



International Conference
November 7-8, 2024



The Society of Friends of House of Arts Brno, in cooperation
with the House of Arts, the Academy of Arts, Architecture and Design
in Prague, and the Secondary School of Art and Design

THE SCHOOL OF ARTS AND CRAFTS IN BRNO

within the Contexts of Art Education,
Politics, Culture and Industry

(1924-2024)



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The School of Arts and Crafts (Škola uměleckých řemesel, abbreviated ŠUŘ, informally with the Czech diminutive “Šurka”), founded by the Brno Chamber of Commerce and Entrepreneurship in 1924, was intended to represent a specific modern alternative to the primarily German-language educational institutions of its type present in Moravia since the end of the 19th century, yet also to Prague’s Academy of Applied Arts (UMPRUM) and professionally analogous schools in Austria and Germany. Its teaching staff, active both in the setting of the First Czechoslovak Republic and the German occupation of the early 1940s, deliberately focused on the cultivation of a modern local cultural identity and artistic production that would form the linchpin between international modernity and Moravian regional traditions. Active at the School of Arts and Crafts were many noteworthy individuals (among others Emanuel Hrbek, Josef Vydra, Petr Dillinger, Božena Rothmayerová-Horneková, Viktor Oppenheimer, Jaroslav Král, Karel Langer, Jan Lichtág, František Kalivoda, Zdeněk Rossmann, Antonín Jero, František Malý, Josef Vydra, Bohdan Lacina, Josef A. Šálek, Jindřich Svoboda, Karel Otto Hrubý, Marie Filippovová, Dalibor and Ivan Chatrný, Pavel Dias, Vladimír Židlický, Pavel Dvorský, Jan Rajlich, Emanuel Ranný, Petr Veselý); similarly, the school has an equally imposing list of former students and graduates (František Povolný, Bohumír Matal, Ester Krumbachová, Teodor Rotrekl, Inez Tuschnerová, Jiří Pelcl, Josef Daněk, Blahoslav Rozbořil, Václav Jirásek, Petr Babák, Kateřina Šedá, Barbora Klímová and others).

Today, the designation “ŠUŘ” remains in use only informally; the official title is the Secondary School of Art and Design (Střední škola umění a designu), and the school includes a higher professional institution of the same orientation (Vyšší odborná škola Brno). On its first day, the international conference, to be held on November 7 and 8, will present twelve contributions by Czech researchers (in a briefer timeframe of max. 20 minutes) and one performance. The program of the first day will involve selected thematic investigations of the history of the School of Arts and Crafts. The second day will be devoted to six contributions from international researchers (length max. 20 minutes), followed by a roundtable discussion. As such, the program of the second day provides information about the Europe-wide context of artistic training in the 20th century, and the current state and future visions of the Secondary School of Art and Design in open discussion regarding the tendencies and purposes of applied-arts training today.

During the two-day conference at House of Arts Brno, one noteworthy contribution will be the presentation of the outcome of a two-year-long art-historical research project by a team from the Academy of Arts, Architecture and Design (UMPRUM) in Prague along with other invited experts on the topic. This project focuses on the scholarly

investigation of new or lesser-known facets of the school's history and its current state, based on the study of surviving works by significant instructors or graduates of the institution as well as ŠUŘ's current archival holdings, revealing not just the grand narratives of art history but also the ordinary educational process and instruction methods (textbooks, learning aids, minutes from teachers' meetings). Using these partial, microhistorical studies, it thus becomes possible, with a view to historical contexts, to engage in various smaller investigations with the goal of providing a more complex, three-dimensional image of the institution. Besides conveying the school's positive aspects and innovative methods, these "soundings" will in many cases also bring up many critical or controversial circumstances while exploring many individual moments in art history and artistic education that emerged from outside the certainties of the established canon. This research project will culminate in the autumn of 2025 with an extensive exhibition accompanied by a scholarly catalogue, to be held at the House of Arts. The planned exhibition will open on October 21, 2025.

