



Artistic transmission across Central Europe

Start date 16th May 2020 at 10:00

End date 16th May 2020 at 16:30

Venue Madingley Hall
Madingley
Cambridge

Tutor Dr Aleksandra Koutny –
Jones

Course code 1920NDX303

Director of Academic Centres Dr. Corinne Boz

**For further information on this
course, please contact**

The Arts and Sciences Team on artscience@ice.cam.ac.uk or
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Tutor biography

Dr Aleksandra Koutny - Jones is an art historian with a particular specialism in early modern Central Europe. She holds a PhD from the University of Cambridge where she was awarded the Zdanowich Price for Polish Studies. Her first book *Visual Cultures of Death in Central Europe* (Brill 2015) explored the emergence of a cultural pre-occupation with a so-called "culture of death" in Poland-Lithuania from the sixteenth to the eighteenth centuries. She has also published on themes relating to artistic transmission within Europe, dealing especially with macabre art, orientalising portraiture and the impact of the printed image.

At ICE, Aleksandra teaches on courses relating to European art and architecture from the Middle Ages to c.1800. Her teaching draws on her ongoing fieldwork, conducted in historical sites and museum collections across Europe. Having previously worked in the museum and heritage sectors, she is keen to engage students in issues pertaining to display and conservation, alongside more traditional art historical approaches such as connoisseurship and iconography. She previously supervised undergraduates at the University of Cambridge and lectured on a broad range of subjects at the University of Plymouth where she became an Associate of the Higher Education Academy. Aleksandra is also a Member of the Society of Authors.

Course programme

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| 09:30 | Terrace bar available for pre-course tea/coffee |
| 10:00 – 11:00 | Lecture: Transmission of Ideas: the Printed Image c. 1450-1800 |
| 11:00 – 13.00 | Seminar: The Dance of Death: the impact of Hans Holbein's woodcuts |
| 13:00 – 14:00 | Lunch |
| 14:00 – 15:00 | Lecture: Collectors and collecting in Germany, Hungary and Poland in the seventeenth and eighteenth centuries |
| 15:00 – 16:30 | Seminar: Between East and West: Central European portrait traditions c.1550-1800 |
| 16:30 | Day-school ends |

Course syllabus

This day school is one in a series of three taught day schools on the theme of “Visual Cultures of Central Europe: Germany, Hungary and Poland 1400 -1800” that form the third unit of the Diploma in History of Art: Renaissance and Baroque 2019-20.

Each of the three day schools covers a different subject topic within the wider unit theme and are being offered as separate stand alone non award bearing day schools where students will be taught alongside the existing Diploma level group.

Each of the day schools in the series is individually priced at £110 and the dates and titles of each of the day schools are given below:

Saturday 25th April 2020: The Painters, Sculptors and Architects of Central Europe

Saturday 16 May 2020: Artistic transmission across Central Europe

Saturday 6 June 2020: Counter-Reformation, Patronage and Cultural Landscapes

Aims:

The “Artistic transmission across Central Europe” day school aims to:

- Introduce the painting, sculpture and graphic art of Central Europe within its wider European context;
- Identify how printed artworks contributed to the dissemination of iconography across Central Europe;
- Assess the role of patrons and collectors in shaping notions of taste across Central Europe;
- Discuss the range of influences upon Central European art from both Western Europe and the ‘East’, with reference to wider art historical debates.

Target Audience:

- Students of any age interested in learning more about the art of Central Europe. There is no prior subject knowledge required.
- Students interested in the history of European Renaissance and Baroque art and collecting.

Content:

This day school will explore mechanisms for artistic transmission across Central Europe during the Renaissance and Baroque periods. The role of patrons and collectors in shaping notions of taste will be examined as will the impact of the print trade upon the development of iconography in this region. A range of artworks and artefacts will be discussed within their scholarly context, among them portraits, *memento mori* imagery and luxury jewelled objects.

Session 1: Lecture: Transmission of Ideas: the Printed Image c.1450-1800

We will assess how the growth of the print trade across Europe contributed to the dissemination of artistic ideas between Western and Central Europe, and within Central Europe itself. Key terms will be introduced, such as woodcut, blockbook, etching and engraving.

Session 2: Seminar:**The Dance of Death: case study of the impact of Hans Holbein's 'Dance of Death' woodcuts on Polish art**

We will compare woodcuts, engravings, oil paintings and stucco cycles from Germany and Poland to discover how printmaking facilitated the spread of *memento mori* iconography across Europe.

Session 3: Lecture: Collectors and collecting in Germany and Poland in the seventeenth and eighteenth centuries

This session will consider Central European notions of taste by examining the collections of Augustus the Strong at the Green Vault in Dresden and the collections at the Dulwich Picture Gallery intended for King Stanislaus II Augustus.

