

Gothic, Baroque, Modern: Arts in Bohemia

Instructor: Dr. Tomáš Hříbek

Mon 10:00-11:30am Wed 10:00-11:30am

Office hours: by personal arrangement

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Course Description

The course surveys the visual arts and architecture in the Czech Lands, and in the wider space of East Central Europe, since the Middle Ages to the present, with an emphasis on Modernism. The highlights include the impact of the Gothic on Bohemian Decadence; the Bohemian Baroque tradition and its influence on the Czech Cubism; varieties of the local abstract and Surrealist art; the local forms of modern architecture; and the fate of art under Communism. During the last week, we shall survey the highlights of artistic developments across the entire Eastern Europe since 1989. Not only the work of Czech artists, but also that of others—French, German, or Italian—active in the region will be covered. The local scene will be situated within the context of the Western art in general. Throughout the course, we shall pay attention to connections between art and intellectual and social history, seeing in particular how nationalism, religion and ideology influenced the development of art in the region. Last but not least, students will have a chance to see a lot of artworks discussed in the classroom in local museums.

Course Objectives

To provide the students with a good understanding of the history of art and architecture in the East Central Europe, within a wider context of social and intellectual history.

Structure

The course consists of lectures, slide shows, discussions of readings, and individual museum trips.

Requirements

Students are required to attend all classes, do the assigned readings, and attend museum collections. Required readings consist of primary sources, usually very short but dense. Optional readings are

essential for the final paper which should not exceed 10 pages (illustrations should take up no more than 30 per cent). The style of formatting is optional but should be followed consistently. Two in-class multiple-choice exams are based on lectures and required readings. Make-up exams will be allowed only in the case of medical or family emergencies. The same applies to late papers.

Grading System

Mid-term	25%
Final exam	25%
Museum report	20%
Final paper	30%

Grading Scale

Letter Grade	Percentage	Description
A	93-100	Outstanding work
A-	90-92	
B+	87-89	Good work
B	83-86	
B-	80-82	
C+	77-79	Acceptable Work
C	73-76	
C-	70-72	
D+	67-69	Work that is significantly below average
D	63-66	
D-	60-62	
F	0-59	Work that does not meet the minimum standards for passing the course

UPCES Non-Discrimination/Harassment Policy

The UPCES program in Prague promotes a diverse learning environment where the dignity, worth, and differences of each individual are valued and respected. Discrimination and harassment, whether based on a person's race, gender, sexual orientation, color, religion, national origin, age, disability, or other legally protected characteristic, are repugnant and completely inconsistent with our objectives. Retaliation against individuals for raising good faith claims of harassment and/or discrimination is prohibited.

UPCES Diversity Policy

UPCES fully embraces diversity and strives to create a safe and welcoming environment for students from all backgrounds. Prague is a wonderfully diverse community and UPCES is no different. All students should feel at home while studying abroad and UPCES will do its utmost to make sure that becomes a reality. Although unique challenges may arise, we believe that students from all walks of life will encounter wonderful opportunities for enrichment as they explore a new culture while studying abroad.

Course Schedule

Week 1

UPCES Orientation and Lecture Series

Week 2

Part 1: Introduction

Part 2: Glorious Visions: The Bohemian Gothic in Context

Week 3

Part 1: *Kunst* and the *Kunstkammer*: Art at the Court of Rudolf II

Part 2: The Glory of Baroque Bohemia

Week 4

Part 1: Art Academies between Vienna and St Petersburg

Part 2: In What Style Should We Build: Varieties of Historicism

Week 5

Part 1: What is Modern Art? A View from the Center

Part 2: What is Modern Art? A View from the Periphery

Week 6

Part 1: To Every Age Its Art: Art Nouveau Arrives in the Central Europe

Part 2: The Prism and the Pyramid: Cubist Design

Week 7

Part 1: **MID-TERM EXAM**

Part 2: Paint It Black: Bohemian Decadence

Week 8

Part 1: The Body and the Soul: Central European Art in the Early 1900s

Part 2: After the Demise of Naturalism: Abstract Art across Europe

Week 9

Part 1: The Language of Construction: Geometrical Abstraction between Berlin and Moscow

Part 2: Architecture in the Service of Revolution: Constructivism, Functionalism, International Style

Week 10

Part 1: The Last Offshoot of Romanticism: Surrealism of the 1930s & Beyond

Part 2: Socialist in Form: Socialist & Other 20th-century Realisms

Week 11

Part 1: Notes from the Underground: Art during the Cold War, East & West

Part 2: Neo-Avant-Garde to Contemporary Art

Week 12

Part 1: Cosmic Constructions: Late Socialist Modernism

Part 2: Out of the Shadows: East European art since 1980s

Week 13

FINAL PAPER DUE, FINAL EXAM

Annotated Bibliography in English

Asterisked books are available at the CERGE Library.

