Module Title | Study Trip: Budapest
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Module Code | ARVC249H4
Programme | Cert HE History of Art
Credits/Level | 15 credits at Level 4
Term Dates | 27 Apr to 10 Jul 2020
Taught By | Dr Kasia Murawska-Muthesius

Module Description

Budapest was one of the most dynamic nineteenth-century European metropolises, rivalling Vienna and Paris. The visit looks at the complex history of the Kingdom of Hungary, but it focuses on the massive impetus given to the city by the “Compromise” of 1867, when Austria granted Hungary virtual self-rule within the Habsburgian Empire. It led to a stupendous urban growth, lavish boulevards, the Neo-Gothic Parliament building outdoing the London example, as well to monumental art museums. Painting celebrated Hungarian life and history before joining symbolist and fauvist trends. Uniquely, Budapest preserved its national version of a typical late 19th century word fair, the Millennium Exhibition with its panoply of buildings historical styles. A rich Hungarian version of Art Nouveau emerged in the singular work of Ödön Lechner.

Key Topics Covered

- Medieval to Neo-Classicism: Turkish Baths; Buda; St. Stephens’ Basilica Pest; Esztergom.
- 19th-century urbanism: bridges over the Danube; the Fishermen’s Bastion; Metropolitan layouts in Pest: Andrassy Avenue and its underground railway; Millenium Square.
- Hungarian National Museum, Hungarian National Gallery (Hungarian art ); Museum of Fine Arts (European art); the Applied Arts Museum; Ludwig Museum of Contemporary Art.
- Diversity of styles at the 1896 Millennial Exhibition; copy of Vajdahunyad Castle.
- Art Nouveau in Budapest: Ödön Lechner.
- Nineteenth and twentieth-century painting: Mihály Munkácsy; Impressionism, Symbolism and Fauvism around 1900: Károly Ferenczy, József Rippl-Ronai; Avant-Garde: Sándor Bortnyik.
- Memento Park with socialist-realist monuments.
Taster Images

Imre Steindl, The Hungarian Parliament building, 1896-1910

Map of Budapest at the time of the Millennial Exhibition of 1896
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>10 July 2020</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.

- *Museums in Budapest*, Budapest Corvina 1989
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 art and architecture of Budapest;
• Provide students with first-hand experience of architecture, art objects and images;
• Develop students’ critical analysis and judgement in relation to the art and architecture of Budapest;
• 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.

Ődön Lechner, Peacocks, ceramic frieze, Museum of Applied Art, Budapest, 1896

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