

**Charles University, Faculty of Arts
East and Central European Studies**

Summer 2016

Czech and European Art and Architecture

CUFA ART 301

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Office hours: by appointment
Classes: Mon 3.15 – 6.00, Tue 9.00 – 11.45, Wed 3.15 – 6.00, J2 (Jindřišská 27, Prague 1)

Course Description

The course provides a general overview of the Fine Arts development in Europe with a special focus on Central Europe and monuments in Prague. The course covers the Medieval, Renaissance, and Baroque periods, up to Modernism and the Contemporary art scene. Special attention will be paid to the unique characteristics and developments of art (e.g. Prague Castle, Baroque churches, Czech cubism), and to the most glorious periods in the history of Czech Lands (era of Charles IV, Rudolf II).

Certain particular pieces of art that represent the époque or style will be presented and we will analyze the details, historical context, iconography and formal qualities that represent the individual style. The course will also focus on selective facts on important artists and movements that illustrate typical features of a certain time period. By studying detailed information about a particular piece, the student will obtain a good insight to the history of Fine Arts as an academic discipline.

The class is divided into two parts; a lecture in the classroom and a field trip to a local museum or other monuments or buildings in Prague. Students will be encouraged to apply their knowledge – e.g. date the piece; describe the iconography, discover important details, guess the original purpose of the object, and recognize its modifications and later additions.

Course Goals and Student Learning Objectives

Students will gain a general idea of art and architecture in Europe. They should be able to distinguish basic historical styles, place them chronologically, and to identify major artworks and architectural structures.

Assignments and Grading Policy

The short tasks examine student's various abilities:

1. A description of a piece of Art – in the classroom. It helps to analyze all the details in the particular painting. The students have to observe carefully one painting and describe it systematically.
2. An essay on a particular piece of Art or Architecture. The essays have to be focused on one piece of art or a specific problem. They have to quote sources and they should

include detailed analysis of the studied problem. The length is not decisive. I expect cca. 3-8 pgs.

3. Basic knowledge of architectural articles. The students learn by easy tests basic terms.
4. Dating of a piece of art. Students learn to date a piece of art by direct analyzing in the gallery. They should be able to guess the iconography and function of a piece of Art or Architecture

Grades based on letters A through F will be given. ECES does not provide courses with pass/fail grades. The final paper or test is a require component of the course. Failure to submit the final according to the deadline will result in a grade F for the entire course.

Various Assignments:	15%
Final exam:	25%
Visual talents in the Art history	10%
Discussion in the classroom and on the field trips, overall interests in the subject:	20%
Final essay:	30%

Required Materials (Available in the Library or to Download)

- Josef Zaruba-Pfeffermann, Art and Architecture in Central Europe. (*the class reader*)

Further Recommended Materials (please contact the lecturer)

- Brook, S. Prague: Architecture, History, Art. G. Philip, 1992.
- Benesovska, K. ed., Ten Centuries of Architecture. Prague: Prague Castle Administration, 2001.
- Burian, J. Prague's Churches. Praha: Mladá fronta, 1992.
- Czech Modern Art 1900-1960. Prague: The National Gallery in Prague, The Fair Trade Palace, 1995.
- Cubist Prague 1909-1925. Praha: Středočeská galerie a nakladatelství, 1995.
- Grove/MacMillan: Dictionary of Art, (32 volumes-see entries concerning the architecture in the Czech Republic
- Halík, P. and P. Kratochvíl. Czech Architecture 1989-1999. Prague: Prostor, 1999.
- Janson, H.W. History of Art. London, 1963.
- Gombrich, E. The Story of Art. London, 1963.
- Lesnikowski, Wojciech: East European Modernism, Thames and Hudson, London 1996.
- Margolius, Ivan: Prague: A Guide to the Twentieth Century Architecture, Konemann, 1996
- Pavlik, M.: Baroque Architecture in Prague, PAV, Prague 1992
- Schneider, L. Art Across Time. Boston, 1999.
- Scully, Vincent: Architecture, the Natural and Man Made, New York 1991
- Lukes, Zdenek, Sourek, Jiri: Prague: A Guide to the 19th and 20th Centuries, Artfoto
- Pavitt J.: Buildings of Europe, London 1997
- Svacha, Rostislav: The Architecture of New Prague 1895-1945, MIT Press, Boston, 1995
- Vlcek, Thomas: Kubisticka Praha/Cubist Prague 1909 - 1925, a guidebook, Detail, Prague, 1995

Attendance

Regular and punctual class attendance is mandatory for all students. Absence of 180 minutes is allowed. Three or more absences (90 minutes each) lower the grade automatically (A to A-, A to B+ in case of 4 absences etc.). Students must attend at least 70 % of the course. If a student attends less than 70 % of the class meetings, he or she will receive the final grade 'F' on their transcript.