The research presented at this conference was partly funded by the Ministry of Culture of the Czech Republic as part of the Program for the Applied Research of National and Cultural Identity (NAKI III). It is one of the outcomes of the project Sites of Creativity. Arts and Crafts Education: Constructing Identities, Saving the Heritage of the Past, Designing the Future (DH23P03OVV061). The recipient of the NAKI III grant is the Academy of Arts, Architecture and Design in Prague, mistatvorivosti.umprum.cz.

NOVEMBER 7, 2024
PROGRAM

LECTURE SERIES I

THE HISTORY OF ŠUŘ:
ITS PEDAGOGIC, CULTURAL
AND POLITICAL CONTEXTS

moderators: Lada Hubatová-Vacková,
Terezie Petišková



OPENING ADDRESS

LADA HUBATOVÁ-VACKOVÁ – author of the conference conception and project leader of Sites of Creativity, NAKI III

1 BEFORE THE FOUNDING OF ŠUŘ TOMÁŠ ZAPLETAL

The School of Arts and Crafts (ŠUŘ) has often been regarded as the start of the institutional training of artists in Brno. However, it was only founded during the First Czechoslovak Republic, a relatively late point in the history of a city already established as a major industrial and governmental centre. To what degree the school drew, or could draw, upon the legacy of previous institutions, and to what degree the school was influenced by systems of arts and crafts education in the pre-1918 period, will be the central themes of this contribution.

Under Austro-Hungarian rule, Brno was already home to institutions that offered training in the applied arts, which have yet to receive any scholarly investigation; in essence, they remain unknown even to the involved public. However, their pedagogic staff included many personalities who had a significant impact on the secondary-education system, its composition and its further specialization. Moreover, with the merger between “Šuřka” and the Secondary Textile Industrial School in 2012, the school became part of an even longer tradition of both technical and craft education in Brno and more generally Central Europe.

TOMÁŠ ZAPLETAL is a historian focusing on the history of culture and art in the 19th and 20th centuries. He studied history and art history at the Faculty of Arts of Masaryk University in Brno and at Humboldt University in Berlin. Currently, he is affiliated with the Department of Archaeology and Museology at the Faculty of Arts, Masaryk University, and the Academy of Arts, Architecture and Design in Prague. His interests include the history of applied-art museums, the history of education and culture primarily in the context of the city of Brno and the historic region of Moravia, and provenance research. Additionally, he has translated many historical German texts on these topics into Czech. He has participated as co-author in several publications and exhibitions, e.g., *Brno – moravský Manchester*, Brno 2014, and *Od člověka k člověku. Karel Koch a Dušan Jurkovič*, Prague 2022. He was also responsible for the editorial preparation of texts from the earliest theories on the applied arts, *Gottfried Semper. Věda, průmysl a umění*, Prague 2016.

2 THE START OF WOMEN'S INDUSTRIAL EDUCATION IN BRNO: ASSOCIATIONS AS A PLATFORM FOR PROFESSIONAL EDUCATION KATEŘINA KUTHANOVÁ

The contribution primarily addresses the development of women's industrial schooling in Brno in the late 19th and early 20th centuries and its relation to the major political-cultural center of Vienna. It focuses on the start of industrial education for women, necessitated by the era's gender differentiations in the educational system. Further, it addresses the specific qualities emerging from the focus on textile and lace production. The major emphasis is on the historical, social, and nationalist contexts that shaped the development of these schools and their programs.

The main goal is to examine the start of women's industrial schooling and emphasize the importance of women's associations and their self-financing of schools at a time when state support was lacking, above all for women's education. Additionally, it addresses the rivalry between Czech and German women's groups and schools, and their mutual desires for national and cultural emancipation. The text analyses the specific traits and development of women's industrial education in the framework of the historical and sociocultural contexts of the era in Moravia, indicating future possible trajectories for research on the question.