Allmer, Patricia (ed.) (1999). *Angels of Anarchy: Women Artists and Surrealism*. Munich, Berlin and New York: Prestel. A catalogue that includes the work of the Czech women Surrealists Toyen, Evan Švankmajerová and Emila Medková.

Anděl, Jaroslav and Dorothy Kosinski (eds.) (1994). *Painting the Universe: František Kupka, Pioneer in Abstraction*. Ostfildern: Hatje Cantz. The best monograph on the work of the Czech inventor of abstraction.

*Arwas, Victor *et al.* (1998). *Alphonse Mucha: The Spirit of Art Nouveau*. New Haven and London: Yale University Press. A collective monograph on the Czech Art Nouveau artist and designer.

*Badovinac, Zdenka (ed.) (1999). *Body and the East: From 1960s to the Present*. Cambridge, Mass.: The MIT Press. A great anthology of texts on the East European body and performance art.

Baier, Simon (2012). *Tatlin: New Art for a New World*. Ostfildern: Hatje Cantz. A state-of-art monograph on the work of the key Russian avant-gardist.

*Baki, Péter and Colin Ford (2011). *Eyewitness: Hungarian Photography in the Twentieth Century: Brassai, Capa, Kertész, Moholy-Nagy, Munkácsi*. London: Royal Academy of Arts.

*Barron, Stephanie and Sabine Eckmann (eds.) (2009). *Art of Two Germanys/Cold War Cultures*. New York: Abrams. A superb resource on the parallel histories of art in West and East Germanys during the Cold War.

Becker, Edwin, Roman Prahel and Petr Wittlich (eds.) (2000). *Prague 1900: Poetry and Ecstasy*. London: Reaktion Books.

*Beil, Ralf and Claudia Dillmann (eds.) (2010). *The Total Artwork of Expressionism: Art, Film, Literature, Theater, Dance, and Architecture, 1905-25*. Ostfildern: Hatje Cantz. An excellent work on Expressionism in all media, primarily about the German artists.

*Benson, Timothy and Éva Forgács (eds.) (2002). *Between Worlds: A Sourcebook of Central European Avant-Gardes, 1910-1930*. Cambridge, Mass.: The MIT Press. A great sourcebook of texts of the East European modernist artists and critics.

*_____ and Péter Nádas (eds.) (2002). *Central European Avant-Gardes: Exchange and Transformation, 1910-1930*. Cambridge, Mass.: The MIT Press. A catalogue of an exhibition of the Czech, Hungarian and Polish modernism.

Blau, Eve and Nancy J. Troy (eds.). *Architecture and Cubism*. Cambridge, Mass.: The MIT Press.

Bock, Ralf and Philippe Ruault (2007). *Adolf Loos: Works and Projects*. New York: Skira. A beautiful picture book on the work of the Moravian-Austrian modernist architect.

*Boehm, Barbara Drake and Jiří Fajt (eds.) (2005). *Prague, the Crown of Bohemia, 1347-1437*. New York: Metropolitan Museum of Art. A beautifully produced catalogue of an exhibit of the Bohemian Gothic, includes some useful texts.

Bois, Yve-Alain, Aleksandra Shatskikh and Magdalena Dabrowski (2011). *Malevich and the American Legacy*. Berlin: Prestel. An eye-opening book on the influence of Malevich on the American artists of the 1960s.

Bown, Matthew and Zelfira Tregulova (2012). *Socialist Realisms: Soviet Painting 1920-1970*. Milan: Skira Editore.

*Brettell, Richard (2009). *Modern Art 1851-1929: Capitalism and Representation*. Oxford: Oxford University Press. An idiosyncratic history of modern art from the social-historical perspective.

*Brullé, Pierre (2009). *Frantisek Kupka: Works of Georges Pompidou Center*. Barcelona: Fundacio Joan Miró.

*Calinescu, Matei (1987). *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism*. Durham: Duke. A standard work on the nature of modernism, primarily in literature and philosophy.

Camille, Michael (1996). *Gothic Art: Glorious Visions*. Upper Saddle River, NJ: Prentice Hall. A great comprehensive, yet analytical work on the medieval art and architecture.

