The 19th and 20th centuries witnessed the rapid development of painting and architecture in Hungary. Initially art centers such as Vienna, Munich, Berlin and Paris played an important role in the formation of Hungarian art and architecture, which continued to follow major international trends. Yet conscious efforts were also made to make Hungarian art and architecture distinct: artists turned to the national past and even folk art in order to reform. Thus art and architecture were rejuvenated and something uniquely Hungarian emerged, remarkable even in the international context.

After the shock of World War I conservative trends gained the upper hand, slowly giving way to modern and avant-garde impulses. After World War II the Communist regime imposed its tastes, and Socialist Realism remained artistic dogma until the late 1950s. The important trends and events in the history of the country also influenced artistic expression. 19th and 20th century art has, therefore, special importance in the history of Art in Hungary. The beginning of the 19th century - similarly to other nations all over Europe at the time - was the period of the rise of national art and architecture. The stylistic dualism of Classicism and Romanticism in connection with increasingly strong national sentiment gave birth to new genres and types in painting, not mentioning iconographic changes, new subjects. At the beginning the Academy of Vienna was the most important place for training Hungarian artists, many of whom made study tours to Italy. In the second half of the century the academy of Munich had an increasing importance and several Hungarian artists were working there as professors. In architecture Neoclassicism prevailed, though Gothic in its naive form also appeared. The fountainhead of Neoclassicism was undoubtedly France, yet developments in Hungarian architecture occurred within the central European framework. A very interesting period of Hungarian 19th century painting is historical
painting, having its great period between 1848 and 1867. During this time painters were in close connection with their European contemporaries. The turn of the century witnessed the formation of art groups and colonies. These were the starting places of the spread of new artistic theories and solutions. In architecture certain building types with relevance to the emergence of a new, bourgeois society gained special importance. Also, the use of new materials (glass, iron) and the development of technology influenced the course architecture took in these years. After the turn of the century Hungarian architects tended to look into new directions and set out to find or create a Hungarian national style. Following World War I architecture became extremely conservative, modern architecture gaining ground around 1930. Avant-garde tendencies were strengthened in painting giving several great artists to European art history. In the 1950s new "socialist Realist" art was imposed on the country by Soviet and Communist leaders. After the fall of Communism, trends such as organic architecture, practiced among others by the world-famous Imre Makovecz, have come to fruition. The course covers this rich and exciting period of about 200 years. It concentrates on the most outstanding figures, describes their careers, works and influences. Apart from lectures accompanied by PowerPoint presentations, several visits will be made to picture galleries and some major buildings.

Learning Objectives

By completing this course, students will:

- Define, describe, identify and recall Hungarian art and architecture of the 19th and 20th century.
- Discuss, explain, interpret and summarize Hungarian art and architecture of the 19th and 20th century.
- Apply their knowledge in a wider context, selecting and showing the material they had learnt.
- Analyze, characterize, classify, and compare the knowledge and make research in the subject.
- Compose and create a new basis for further research.
- Argue, assess, conclude, and evaluate the learnt material.

Course Prerequisites

None.
Methods of Instruction

Classes consist of lectures accompanied by PowerPoint presentations, visits to picture galleries, and field trips to buildings, museums and galleries. (The price of the tickets should be paid by the students.) The National Gallery and the Parliament Building are the high points of these visits. In the classes students are encouraged to participate, and are also invited to give presentations on specific subjects. By the end of the term each student must write two research papers. For each class a short reading list is provided and in addition there is a comprehensive bibliography of English-language books for the whole course in the syllabus.

Assessment and Final Grade

1. Midterm Exam 25%
2. Final Exam 25%
3. Presentation 20%
4. Research Paper 25%
5. Participation 5%
   TOTAL 100%

Course Requirements

Midterm Exam

There will be a mid-term exam, which will include also short essay questions.

Final Exam

There will be a final exam, which will include also short essay questions.

Presentation

You will be required to give short oral presentations. The oral presentation should take 5 minutes on a given subject.