KATEŘINA KUTHANOVÁ is an art historian focusing on the history of art and culture in the 19th century. In 2008, she completed her MA studies at Charles University in Prague with a thesis on women artists in the second half of the 19th century. Subsequently, she worked as a sculpture curator in the collection of 19th-century art at the National Gallery in Prague, where she was author and curator of several exhibition projects (e.g., "Metamorphosis of Politics. Prague Monuments of the 19th Century", 2013; "Polemics of Miloš Jiránek", 2011; "Jan Hus 1415–2015"). In 2016, she joined the NAKI research project *Traces of Creation. The Legacy of the Great Sculptors of the First Half of the 20th Century* at the Institute of Art History, Czech Academy of Sciences. She is also a member of the international team investigating artwork in the Austro-Hungarian Empire, *Sculpture in Central Europe*. She is the author or co-author of several publications and texts (selected: "Czech-German Women Artists in Institutional Relations at the Turn of the 19th and 20th Centuries", 2023; "Women Artists in the Context of the Industrial World", 2013; "The Modern Gallery in the Reflection of National Identities", 2015). In 2019, she began her PhD studies at the Department of Art History of the Academy of Arts, Architecture and Design in Prague, on the topic of Czech and Bohemian-German women painters within the context of the new reception of art history in the 19th century. In April 2024, she was appointed head of the Museum of Lace in Vamberk. As part of the NAKI III grant project, she focuses on women's artistic and arts and crafts schooling.

3 ŠUŘ IN THE INTERWAR YEARS: IDEOLOGICAL POSITIONS BETWEEN RIGHT AND LEFT, AND THE "POLICE SCANDAL" OF 1933 LADA HUBATOVÁ-VACKOVÁ

The School of Arts and Crafts was founded in 1924 upon the initiative of the Brno Chamber of Commerce and Entrepreneurship, thus intellectually matching the business interests of the democratic state and liberal capitalism. In 1928, though, Czechoslovakia began to experience economic crisis, and among the students of ŠUŘ there naturally arose fears regarding the limited possibilities of finding a place on the labor market. Students began to ask far-ranging questions relating to the professional skills offered by their education at ŠUŘ.

From a general knowledge of the history of interwar Czechoslovakia and a partial investigation of the archival documentation relating to the school, it appears that ŠUŘ, its teaching staff, and its students oscillated in the interwar period between a conservative right and a progressive left. The present contribution draws attention to this ideological division and to the likely ties and inclinations of certain teachers and students at ŠUŘ to the organized left, represented by Brno's "Left Front", the journal *Index* etc. Among other sources, I draw on a 1933 police report from the Moravian Regional Archive and on specific information revealing the leftist rebellion among ŠUŘ and its subsequent repression. These documents point to connections between several ŠUŘ students and the leftist and avant-gardist activities of literary critic Bedřich Václavek, which are further supported by documentation from the Literary Archive of the Museum of Czech Literature. Additionally, the contribution will briefly mention the analogous situation of the political engagements of students at the Bauhaus in the organization known by the abbreviation "Kostufra".

LADA HUBATOVÁ-VACKOVÁ is an art historian and exhibition curator focusing on the art and design of the 19th and 20th centuries. A graduate of the Department of Art History at Masaryk University's Faculty of Arts, she currently lectures at the Academy of Arts, Architecture and Design in Prague. She is the author or co-author of many publications, texts, and exhibition projects (e.g. *Silent Revolutions in Ornament. Studies in Applied Arts and Crafts from 1880–1930*, 2011; *Věci a slova. Umělecký průmysl, užité umění a design v české teorii a kritice 1870–1970* [Things and Words. Artistic Craft, Applied Arts, and Design in Czech Theory and Criticism] 2014; *První republika* [The First Republic] 2018; *Theatre of the Street: Advertising and Window Display within the Context of Modernism, 1918–1938*, 2021). Her publication *Silent Revolutions in Ornament*, which explores the experimental character of the decorative arts between 1880 and 1930, was nominated for the F. X. Šalda Prize; an exhibition of the same title, held in the Moravian Gallery in Brno, received the special Gloria Musaealis award. Since 2023, she has been chief researcher on the

team of the NAKI III grant project Sites of Creativity. Arts and Crafts Education: Constructing Identities, Saving the Heritage of the Past, Designing the Future.

