskiej, X, 1976 (ustępy dotyczące kwestii techniki i technologii) Terminy z zakresu technik malarskich ze Słownika terminologicznego sztuk pięknych, pod red. S. Kozakiewicza, Warszawa 1976 [oraz wydania późniejsze]
	Supplementary literature	E. Krebs, H. Westhoff, R. Hahn, Werkzeuge und Materialien in den spätmittelalterlichen Werkstäten der Bildhauer, Schreiner und Maler, [w:] Meisterwerke massenhaft. Die Bildhauerwerkstatt des Niklaus Weckmann und die Malerei in Ulm um 1500. Hg. Von G. Weilandt. Württembergisches Landesmuseum Stuttgart, Altes Schloß, vom 11.5.-1.8.1993, Stuttgart 1993, s. 301-310; C. Lichte, G. Weilandt, Prachtvoll und wandelbar. Enstehung und Funktion von Flügelretabeln im Mittelalter, Stuttgart 1994; K. Petermann, Bernt Notke: Arbeitsweise und Werkstattorganisation im späten Mittelalter, Berlin 2000;
	eResources addresses	
Example issues/ example questions/ tasks being completed	The binder of painting and the artistic expression of the work The workshop of the modern painter Painters' colours	
Work placement	Not applicable	

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