Presentation Policy: Missing the presentation will result in an F (when applicable). If the student wants to switch the date, he/she must find someone to do it and both students must confirm the change in e-mails to the professor at least 10 days in advance. If the student is sick and has a medical note, then the professor must agree with the student on how the work will be made up for.

Final Test or Paper Policy: Completing the final test or paper is required. Failure to submit the final test or paper according to the deadline will result in a letter grade F for the entire course.

For further details, please see the Attendance Policy at the ECES website under “Academic Policies and Procedures”: <http://eces.ff.cuni.cz/>.

Student Responsibility and Code of Conduct

Standards of study and conduct in the ECES Program are set and maintained. You are subject to the general standards and requirements of Charles University in regard to attendance, examinations, and conduct, as well as to specific requirements of the program. The student is expected to assume the initiative in completing all requirements at the time specified.

It is the responsibility of the student to be informed concerning all regulations and procedures required. In no case will a regulation be waived or an exception granted because a student pleads ignorance of the regulation or asserts that he/she was not informed by an advisor or other authority.

Charles University expects all students to adhere to the highest standards of ethics and academic integrity. Students certify that all work (whether an examination, research paper, research project, form of creative expression, or any other academic undertaking) submitted for evaluation, presentation, or publication meets these standards.

All forms of academic fraud are strictly prohibited. An automatic grade of F will result for the entire course if a student is found guilty of academic misconduct. These include, but are not limited to:

- Plagiarism
- Cheating
- Falsification
- Violation of professional ethics
- Misrepresentation or research data

Weekly Schedule

<p>Session 1</p>	<p>Classroom Topic: Between Antiquity and Middle Ages: - Between the Hellenism, Judaism and the Barbarian invasions: the rise of European Christian culture.</p> <p>The inside class is focused on the different theories and approaches of the cultural history during the fall of the Roman Empire and the rise of the medieval theocratic system. We will explore the formation of early medieval states on the Czech example.</p> <p>Outclass</p> <p>The outside class goes to the oldest monuments of early Middle Ages. The field trip is focused on oldest Romanesque cellars, churches, and the Knights of Malta monastery in the Lesser town. We will overview basic features of Romanesque art and architecture. The field trip ends by the Romanesque relief of the Lesser town old tower.</p> <hr/> <p>Homework: tasks from the reader pg. 11</p> <p>Required Reading: Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader, chapter 1, 2, 3, 4, 5 and study guidelines</p> <p>Recommended reading: Stankova, Jaroslava: Eleven Centuries of Architecture, Praha 1996, pages 7-27 Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, pages 75-143</p> <p>Recommended exhibition: Look at the “Barbarian graves“ exhibition at the Prague City Museum (Florenc)</p>
<p>Session 2</p>	<p>Gothic Art – in class</p> <p>Students will be presented short overview how the gothic style developed in the <i>Ile de France</i> and how it influenced other parts of Europe. We will talk about the esthetics of the style and follow its theological background. The gothic cathedral. We will overview the structure and development of medieval Prague. The major structures founded by Charles IV still create the basic panorama of the city. We will explore architecture and sculpture made by Parler family. We will mention medieval iconoclasm of the Hussite movement. Field trip goes across the Charles Bridge to the Prague cathedral</p> <p>Outclass: Gothic Art and Architecture – the medieval cloister</p> <p>The trip leads us to Saint Agnes cloister with rich medieval collections and well preserved female cloister with royal graves of the Přemysl dynasty. The architecture preserves late Romanesque as well as early medieval features. We will talk about the medieval monastic life, the royal funerals. We shall look at some of the finest examples of medieval art in the state collections.</p> <p>The field trip leads us to Saint Agnes cloister with rich medieval collections and well preserved female cloister with royal graves of Přemysl dynasty.</p> <hr/> <p>Read the chapters 6,7, 8,9 from the reader before the class!</p> <p>Zaruba, reader, make the tasks pg. 27</p> <p>Required readings: Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader; chapters 6,7, 8,9</p> <p>Recommended reading: Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1996, pages 29-78. Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, 143- 247.</p>