4 ZDENĚK ROSSMANN AND ŠUŘ IN 1939–1943 MARTA SYLVESTROVÁ

The contribution focuses on the activities of instructor Zdeněk Rossmann at the School of Arts and Crafts in Brno (ŠUŘ), where he was appointed in early 1939 by the Ministry of Education after losing his position at the School of Arts and Crafts in Bratislava (ŠUR). He continued to teach at ŠUŘ in Brno until his arrest by the Gestapo on April 3, 1943. At ŠUŘ, Rossmann initially took over the subjects taught by the instructor Šembera, then during the 1940/41 school year acted as the class supervisor for the third- and fourth-year students in the special seminar for graphic design and advertising. Additionally, he taught other subjects, such as the study of typefaces, for all the specializations, including teaching in the section for fashion design.

Also included in the contribution is brief information about Rossmann's activities on the modernist art scene in interwar Brno, his brief study at the Bauhaus in Dessau, and his success as head of the graphic design section at ŠUR in Bratislava, where he also founded the advertising company Redopa, which went on to hire his most talented students. Emphasis is placed on Rossmann's achievements in teaching at ŠUŘ in Brno, information about his students, in particular designer the Milan Grygar, who still recalls the influence of his instructors Rossmann and Kalivoda today, and the designers Jan Blahoslav Novotný (pseud. Jebenof) and Karel Pekárek, with whom Rossmann worked after the war in 1946, designing posters for the electoral campaign of the Czechoslovak Communist Party (KSČ). Rossmann's own creative work will also be presented, particularly his commissions during the Nazi occupation. Mention will also be made of the reasons for Rossmann's arrest by the Gestapo, his imprisonment in the Mauthausen concentration camp, and his postwar return to Prague and work with the Ministry of Information, alongside the poet František Halas. His successful postwar career, though, ended with his investigation by a Communist Party committee on grounds of a report of his doubts regarding the "correct path of the Party", followed by his expulsion from the KSČ and the loss of his position as director of the Orbis publishing house. Brief mention will also be made of Rossmann's later creative work, including his role as chief architect of the Czechoslovak pavilion at Expo 58 in Brussels.