*Careri, Giovanni (2003). *Baroques*. Princeton and Oxford: Princeton University Press. A beautiful picture book, includes a lot of material on the Bohemian Baroque in architecture and sculpture.

Chipp, Herschell B. (ed.) (1968). *Theories of Modern Art: A Source Book by Artists and Critics*. Berkeley and Los Angeles: University of California Press.

*Clegg, Elizabeth (2006). *Art, Design and Architecture in Central Europe 1890-1920*. New Haven and London: Yale University Press. A detailed survey of classic modernism in Czech Lands, Austria, Poland and Hungary.

Cohen, Jean-Louis (2012). *The Future of Architecture Since 1889*. London: Phaidon Press. The first history of modern architecture to include information not just on the interwar East European avant-garde, but also examples of modern architecture in the region from the Cold War period.

*Colomina, Beatriz (1994). *Privacy and Publicity*. Cambridge, Mass.: The MIT Press. A theoretical work on the architects Le Corbusier and Adolf Loos.

Conrads, Ulrich (ed.) (1971). *Programs and Manifestoes on 20th-Century Architecture*. Cambridge, Mass.: The MIT Press. A standard reader of the key texts of architectural modernism.

Crowley, David *et al.* (eds.) (2011). *Modern and Contemporary Art from Poland*. Munich, Berlin and New York: Prestel.

Dickerman, Leah and Brigid Doherty (2008). *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris*. New York: Distributed Art Publishers. A beautifully produced exhibition catalogue on the international Dada phenomenon.

*Dickerman, Leah and Matthew Affron (2013). *Inventing Abstraction 1910-1925: How a Radical Idea Changed Modern Art*. London: Thames & Hudson. A recent catalogue on the rise of abstract art concentrating on Kandinsky, Malevich and Mondrian, but including a discussion of Kupka as well.

*Dluhosch, Eric and Rostislav Švácha (eds.) (1999). *Karel Teige: L'Enfant Terrible of the Czech Modernist Avant Garde*. Cambridge, Mass.: The MIT Press. A collective monograph on the multifarious work of the Czech critic and artist.

*Droste, Margarete (2006). *Bauhaus*. Köln: Taschen Verlag. A standard monograph on the Bauhaus.

Durozoi, Gerard (2005). *History of the Surrealist Movement*. Chicago: The University of Chicago Press. The most detailed history of Surrealism, including some material on the Czech Surrealism.

*Ferino-Pagden, Sylvia and Andreas Beyer (eds.) (2008). *Arcimboldo, 1526-1593*. Milan: Skira Editore. A monograph of a Mannerist painter at the court of Rudolf II.

*Foster, Hal et al. (2012). *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames & Hudson. The best comprehensive survey of modern art since 1900 available.

*Frampton, Kenneth (2007). *Modern Architecture: A Critical History*. London: Thames & Hudson. One of the best surveys of modern architecture.

Fusenig, Thomas et al. (ed.) (2010). *Hans von Aachen (1552-1615): Court Artist in Europe*. Berlin & Munich: Deutscher Kunstverlag. A monograph of an important Dutch artist at the court of Rudolf II.

*Gille, Vincent et al. (2001). *Surrealism: Desire Unbound*. Princeton: Princeton University Press. A catalogue of a recent exhibition, with state-of-art essays on the nature of Surrealism.

*Golomstock, Igor (2011). *Totalitarian Art*. London: Gerald Duckworth & Co. A monograph on the official art of the Soviet Union, Nazi Germany and Maoist China.

Gough, Maria (2005). *The Artist as Producer: Russian Constructivism in Revolution*. Berkeley, Cal.: University of California Press. An excellent theoretical work on the Russian avant-garde of the 1920s.

*Gray, Camilla (1986). *The Russian Experiment in Art*. London: Thames & Hudson. A modern classic on the Russian avant-garde of the 1920s.

Greenberg, Howard and Vladimir Birgus (2007). *Czech Vision: Avant-Garde Photography in Czechoslovakia*. Ostfildern: Hatje Cantz.

*Groys, Boris (1992). *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship and Beyond*. London: Verso. A highly controversial, yet fascinating thesis on the interrelationships between avant-garde and socialist realism in the Soviet Union.

Harbison, Robert (2000). *Reflections on Baroque*. Chicago: The University of Chicago Press. An absorbing essay on the baroque in art, architecture and literature across the globe.

*Harrison, Charles and Paul Wood (eds.) (1992). *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell. The most comprehensive anthology of texts on modern art.