<p>Session 3</p>	<p>Classroom: We will explore the best examples of Italian and northern renaissance. We will talk about the development of perspectives and other characteristics of this most important movement in the European History of Fine Arts.</p> <p>Outclass</p> <p>Topic: Between late Gothic and the Renaissance in Prague</p> <p>Visiting the Feast of Rose Garlands by A. Durer, Students will have to describe the painting – Rosary Madonna by Albrecht Dürer. We will look at the A. Dürer Rosary Madonna and other important pieces of Italian and Northern Renaissance. The review of Art styles at the Prague castle.</p> <hr/> <p>Required reading: Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader, chapter 10,11, 12,13, 14</p> <p>Recommended readings: Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1996, pages 29-78. Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, 143- 247.</p>
<p>Session 4</p>	<p>Topic: Mannerism, Rudolf II.</p> <p>In class This lecture will describe Rudolf II court, his artists and his collections. We will look at artists like Giuseppe Arcimboldo or Adrian de Vries. We will deal with the concept of mannerism, with the idea of the cabinet of curiosities. We will observe the Wallenstein palace complex with sculptures of Adrian de Vries and obscure masks made out of stalactites in the garden Grottas. We will describe the astronomical and mythological background of Wallenstein’s Salla terrena decoration. If time remains, we shall explore architecture of the Lesser Town</p> <hr/> <p>Required readings: Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader, chapter 15</p> <p>Recommended reading : Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1996, pages 29-78. Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, 143- 247</p>
<p>Session 5</p>	<p>Classroom: Converting Bohemia. Force and Persuasion in the Catholic Reformation</p> <p>General lecture on relationship between faith and visuality on the example of Art and Faith in 17th century.</p> <p>Outclass - Baroque sculptures at the Charles bridge, The great hall of the Colloredo Mansfeld palace and its iconography.</p> <hr/> <p>Howard Louthan: Converting Bohemia: Force and Persuasion in the Catholic Reformation, Cambridge 2009</p>
<p>Session 6</p>	<p>Baroque</p> <p>Classroom: Finishing the baroque lecture: Baroque movement in central Europe- in Bavaria, Austria and Bohemia belongs to the most dynamic and decorative edifices in European history of art. We focus on the role of this pathetic baroque esthetics in the catholic counter-reformation. The second half is dedicated to the MIDTERM TEST!!</p> <p>The walk goes to the Saint Nicholas church in Lesser Town and Saint Thomas church with paintings of Petrus Paulus Rubens.</p> <p><u>Midterm examination</u> will be focused on the historical periods reviewed it the previous lectures ranging from Antiquity, Romanesque era, up to</p>

	<p>Renaissance period, Mannerism and Baroque. The midterm date and more information about the exam will be announced to students in the due time.</p> <p>Required reading Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader; chapters 16, 17,18,19,20, Recommended reading: Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1992, pages 105 -183 Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, pages 387- 413</p>
Session 7	<p>Classroom: Enlightenment: We talk about differences between the Idea of baroque religious representation and the era of enlightenment, taking over the Central Europe during the reign of the emperor Josef II. We will follow the change in the Architectural form and function. I will mention the beginnings of sentimental gardens. I will show the difference between “imitatio Romae” of the previous times and the archeological and sentimental approach to antiquity in the Era of enlightenment.</p> <p>Outclass: The walk leads us to the abolished monastery of Magdalenits at the Lesser town, which was transformed to the post office and printing factory at the end of 18th century. We will observe the empire and neoclassicist facades of the Kolowrat palace and neighboring houses. If time remains, we will explore villa Kinsky and the sentimental park in the neighboring Smichov.</p> <p>Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader; chapters 20 ,21 Recommended readings Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1992, pages 105 -183 Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, pages 387- 413</p>
Session 8	<p>Classroom: In this lecture we will explore mainly national art and national movements of Europe. What did the Hungarians, Czechs and Germans considered as typical features of their Art? Sentimentalism and revolt in the era of early capitalism</p> <p>Outclass: Art collections of the 19th century.</p> <p>Required Reading: Zaruba Pfeffermann, Josef: Art and Architecture in Central Europe, course reader; chapter 22,23 <i>final week to decide the topic of your essay</i></p>
Session 9	<p>Classroom: The rise of classical modernity in the 19th century and its reflection in Europe. Impressionism, postimpressionism, expressionism. Critique of historicism and academism.</p> <p>Outclass : Veletrzni Palac, (tram stop 17 Veletrzni) Line (green). Tour round the exhibition spaces of Holesovice: exhibition halls of 19th and 20th century. The Slav Epics by Alphonse Mucha.</p> <p>Required Reading: Zaruba- Pfeffermann Josef: Art and Architecture in Central Europe, course reader; chapter 24,25, 26 Recommended reading: Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1992, pages 105 -183 Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, pages 387- 413</p>