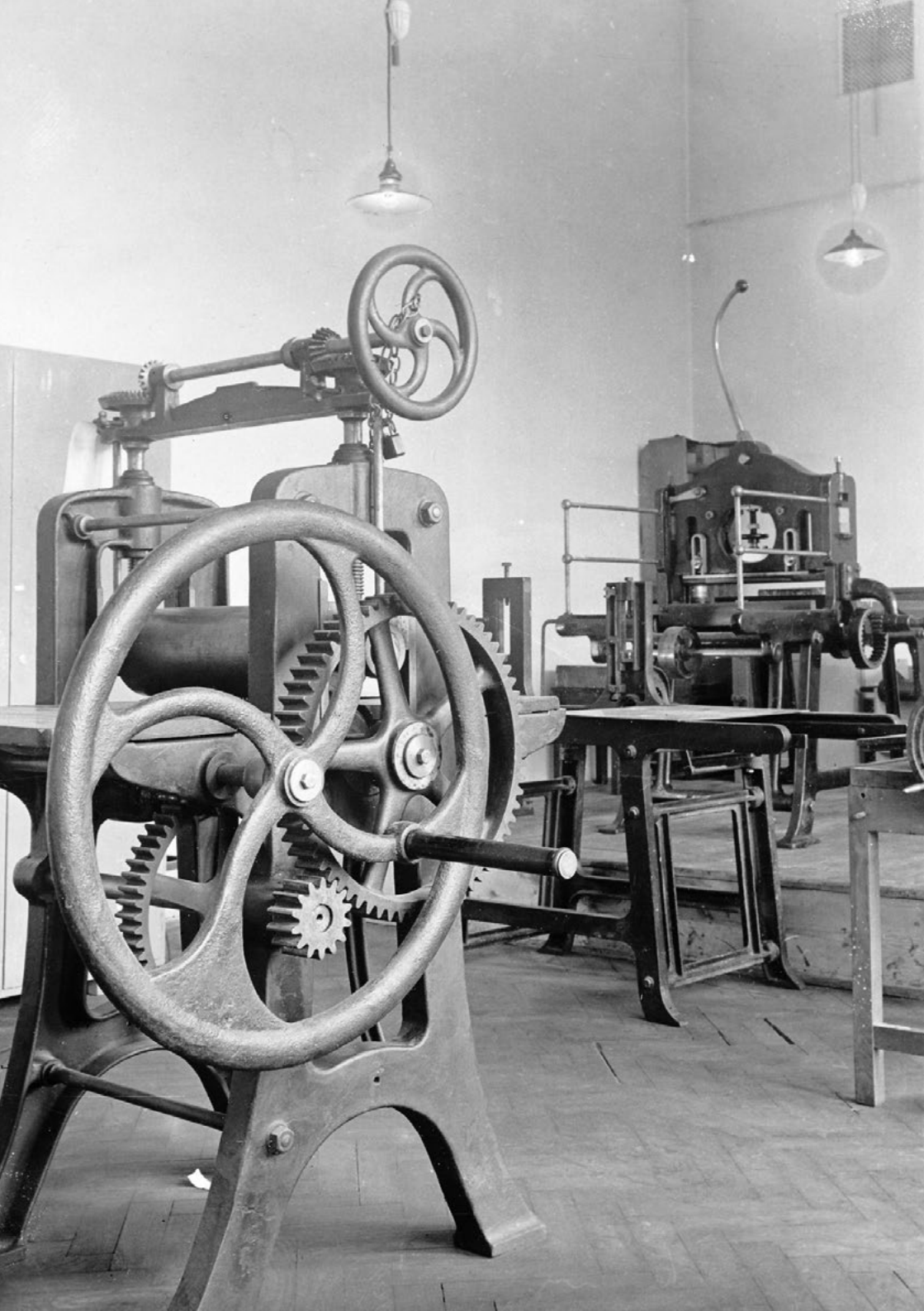
MARTA SYLVESTROVÁ is an art historian and theorist and curator of the graphic design collection at the Moravian Gallery in Brno. She studied the history and theory of fine arts at Masaryk University's Faculty of Arts in Brno. Since 1980, she has worked at the Moravian Gallery in Brno (1986 curator,

2000–2013 head of the graphic design collection, 2000–2010 curator of the International Biennale of Graphic Design in Brno, 2013–present curator of the graphic design collection). From 1994 to 2000, she was a research assistant at Manchester Metropolitan University. Her specialization is on Czech and international graphic design and the visual culture of totalitarian regimes. She was head of the project *Identity/Integrity – Brno, Capital of Graphic Design 2002*, supported by EU Culture 2000. Current project: Jindřich Chatrný, Markéta Svobodová (eds.), *KALI- / ARCH / FI-FOI / TYPO. František Kalivoda (1913–1971): vize a návraty modernism* [Visions and Returns of Modernism]; Brno City Museum with the Institute of Art History of the Czech Academy of Sciences and the Archive of the City of Brno, 2023 (Gloria Musealis award in the category of scholarly publications, 2023).

5 ŠUŘ AND THE TEACHING OF FOLK ARTS IN THE PROTECTORATE OF BOHEMIA AND MORAVIA (1939–1945) VALÉRIA KRŠIAKOVÁ

The present contribution discusses the teaching of traditional folk arts at the School of Arts and Crafts during the period of Nazi occupation, meaning in the "Protectorate of Bohemia and Moravia" (1938–1945), within the broader cultural and political context. The question of modernizing folk culture through progressive expert training had been actively addressed since the 1920s by the then ŠUŘ's director, Josef Vydra (1884–1959), at whose initiative folk art was included in the school's teaching program after 1939. Vydra believed that an answer to the challenges of the modern era could be found in updating traditional manufacturing processes, the use of local substances and materials, or functional elementary forms. His ideas of a "folk modernism" fell on fertile soil at ŠUŘ and other schools in the occupation years, since the Nazi political establishment intended to tolerate certain Slavic national activities in the Protectorate and partially even support them. The contribution examines in what way Josef Vydra implemented the teaching of folk culture at the school, understood as essentially derived from the non-institutional natural creativity of the populace. The author also explores the position of ŠUŘ in regards to the acceptance of local folk arts by the Nazi authorities in the Protectorate.

