

## **Gothic, Baroque, Modern: Arts in Bohemia**

Instructor: Dr. Tomáš Hříbek  
Mon 10:00-11:30am Wed 10:00-11:30am  
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### **Course Description**

The course will survey the visual arts and architecture in the Czech Lands since the Middle Ages to the present, with an emphasis on the last century. The highlights will include the impact of the Gothic on the Czech Decadence; the Bohemian Baroque tradition and its influence on the Czech Cubism; varieties of the Czech abstract and Surrealist art; the local roots of modernist architecture; and the fate of modern art under Communism. A lot of the artifacts that we shall discuss are located in Prague, so we shall see them for ourselves during several class trips. We shall cover not only the Czech artists, but also other nationals—French, German, or Italian—who were active in the region since the Middle Ages. We shall also situate the development of the local art scene within the context of the Western art in general. And finally, 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 Czech art and architecture.

### **Course Objectives**

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

### **Structure**

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

### **Requirements**

Students are required to attend all classes, do required readings and participate in the museum trips. Required readings consist of primary sources, usually quite 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.

### **Academic Honesty**

Although the students are encouraged to exchange ideas in and outside class, everybody must submit their own work. Copying the work of other students or published materials is strictly prohibited.

### **Grading System**

Class participation/attendance	10%
Mid-term	25%
Final exam	25%
Final paper	40%

## **Course Schedule**

Primary sources: Required readings throughout the semester. Available online.

Secondary sources: Optional but highly recommended for the final paper projects. Available at the CERGE Library. For the full bibliographical information about the books, see the list at the end of this syllabus.

### **Week 1**

UPCES Orientation and Lecture Series

### **Week 2**

Introduction

## **Glorious Visions: The Bohemian Gothic in Context**

### **HAVE READ:**

Beneš Krabice of Veitmile, "Chronicle of the Prague Church" (late 1300s)

Eco, "Theories of Art" and "Inspiration and the Status of Art" (1959)

Camille, "New Ways of Seeing Gothic Art" (1996)

### **OPTIONAL:**

Jiří Fajt, "Charles IV: Toward a New Imperial Style," in Boehm and Fajt (2005)

Boehm, "Charles IV: The Realm of Faith," in Boehm and Fajt (2005)

Suckale and Fajt, "The Circle of Charles IV," in Boehm and Fajt (2005)

### **Week 3**

## **Paint It Black: The Echoes of Gothic in the Czech Decadence**

### **HAVE READ:**

Ruskin, "The Nature of Gothic" (1853)

Huysmans, from *Against the Grain* (1884)

Hlaváček, "Late Towards Morning" (1896)

Urban, "In Morbid Colours: Art and the Idea of Decadence in the Bohemian Lands 1880-1914" (2007)

### **OPTIONAL:**

Simmel, "The Metropolis and Mental Life" (1902-3), in Harrison and Wood (1992)

Calinescu, "The Idea of Decadence" (1987)

Vojtěch, "On the Radical Wing of Modernity," in Urban (2007)

## **Class Trip – The National Gallery, The St. Agnes Monastery**

### **Week 4**

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

### **HAVE READ:**

DaCosta Kaufmann, "Princely Patronage of the Later Sixteenth and Early Seventeenth Centuries: The Example and Impact of Art at the Court of Rudolf II" (1995)

Bergeron, "Description of Prague during the Time of Rudolph II" (1603)

### **OPTIONAL:**

Kaufmann, "*Kunst and the Kunstkammer: Collecting as a Phenomenon of the Renaissance in Central Europe*," in Kaufmann (1995)

## The Glory of Baroque Bohemia

### HAVE READ:

Balbín, “Jan of Nepomuk” (1680)

DaCosta Kaufmann, “Early Eighteenth-Century Art and Architecture in the Bohemian Lands” (1995)

### OPTIONAL:

Kaufmann, “Art and Architecture after the Thirty Years’ War,” in Kaufmann (1995)

Stolárová and Vlnas, *Karel Škréta 1610-1674* (2010)

## Week 5

### The Prism and the Pyramid: Cubist Design

#### HAVE READ:

Worringer, from *Abstraction and Empathy* (1908)

Janák, “The Prism and the Pyramid” (1911)

#### OPTIONAL:

Švácha, “The Prism and the Pyramid,” in Švácha (1995)

Moravánszky, “Folded Façades: Cubism and Empathy,” in Moravánszky (1998)

## Class Trip –The National Gallery, The Schwarzenberg Palace

## Week 6

### What is Modern Art? The Western Narrative

#### HAVE READ:

Baudelaire, “The Painter of Modern Life” (1863)

Fry, “An Essay in Aesthetics” (1909)

Bell, “The Aesthetic Hypothesis” (1914)

Greenberg, “Modernist Painting” (1960)

#### OPTIONAL:

Brettell, *Modern Art 1851-1929* (1999)

### What is Modern Art? The Eastern Narrative

#### HAVE READ:

Kubišta, “The Intellectual Basis of Modern Time” (1912-13)

Čapek, “The Beauty of Modern Visual Form” (1913-14)

Lisitzky, “Overcoming Art” (1922)

Teige, “Constructivism and the Liquidation of Art” (1925)

#### OPTIONAL:

Mansbach, *Modern Art in Eastern Europe* (2001)

Belting, “Europe: East and West at the Watershed of Art History” (1993)

Piotrowski, “1989: The Spatial Turn” (2012)

## Week 7

### MID-TERM EXAM

Art Nouveau, Avant-Garde and Nationalism

#### HAVE READ:

Clegg, "The 1890s and the Spirit of Secession" (2006)

Clegg, "Pan-Slavism and Pan-Germanism in Moravia and Bohemia" (2006)

