School of Arts
Module Outline

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Central European Modernism: Berlin to Belgrade</th>
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<tbody>
<tr>
<td>Module Code</td>
<td>ARVC248H4</td>
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<tr>
<td>Programme</td>
<td>Cert HE History of Art and Architecture</td>
</tr>
<tr>
<td>Credits/Level</td>
<td>15 credits at Level 4</td>
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<tr>
<td>Class Time</td>
<td>Tuesdays 14:00-16:00</td>
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<tr>
<td>Class Dates</td>
<td>14 January - 24 March 2020</td>
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<tr>
<td>Term Dates</td>
<td>13 January - 23 March 2020</td>
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<tr>
<td>Taught By</td>
<td>Dr Kasia Murawska-Muthesius</td>
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Module Description

The First World War shook the political and cultural maps of Europe. The new sovereign states, created in the centre of the continent, embraced modernity as their template. This module examines the diverse ways of engaging art in building the new worlds across the territory of the ‘New Europe’, in dialogue with both West and East. Topics include: the new ‘isms’- Hungarian Activism, Czech Poetism, Polish Formism, Yugoslavian Zenitism; the new towns; avant-garde periodicals; photography and the café as the site of cultural exchange. Each class will focus on the booming art scene of one Central European city, to include Prague, Budapest, Warsaw, Gdynia, Bucharest, and Belgrade.

Key Topics Covered

- Central Europe as a geopolitical and cultural entity and its shifting identities as expressed in art, design and popular culture. Berlin and Vienna, as well as Paris and Moscow, as cultural models.

- The role of architecture and the state patronage in building the New World: the rise of new towns (Gdynia), international exhibitions.

- Competing visions of modernity in the new sovereign states of Central European after WWI – folk culture as inspiration; abstraction or figuration?

- The rise of new art groups, new art galleries and the avant-garde periodicals disseminating the artistic programmes, and theoretical reflections on art.

- Social radicalism and cosmopolitanism professed and promoted in visual terms: posters, photography, design.

- The café as the site of cultural exchange: the role of the café culture in disseminating modernity in Central Europe.
Taster Images

Map of Europe in 1919

Sándor Bortnyik (Constructivism)
*The New Adam*, 1924
Hungarian National Gallery, Budapest

Ljubomir Micic, founder of Zenitism
in Belgrade
Cover of his pamphlet *Barbarogenius*, 1926
Gdynia was a new Polish seaport town, built next to the Free City of Gdansk/Dantzig in the 1930s. The modernist building of an Insurance Company housed a popular café Baltic on ground floor.

Coursework and Assessment

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay</td>
<td>2500 words</td>
<td>100%</td>
<td>TBC</td>
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Key Readings

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of Central European Modernism;
- Provide students with first-hand experience of architecture, art objects and images;
- Develop students’ critical analysis and judgement in relation to Central European Modernism;
- Provide students with experience of close textual analysis of different kinds of art historical writing;
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas;
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

Pavel Janak, Cubist coffee set, 1911, Museum of Czech Cubism in Prague

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