VALÉRIA KRŠIAKOVÁ is an art historian focusing on the history and theory of painting, photography, and applied arts in the first half of the 20th century in Central Europe. She studied art history at Comenius University in Bratislava, and completed her MA studies at the Department of Art History at Masaryk University's Faculty of Arts and the Academy of Arts, Architecture and Design in Prague. At present, she is working on the GAČR grant project "From the Countryside to the World: Folk Arts and Culture as Actors of



Modernity (1918–1945)” at Masaryk University. She is also employed as a junior curator for modern painting at the Slovak National Gallery and is an external curator for the collection of applied photography at the Slovak Design Museum.

6 THE WARTIME COOPERATION BETWEEN ŠUŘ AND THE CZECH WERKBUND IVA KNOBLOCH

With the appointment of Josef Vydra as director of the School of Arts and Crafts in Brno in 1939, a new link emerged with the Brno branch of the Czech Werkbund (*Svaz českého díla*). Gradually, individual instructors began to join the alliance and take part in events held by its Prague center, most notably the four large-scale wartime exhibitions at the House of Arts and Crafts in Prague between 1939 and 1943. Even during the war, the alliance continued to provide care for the young generation, and from 1940 to 1944 it organized stipends for students at the arts and crafts schools in both Prague and Brno that often guided them toward further professional activity. The contribution highlights ŠUŘ’s importance in the activities of the Czech Werkbund, its resistance to Nazi pressures toward Germanization, and its preparatory work for the future peacetime.

IVA KNOBLOCH is an art historian, exhibition curator, and editor of publications on applied arts and design from the 19th to the 21st centuries. She studied art history at the Faculty of Arts at Charles University in Prague; since 1989, she has worked for the Museum of Decorative Arts in Prague and since 2005 she has lectured externally at the Academy of Arts, Architecture and Design in Prague.

In 2000–2011, her research focus was on the work of graphic designer Ladislav Sutnar. In 2016, she edited (with Radim Vondráček) the large-scale publication *Design v českých zemích 1900–2000* [Design in the Czech Lands]. Between 2018 and 2022, she headed a project by the Czech Technological Agency involving the manufacturing company mmcíté. In 2019 and 2022, she organized the Czech exhibit at the International Triennale of Design and Architecture in Milan. In 2024, she edited the catalogue and curated the exhibition *Do We Live Humanly? Czechoslovak Werkbund 1914–1948*. Currently, she is involved among other research with the history of applied-arts education as part of the NAKI III team project Sites of Creativity. Arts and Crafts Education: Constructing Identities, Saving the Heritage of the Past, Designing the Future.

7 AJDIVADLO, THE TEACHER KAREL LANGER AND ŠUŘ: A SCHOOL PROJECT BETWEEN AN EXPERIMENTAL TRAVELLING THEATRE AND COMMUNIST AGITPROP LADA HUBATOVÁ-VACKOVÁ

Described in the daily press as a “new type of Czechoslovak puppet theatre”, the Ajdivadlo theatre emerged at the instigation of Karel Langer, who headed the section for small craft production at the (Higher) School of Arts and Crafts in Brno. From this “little section”, students were recruited to create marionettes and hand puppets, and also for work as puppeteers and scriptwriters.