Jiránek, "The Czechness of our Art" (1900)

Kubišta, "Josef Mánes Exhibition at the Topič Salon" (1911)

#### OPTIONAL:

Lipp and Jackson, "The Spirit of Mucha," in *Arwas* (1998)

Dvořák, "The Slav Epic," in *Arwas* (1998)

## Week 8

Cubism, Expressionism, Cubo-Expressionism

#### HAVE READ:

Apollinaire, "The Cubists" (1911)

Gutfreund, "Surface and Space" (1912)

Balázs, "The Futurists" (1912)

Kramář, from *Cubism* (1921)

Kállai, "Vision and the Law of Form" (1930)

Benson, "Exchange and Transformation: The Internationalization of the Avant-Garde(s) in Central Europe" (2002)

#### OPTIONAL:

Clegg, *Art, Design and Architecture in Central Europe 1890-1920* (2006)

After the Demise of Naturalism: Abstract Art in Central Europe and Beyond

#### HAVE READ:

Kandinsky, from *Concerning the Spiritual in Art* (1911)

Malevich, "Non-Objective Art and Suprematism" (1919)

Mondrian, "Dialogue on the New Plastic" (1919)

Kállai, "Painting and Photography" (1927)

#### OPTIONAL:

Anděl and Kosinski, from *Painting the Universe* (1994)

Wittkovsky, "Modern Living", from *Foto: Modernity in Central Europe, 1918-1945* (2007)

## Week 9

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

#### HAVE READ:

Loos, "Ornament and Crime" (1908)

Le Corbusier, "Towards a New Architecture: Guiding Principles" (1920)

Teige, "Mundaneum" (1929)

Le Corbusier, "In Defense of Architecture" (1933)

Gropius, "Principles of Bauhaus Production (Dessau)" (1926)

Meyer, "Building" (1928)

OPTIONAL:

Šváchá, "Scientific and Emotional Functionalism," in Šváchá (1995)  
Šváchá, "Scientific Functionalism: From Extreme to Compromise," in Šváchá (1995)  
Colomina, *Privacy and Publicity* (1994)  
Moravánszky, "The Ornament: Salvation or Crime?" in Moravánszky (1998)  
Le Corbusier, *Toward an Architecture* (2007)

**Class Trip - The Villa Müller**

**Week 10**

The Language of Construction: Geometrical Abstraction between Berlin and Moscow

HAVE READ:

Tzara, "Dada Manifesto" (1918)  
Hausmann, Huelsenbeck, Golyscheff, "What Is Dadaism and What Does it Want in Germany" (1919)  
Jakobson, "Dada" (1921)  
Teige, "Painting and Poetry" (1923)

OPTIONAL:

Lodder, "Art into Life: International Constructivism in Central and Eastern Europe" (2002)

The Last Offshoot of Romanticism: Surrealism of the 1930s

HAVE READ:

Breton, from *The First Manifesto of Surrealism* (1924)  
Teige, "Poetism" (1924)  
Breton, from *Surrealism and Painting* (1928)  
Nezval, from *Valerie and Her Week of Wonders* (1945)  
Sayer, "Surrealities" (2002)

OPTIONAL:

Lomas, "The Omnipotence of Desire: Surrealism, Psychoanalysis and Hysteria," in Gille (2001)  
Dean, "History, Pornography and the Social Body," in Gille (2001)  
Bydžovská, "Against the Current: The Story of the Surrealist Group of Czechoslovakia" (2005)  
Wittkovsky, "The Spread of Surrealism", from *Foto: Modernity in Central Europe, 1918-1945* (2007)

**Week 11**

Socialist Realism amidst Other Realisms

HAVE READ:

Groys, "The Stalinist Art of Living" (1992)  
Zhdanov, "Speech to the Congress of Soviet Writers" (1934)  
Hitler, Speech Inaugurating the "Great Exhibition of German Art" (1937)  
Chalupecký, "The Intellectual under Socialism" (1949)

OPTIONAL:

Gilbaut, "The New Adventures of the Avant-Garde in America: Greenberg, Pollock, or, from Trotskyism to the New Liberalism of the 'Vital Center'" (1980)  
Groys, from *The Total Art of Stalinism* (1992)  
Pospiszyl, "Socialist Realist Evening Post" (2003)

Avant-Garde in the Underground: the Cold War

Jan Švankmajer's film *The End of Stalinism in Czechoslovakia*

**HAVE READ:**

Sartre, from *Existentialism and Humanism* (1946)  
Dubuffet, “Crude Art Preferred to Cultural Art” (1949)  
Atlan, “Abstraction and Adventure in Contemporary Art (1950)  
Restany, “The New Realists” (1960)

**OPTIONAL:**

Piotrowski, “The ‘Thaw’ and *Art Informel*,” in Piotrowski (2009)  
Piotrowski, “Un-Socialist Realism,” in Piotrowski (2009)

**Week 12**

New Art Forms of the 1960s and Beyond

**HAVE READ:**

*Artforum*, from “The Artist and Politics: A Symposium” (1970)  
Jirous, “A Report on the Third Czech Musical Revival” (1975)  
Rezek, “Encounters with Action Artists” (1977)

**OPTIONAL:**

Piotrowski, “Conceptual Art between Theory of Art and Critique of the System,” in Piotrowski (2009)  
Piotrowski, “The Politics of Identity: Male and Female Body Art,” in Piotrowski (2009)

**Class Trip – The National Gallery, The Fair Trade Palace**

**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 20<sup>th</sup>-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 Pospiszl (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 14<sup>th</sup> through 16<sup>th</sup> 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 of 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 Vlínas (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.

\*Švácha, 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 17<sup>th</sup> and 18<sup>th</sup> 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.