Research Paper
One of the research papers should be focused on architecture and another one on painting. The subject should be taken from the period covered by the class (19th and 20th century painting and architecture), either Hungarian, or European, or American art, around 5000 characters. The format is in a 12-point font, double-spaced. The cover page for the paper should include the following information: title of paper, student’s name, course title and number, course instructor, and date paper is submitted. Footnotes and visual documentation (illustrations) may be used, bibliography is necessary. Plagiarism is a form of thievery and is illegal.

Participation

Each student is expected to attend all sessions of the course and to participate actively in class discussion and during field trips. Also attendance of the seminars is compulsory. Small tasks will be assigned to the students during the course.

Attendance

Class attendance is mandatory. Each student is expected to attend all sessions of the course and to participate actively in class discussion and during field trips.

At CIEE, professors record attendance, and CIEE staff approves/administers any possible excuses for absences. Professors do not excuse absences.

Three unexcused absences (10 %) will result in a written warning.

Six unexcused absences (20%) will result in an F grade for the student.

In exceptional cases (hospital treatment, permanent illness) provided that the total absence is less than 50%, the tutor can (if he/she so decides) give an opportunity for supplement.

Simple doctor’s certificates will not be accepted. If the student has exceeded the maximally allowed number of absences, only verifiable, official hospital- or treatment center documentation proving hospital treatment or permanent illness shall be accepted.
Students who in any way disrupt a class (lecture or seminar) will be warned once. If the student’s disruptive behavior continues after the first warning, the tutor has the right to send the student out of the room and note that the student has been absent from the given class.

**Cheating, plagiarism**

Any attempt at cheating or plagiarism in quizzes, assignments or at examinations shall result in an automatic “F” (fail) grade and the student will not be able to take either the final examination or the retake examinations, but shall have to retake the course in a subsequent semester.

Grades are not negotiable. Any attempt at negotiation may potentially result in official disciplinary action!

N.B. Course schedule is subject to change due to study tours, excursions, and local holidays. Final schedules will be included in the final syllabus provided to students on site.

**Weekly Schedule**

Week 1
Class:  1.1  Architecture

   Introduction to the course

Class:  1.2  Painting

   Neo-Classicism and Romanticism – Landscape painting in the first half of the 19th century

Week 2
Class:  2.1  Painting

   Portraits and genre-pieces
Miklós Barabás and József Borsos, 2 major representatives of portrait and genre painting in the first half of the 19th century

Reading:

https://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm

Read the compulsory readings and study for the next class.

#1 Presentations

Class: 2.2 Architecture

Neoclassicism and country houses in Hungary

Reading:


Read the compulsory readings and study for the next class.

#2 Presentations

Week 3

Class: 3.1 Painting

Historical painting – the great period between 1848 -1867

Reading:

https://hungarianarthist.wordpress.com/

http://www.hung-art.hu/index-en.html

https://www.metmuseum.org/toah/essays/

Read the compulsory readings and study for the next class.
#3 Presentations

Class: 3.2 Architecture

Field trip

Romantic architecture

The building of the Pest Vigadó

Reading:


Read the compulsory readings and study for the next class.

# 4 Presentations

Week 4

Class: 4.1 Architecture

City planning of Budapest

Reading:


Read the compulsory readings and study for the next class.

# 5 Presentations

Class: 4.2 Painting

Munkácsy and Paál, the Barbizon school, beginnings of plein-air painting

Reading:
Read the compulsory readings and study for the next class.

# 6 Presentations

Week 5
Class: 5.1 Painting

Impressionism in Hungary and Europe, Pál Szinyei Merse

Reading:
https://www.metmuseum.org/toah/hd/imml/hd_imml.htm

Read the compulsory readings and study for the next class.

# 7 Presentations

Class: 5.2 Architecture

Field trip: Basilica and Andrássy Avenue

Read the compulsory readings and study for the next class.