Active primarily 1949–1957, Ajdivadlo is a prime example of the school’s more controversial projects, which both figuratively and literally extended beyond the confines of the educational institution. The school puppet theatre was a gift from the Ninth Congress of the Czechoslovak Communist Party (KSČ), the first one after it seized power in February 1948; Ajdivadlo “was intended as an active contribution to implementing a new cultural politics”. Karel Langer was a longstanding active member of the KSČ, and as an instructor at ŠUŘ worked closely with the head of the ethnography institute of the Moravian Regional Museum, Ludvík Kunz. Authentic reconfigurations of traditional folk culture and crafts were frequently distorted, both by Langer and Kunz, to match the interests of the new “all-embracing” communist doctrine. In this sense, Ajdivadlo was based on the tradition of Matěj Kopecký’s popular travelling theatre, except that it aimed at “enlightenment of the masses”, particularly in the countryside or in working-class settlements. Langer’s school project was also inspired by the Soviet puppeteer Sergei Obraztsov, who since the late 1920s had used marionette theatre for social-political satire.

Ajdivadlo emerged at a time when television as a mass audiovisual medium was still inaccessible, and travelling puppet theatres could assume the function of mass political agitprop. With the puppet stage mounted on the back of a truck, the students travelled from village to village, and at local assemblies, in “houses of culture” or the assembly halls of collective farms presented a truly unusual, almost para-avant-garde performance combining elements of shadow theatre, hand and marionette puppetry with colored “epicinema” projection. Frequent genres were pro-Soviet “sound pantomimes”, anti-imperialist satires, or parodies of the American way of life, frequently presented as cultural agitation during mass election assemblies. The contribution addresses both the formal-artistic experimentation and the political contexts of Ajdivadlo; it will rely on a study by Jana Vaňková-Pavličková and documentation from the Archive of the City of Brno.

8 INEZ TUSCHNEROVÁ BETWEEN THE “ŠUŘKA” AND THE “TEXTILKA” AND HER STAGE AND TEXTILE OEUVRE ANDREA BŘEZINOVÁ

Painter, costume and textile artist, and teacher Inez Tuschnerová (1932–2015) is deeply linked in both life and work with Brno, the city of her birth. She was accepted in 1949 to the clothing design program at ŠUŘ, yet in this same year the textile department was removed from the school and assigned to the industrial textile school – with many students protesting this forced affiliation with a “purely technical school”. Tuschnerová, though, did not stay with clothing design and in 1951 transferred to the spatial arts department, returning from Francouzská to Husova ulice. Thanks to Josef Adolf Šálek, the head of the department, she started working with theatres in her last year at the school. After her academic studies in Prague, she returned to the “Textilka”, where she taught clothing and costume design while also engaged in independent textile work – collaborating with the Research Institute for Woolens to create the non-woven textiles Artprotis and Artaig.

ANDREA BŘEZINOVÁ is an art historian and curator who since 2001 has worked at the Moravian Gallery in Brno as curator of the textile and fashion collection. She has authored or co-authored numerous exhibitions and publications, including *Viennese Secessionism and Modernity 1900–1925*, 2005; *Brno – the Moravian Manchester. 250 Years of the Metropolis of the Textile Industry*, 2014; *At the Edge. Clothing Concepts of Milan Knížák, Liběna Rochová and Michal Švarc*, 2016; and *Inez Tuschnerová*, 2018; assistant on the concept of the exhibition *Art Design Fashion*, Museum of Decorative Arts of the Moravian Gallery (MG), 2021.

In 2015–2017, she organized several interventions by current clothing designers in the permanent exhibition of applied arts in the DesignLive! exhibition space. In 2020–2022, she worked with Jitka Škopová and the Textile Atelier of UMPRUM in Prague on the NAKI grant project “Industry and Art”, and in 2021–2023 on the ÉTA TAČR grant project “Research in the Digitalization of Glass Components on Textiles”.