<p>Session 10</p>	<p>Classroom: Decadence and Art Noveau are typical poles of the bourgeois culture in Austro-Hungarian Empire. Image of Gustav Klimt's Salome or Alfons Mucha's decorative panneau with allegories of flowers are typical examples of Art in this period.</p> <p>We will continue with exploration of the earliest avant-garde painting in Central Europe. We will try to search traces why this obsession to express the meaning of the world was so strong in abstract tendencies. The idea of cosmic birth and harmony were crucial to the work of Kupka.</p> <p>Outclass Meeting point: in front of National gallery, Veletrzni Palac, (tram stop 17 Veletrzni)</p> <p>Exploring the modern Art collections of the National gallery</p> <p>Required Reading: Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader; chapters 27,28</p>
<p>Session 11</p>	<p>Classroom: Prague round 1900 -1930 and European Art and Architecture: Neo-Classicism, Empire, Neo-styles throughout the 19th century. Urban Development of European cities from the end of the 18th to the end of the 19th century. Municipal and industrial engineering, apartment building, industrial design.</p> <p>Outclass starting point: Muzeum, Under the tale of the St. Wenceslas horse. Exploring Outclass late 19th century architecture: Meeting point: Museum subway stop - under the tale of the St. Wenceslaus horse – Upper Wenceslaus square – Neorenaissance, empire, neobaroque, eclecticism, Prague Modernism and its forms: Cubism, Art Deco, Constructivism, Functionalism etc. We will explore architecture of Czech architects such as Josef Fanta, Jan Kotera, or Emil Kralicek, Jewish architects such as Leo Rosenberg or Frantisek Zelenka or German Czech architects such as Max Spielmann.</p> <p>Choosing and describing a piece of architecture: specified by the teacher.</p>
<p>Session 12</p>	<p>Classroom: Totalitarian era: We will explore several features in the fine Arts in Eastern Block. We will compare the conditions Fine Arts had to face under totalitarian conditions. We will talk about the Czech Artist's group 42, the influence of Terezin drawings on the Czech postwar Art Brut and structuralism.</p> <p>Outclass: Totality vs. democracy and Modern Art: Our walk then goes either to the Zizkov monument with the Hall of the Red Army or to the modern collections of the National Gallery (according to the weather and opening policy). We talk briefly about the post-communist art and situation in the Eastern Block.</p> <p>Required Reading: Zaruba-Pfeffermann, Josef: Art and Architecture in Central Europe, course reader; chapters 29-32</p> <p>Stankova, Jaroslava: Prague, Eleven Centuries of Architecture, Praha 1996, pages 29-78.</p> <p>Gombrich, E.H.: The Story of Art, Phaidon Press limited, London 2000, 143-247.</p>
<p><i>Final Exam</i></p>	<p>5-10 The final exam will take place in the classroom during the normally scheduled class time on Tuesday <u>The Final exam</u>: includes the information of the whole semester, it consists of 2 parts: the ABC choice test focused on recognizing Art styles, chronological placing of Art and Architecture. The students have to know basic terminology of Fine Arts. (Classical orders, types of architecture, decorative and painting techniques) and basic connoisseurship. The other part of the Final exam is a detailed analysis of a given Art piece.</p> <p>Turn in your essay by the end of the week to joszaruba@seznam.cz</p>