Session 4: Seminar: Between East and West: Central European portrait traditions c.1550-1800. Orientalising portraits, catafalque portraits and coffin portraits from Hungary and Poland

This seminar will explore the emergence of distinctive portrait traditions in Central Europe as a result of contact with the Ottoman and Persian empires as well as elaborate funerary functions. These will be compared and contrasted with Western European portrait traditions.

Presentation of the course:

The course will be a mixture of tutor-led lectures and seminars in which student discussion is very much encouraged.

As a result of the course, within the constraints of the time available, students should be able to:

- Better understand the stylistic development of art in Central Europe in the period c.1400-1800, giving key examples of art and architecture from Germany, Hungary and Poland;
- Compare and describe in depth individual artworks or works of architecture from Central Europe;
- Demonstrate a knowledge of key primary sources relevant to the study of Central Europe;
- Show an engagement with developments in art historical literature relating to Central Europe.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course.

General texts

J. Białostocki, *The Art of the Renaissance in Eastern Europe: Hungary – Bohemia – Poland*, London 1976

J. Chipps Smith, *The Northern Renaissance*, London 2004

J. Fajt, *Europa Jagellonica: Art and Culture in Central Europe under the Jagiellonian Dynasty, 1386-1572*, Kutná Hora 2012

T. Da Costa Kaufmann, *Toward a Geography of Art History*, Chicago and London 2004

T. Da Costa Kaufmann, *Court, Cloister & City: The Art and Culture of Central Europe 1450-1800*, London 1995

K. Heard and L. Whitaker, *The Northern Renaissance: Dürer to Holbein*, London 2011

E. Hempel, *Baroque Art and Architecture in Central Europe*, Harmondsworth 1965

M. Mojzer, *Baroque Art in Central-Europe: Crossroads*, Budapest 1993

J. Ostrowski, *Land of the Winged Horsemen: Art in Poland 1572-1764*, Virginia 1999

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R. Born, *The Sultan's World: The Ottoman Orient in Renaissance Art*, Ostfildern 2015

H. Holbein, *The Dance of Death: 41 woodcuts by Hans Holbein the Younger*, New York 1971 [facsimile with translations, published by Dover Publications]

A. Jasienski, 'A Savage Magnificence: Ottomanizing Fashion and the Politics of Display in Early Modern East-Central Europe,' *Muqarnas: An Annual on the Visual Cultures of the Islamic World*, XXXI, 2014, pp. 173-205 [available online at academia.edu]

A. Koutny-Jones, *Visual Cultures of Death in Central Europe: Contemplation and Commemoration in Early Modern Poland-Lithuania*, Leiden 2015

D. Landau and P. Parshall, *The Renaissance Print, 1470-1550*, London, 1994

J. Malinowski, *Where East meets West: Portrait of Personages of the Polish-Lithuanian Commonwealth 1576-1763*, Warsaw 1993

R. Maniura, Pilgrimage to Images in the Fifteenth Century: The Origins of the Cult of Our Lady of Częstochowa, Woodbridge 2004

P. Parshall and R. Schoch, Origins of European Printmaking: Fifteenth Century Woodcuts and their Public, Washington 2005

G. Tüskés, Emblematics in Hungary: A Study of the History of Symbolic Representation in Renaissance and Baroque Literature, Tübingen 2003

J. Sollosy et al., Hungarian Art: Pictures from the History of Hungarian Art, Budapest 1999

Z. Żygulski, Jr., 'Further Battles for the "Lisowczyk" (Polish Rider) by Rembrandt,' *Artibus et Historiae*, XXXI, no. 41, 2000, pp. 197-205 [available online on JSTOR]

Online Resources

<https://www.nationalgallery.org.uk/paintings> (National Gallery – search the collections)

<http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/>

<https://www.spsg.de/en/research-collections/collections/> (collections of the Prussian palaces and garden landmarks)

<https://www.skdmuseum/en/> (combined collections of The Staatliche Kunstsammlungen Dresden)

<https://www.sammlung.pinakothek.de/en/> (Bavarian State Painting Collections online)

<https://mnm.hu/en> (Hungarian National Museum)

<https://www.mfab.hu/exhibitions/art-in-hungary-1600-1800/> (Museum of Fine Arts, Budapest)

<http://cyfrowe.mnw.art.pl/dmuseion/> (Digital National Museum in Warsaw)

<https://wawel.krakow.pl/en/> (Wawel Royal Castle, Krakow)

<https://enbach.hypotheses.org> (European Network for Baroque Cultural Heritage)

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

Note

Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 29 October 2019