Hollein, Max and Ingrid Pfeiffer (2009). *Laszlo Moholy-Nagy*. Berlin: Prestel. A monograph on the work of the Hungarian pioneer of abstract art.

*Hoptman, Laura and Tomáš Pospiszyl (eds.) (2002). *Primary Documents: A Sourcebook for Eastern and Central European Art since the 1950s*. Cambridge, Mass.: The MIT Press. A collection of documents about the East European and Soviet art of the Cold War period.

Howard, Jeremy (2006). *East European Art, 1650-1950*. Oxford: Oxford University Press. An idiosyncratic history of art in Russia and Eastern Europe.

Kaufmann, Thomas DaCosta (1988). *The School of Prague: Painting at the Court of Rudolf II*. Chicago: The University of Chicago Press.

*_____ (1995). *Court, Cloister, and City: The Art and Culture of Central Europe, 1450-1800*. Chicago: The University of Chicago Press. An excellent survey of the Renaissance and Baroque art and architecture in the Central Europe.

Kiaer, Christina (2008). *Imagine No Possessions: Socialist Objects of Russian Constructivism*. Cambridge, Mass.: The MIT Press. A controversial thesis about the Soviet avant-garde.

*Kicken, Annette (2010). *Frantisek Drtikol*. Munich: Hatje Cantz. A monograph on the work of the Czech modern art photographer.

Kotsopoulos, Nikolaos (2010). *Contemporary Art in Eastern Europe*. London: Black Dog Publishing. A survey of the work of younger artists from the region over the last decade or so.

*Le Corbusier (2008). *Toward an Architecture*. Santa Monica, Cal.: The Getty Center. The new translation of the key text of modern architecture.

Lloyd, Jill and Christian Witt-Dörning (eds.) (2011). *Birth of the Modern: Style and Identity in Vienna 1900*. Munich: Hirmer Verlag. A catalogue on the Viennese modernism with important analytic texts.

*Loos, Adolf (1998). *Ornament and Crime*. Ed. by Adolf Opel, trans. by Michael Mitchell. Riverside, Cal.: Ariadne Press. A translation of some of the most important texts by the Central European pioneer of modern architecture.

*Mansbach, S. A. (2001). *Modern Art in Eastern Europe: From the Baltic to the Balkans, ca. 1890-1939*. Cambridge: Cambridge University Press. The most comprehensive survey of East European modernism available in English.

Margolin, Victor (1998). *The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1946*. Chicago: The University of Chicago Press. A study of the work of three East European avant-gardists.

*Moravánszky, Ákos (1998). *Competing Visions: Aesthetic Invention and Social Imagination in Central European Architecture, 1867-1918*. Cambridge, Mass.: The MIT Press. The most comprehensive history of architecture on the territory of the former Austria-Hungary during the given period available in any language, including chapters on the architecture of Loos and the Czech Cubists.

*Musilová, Helena (ed.) (2012). *The Road to Amorpha: Kupka's Salons 1899-1913*. Prague: National Gallery.

*Nash, Susie (2008). *Northern Renaissance Art*. Oxford: Oxford University Press. A survey of the North European art of the 14th through 16th centuries, mostly Dutch and German, which also influenced Bohemia.

Norberg-Schulz, Christian (1992). *Late Baroque and Rococo Architecture*. New York: Rizzoli. A difficult book, includes a detailed discussion of the Baroque architecture in Bohemia.

*Piotrowski, Piotr (2009). *In the Shadow of Yalta: Art and the Avant-Garde in Eastern Europe, 1945-1989*. London: Reaktion Books. A superb history of the avant-garde art in Czechoslovakia, Hungary, Poland and Eastern Germany during the Cold War.

*_____ (2012). *Art and Democracy in Post-Communist Europe*. London: Reaktion Books. Discusses the developments in East European art after the 1989 revolutions.

*Primus, Zdenek (2003). *Art is Abstraction: Czech Visual Culture of the Sixties*. Prague: Arbor Vitae. An exhibition catalogue about the varieties of abstract art in Czechoslovakia in the 1960s, including the book design.

Richardson, Michael (2006). *Surrealism and Cinema*. Oxford and New York: Berg Publishers. A comprehensive book which includes a chapter on the work of the Czech Surrealist filmmaker Jan Švankmajer.