Reading:

# 8 Presentations

Week 6
Class: 6.1 Painting

Nagybánya artists’ colony, the first Hungarian Impressionist free school

Reading:
Read the compulsory readings and study for the next class.

# 9 Presentations

Class: 6.2 Architecture

Field trip to the Parliament House

Reading:


Read the compulsory readings and study for the next class.

# 10 Presentations

Week 7
Class: 7.1 Midterm exam

#1 Research Paper due

Class: 7.2 Architecture

Field trip: The Lipótváros District

Reading:


Read the compulsory readings and study for the next class.

# 11 Presentations

Week 8
Class: 8.1 Painting

Art Nouveau in Europe and in Hungary – the art of the Gödöllő artists’ colony

Reading:
https://www.metmuseum.org/toah/hd/artn/hd_artn.htm

Read the compulsory readings and study for the next class.

# 12 Presentations

Class: 8.2 Architecture

Art Nouveau. The major works of Ödön Lechner

Read the compulsory readings and study for the next class.

Reading:

Read the compulsory readings and study for the next class.

# 13 Presentations

Week 9
Class: 9.1 Architecture

Early 20th century – new trends in Hungarian architecture

Read the compulsory readings and study for the next class.

Reading:
Read the compulsory readings and study for the next class.

# 14 Presentations

Class: 9.2 Painting

Csontváry and Gulácsy 2 early representatives of Hungarian Surrealism

Reading:

https://hungarianarthist.wordpress.com/

http://www.hung-art.hu/index-en.html

https://www.metmuseum.org/toah/essays/

(for all painting classes)

presentations (for all painting classes)

Read the compulsory readings and study for the next class.

# 15 Presentations

Week 10

Class: 10.1 Architecture

Characterestics of the architecture of the Interwar period

Reading:


Read the compulsory readings and study for the next class.

# 16 Presentations

Class: 10.2 Painting
Characteristics of the painting of the Interwar period

Reading: https://hungarianarthist.wordpress.com/

http://www.hung-art.hu/index-en.html

https://www.metmuseum.org/toah/essays/

(for all painting classes)
presentations (for all painting classes)

Read the compulsory readings and study for the next class.

# 17 Presentations

Week 11
Class: 11.1 Painting

Tendencies of the last half century – the most important new trends

Reading:

https://hungarianarthist.wordpress.com/

http://www.hung-art.hu/index-en.html

https://www.metmuseum.org/toah/essays/

Read the compulsory readings and study for the next class.

# 18 Presentations

Class: 11.2 Architecture

The communist era and recent trends

Reading:
# 19 Presentations

Week 12
Class: 12.1 Painting

Review class

# 20 Presentations

Class: 12.2 Architecture

Review class

Read the compulsory readings and study for the next class.

# 21 Presentations

Week 13
Class: 13.1 Final exam

#2 Research Paper due

Course Materials
Readings


J. Szabó, Painting in Nineteenth Century Hungary, Budapest, 1988

Architecture

J. Lukacs, Budapest 1900; a Historical Portrait of a City, New York, 1988. (esp. Chapt. 2)


J. Gerle, A. Kovács and I. Makovecz, A századforduló Magyar építészete (Hungarian architecture at the turn of the century), Budapest, 1990 (with English introduction)

J. Gerle, Turn of the Century, Budapest, 1992

J. Gerle, Palaces of Money, Budapest, 1994


A. Gall, Károly Kós, Budapest, 2002

N. Pamer, Magyar építészet a kétvilágháborúk között (Hungarian architecture between the two World Wars), Budapest, 1986 (with English summary)


Painting
L. Németh, Modern Hungarian Art, Budapest, 1968

J. Szabadi, Art Nouveau in Hungary, Budapest 1984


The Hungarian National Gallery. Budapest, 1994

The Hungarian National Museum. Budapest, 1992

Budapest History Museum. Budapest, 1996

Online Resources

https://hungarianarthist.wordpress.com/

http://www.hung-art.hu/index-en.html