- *Ripellino, Angelo Maria (1993). *Magic Prague*. Berkeley and Los Angeles: University of California Press. A poetic history of Prague through the medium of its literature—German, Jewish as well as Czech.
- Rakušanová, Marie (ed.) (2007). *Scream, Mouth! The Roots of Expressionism*. Prague: Academia. A state-of-art work on the Czech Expressionist art if the early 1900s.
- Richardson, Michael and Krzysztof Fijalkowski (eds.) (2001). *Surrealism Against the Current: Tracts and Declarations*. London: Pluto Press. An anthology of Surrealist texts which includes some documents of the Czechoslovak Surrealist group.
- *Salm-Salm, Marie-Amelie (ed.) (2005). *Klimt, Schiele, Moser, Kokoschka: Vienna 1900*. New York: Lund Humphries.
- *Sayer, Derek (2000). *The Coasts of Bohemia: A Czech History*. Princeton, NJ: Princeton University Press. A superb cultural history of the Czech Lands.
- *_____ (2013). *Prague, the Capital of the Twentieth Century: A Surrealist History*. Princeton, NJ: Princeton University Press. The Czech cultural history of the last century through the lens of Surrealism.
- Scott, Robert (2011). *The Gothic Enterprise: A Guide to Understanding the Medieval Cathedral*. Berkeley, Cal.: University of California Press. A up-to-date study of the nature of Gothic architecture.
- Seibt, Ferdinand *et al.* (1977). *Gothic Art in Bohemia: Architecture, Sculpture and Painting*. Oxford: Phaidon Press. An older survey work on the Bohemian Gothic.
- *Sekules, Veronica (2001). *Medieval Art*. Oxford: Oxford University Press. An excellent short survey of the European art of the High Middle Ages.
- Shatskikh, Alexandra (2012). *Malevich and the Origin of Suprematism*. New Haven and London: Yale University Press. A brilliant analysis of the intellectual and artistic setting of Suprematism.
- Slapeta, Vladimir (1996). *East European Modernism: Architecture in Czechoslovakia, Hungary and Poland Between the Wars*. London: Thames & Hudson.
- *Srp, Karel (2000). *Toyen*. Prague: Argo. The most detailed analysis of the work of Toyen in any language.
- *_____ and Lenka Bydžovská (2010). *Jindřich Štyrský*. Prague: Argo. The most detailed analysis of the work of Štyrský.
- *Stolárová, Lenka and Vít Vlnas (2010). *Karel Škréta 1610-1674: His Epoch and Work*. Prague: National Gallery. A collective monograph on the work of the most important Czech Baroque painter.
- *Švách, Rostislav (1995). *The Architecture of New Prague*. Cambridge, Mass.: The MIT Press. The best history of modern architecture in Prague between 1900 and 1945.
- *Švestka, Jiří *et al.* (2006). *Czech Cubism 1909-1925*. Prague: i3 CZ & Modernista. The most detailed work on the locally important style in art as well as architecture.
- *Teige, Karel (2000). *Modern Architecture in Czechoslovakia and Other Writings*. Santa Monica, Cal.: The Getty Center. A translation of some of the most important Teige's texts on architecture.
- *_____ (2002). *The Minimum Dwelling*. Cambridge, Mass.: The MIT Press.
- Tupitsyn, Margarita (1996). *The Soviet Photograph, 1924-1937*. New Haven and London: Yale University Press.
- _____ (2009). *Rodchenko & Popova: Defining Constructivism*. London: Tate Publishing.
- *Urban, Otto M. (ed.) (2007). *In Morbid Colors: The Idea of Decadence and Art in Bohemian Lands, 1880-1914*. Prague: Arbor Vitae. A beautifully produced book on the Czech decadent art around 1900.

Vegešack, Alexander von (ed.) (1992). *Czech Cubism: Architecture, Furniture, Decorative Arts*. Princeton, NJ: Princeton Architectural Press.

Vergo, Peter (1994). *Art in Vienna*. London: Phaidon Press. A standard work on the Viennese Art Nouveau.

Vlnas, Vít (ed.) (2001). *The Glory of the Baroque in Bohemia: Essays on Art, Culture and Society in the 17th and 18th Centuries*. Prague: National Gallery. A comprehensive book on the Bohemian Baroque.

Wingler, Hans M. (ed.) (1979). *The Bauhaus: Weimar, Dessau, Berlin, Chicago*. Cambridge, Mass.: The MIT Press. The most comprehensive sourcebook on the Bauhaus available.

*Witkovsky, Matthew S. (2007). *Foto: Modernity in Central Europe, 1918-1945*. London: Thames and Hudson. A beautifully produced catalogue of the Central European modernist photography.

Wittlich, Petr (1999). *Prague: Fin de siècle*. Köln: Taschen Verlag. A survey of the Czech Symbolist and Decadent Art.