9 “THE EYE’S A SPY, AND YOU CAN’T GET ANGRY AT IT” DALIBOR CHATRNÝ AS AN INSTRUCTOR AT ŠUŘ IN 1962–1986 TEREZIE PETIŠKOVÁ

The artistic legacy of Dalibor Chatrný (1925–2012) has a fascinating link to his pedagogic activities. His personal notes, preserved in the family archive, confirm his deep consideration of questions on the possibility of visual depiction, art, or the world in general. At the start of the 1960s, when he began teaching at ŠUŘ, his own artwork began to witness a wide range of experiments, where he set

their rules above the artistic quality of the resulting works. His own view is that, like nature, the artistic and aesthetic quality of his production is an inadvertent side effect of his coherent work. In these notes, for instance, we read that at this time he “began irreversibly trusting elementary values, whether in life or the similar ones of expressive means”, or that “in the actual artistic means, in their systematics, there is a hidden force, for which the recognition can be individually taught, created, questioned, brought to know itself, if we start to resonate with it in our existential energy..” Elsewhere, we find surprisingly non-cryptic statements about his own creative, and pedagogic methods: “Only then, if I ask nature the right questions, do I receive surprisingly clear answers.” These handwritten notes, which the artist’s daughter Dana Chatrná has shown were for his teaching, moreover reveal much about the intellectual background of his thinking. Though he invariably listed Czech modernism as a source of inspiration, these unpublished notes attest to a broad familiarity with the international avant-garde, specifically of direct inspiration from many artists associated with the Bauhaus. This contribution draws attention primarily to the immediate influences of international modernist work from the early 20th century that shaped Chatrný’s artistic and pedagogic legacies.

TEREZIE PETIŠKOVÁ is an art historian and curator, with professional experience in curating (Brno Gallery of Young Artists and House of Arts Brno), teaching (Faculty of Art and Design, Purkyně University in Ústí nad Labem) and scholarship (Institute of Art History, Czech Academy of Sciences). In the 1990s, she worked on many exhibitions with Josef Daněk and Blahoslav Rozbořil. She prepared the exhibition *Czechoslovak Socialist Realism* for the Rudolfinum Gallery in Prague (2003), as part of her research in the field of Czech official culture in the second half of the 20th century for the publication *Dějiny českého výtvarného umění V. a VI.* (History of Czech Fine Art, Academia, Prague 2004 and 2007). Since 2013, she has been director of the House of Arts Brno, where among other curatorial works she assisted with the exhibition *Grey Gold. Czech and Slovak Woman Artists 65+* (2014), and prepared, with Jozef Cseres, the comprehensive monographic exhibition *Jan Steklík* (2018). With Martin Zet, she realized the exhibition *Sculptor Miloš Zet. Walls, Plinths, and Maquettes* (2019) and with Máša Černá Pivovarová, she organized the exhibition by Viktor Pivovarov, *The Gardens of Rabinovich the Monk* (2022).

10 ARTIST AND/OR PEDAGOGUE? THE GRADUAL CHANGE IN THE STATUS OF TEACHERS AND SCHOOLS (FROM THE END OF THE WAR TO THE 1980s) VERONIKA ROLLOVÁ, JOHANA LOMOVÁ

After World War II, a group of graduates from the “Šuřka” tried unsuccessfully to gain university status for the school. Nonetheless, during the 1960s and



1970s it informally held the position as an institution of tertiary education for the near-adult graduates of other schools (industrial and trade schools, gymnasiums). In the 1980s, though, a major shift occurred: a majority of students arrived directly from the eighth year of primary school. Instructors began complaining of the immaturity of the first-year students, and had to adapt their teaching methods and rethink their demands. Pressure increased on the “professionalization” of the teaching staff: training courses, passing exams, submission to inspections, definition of pedagogic goals. No longer was it sufficient to be a respected artistic personality. In our contribution, we address what this necessary pedagogic professionalization brought to the Šuřka and what it took away. What was lost with systematization of instruction?

JOHANA LOMOVÁ AND VERONIKA ROLLOVÁ teach at the Academy of Arts, Architecture and Design in Prague and are both part of the NAKI III project Sites of Creativity. Arts and Crafts Education: Constructing Identities, Saving the Heritage of the Past, Designing the Future. In her research, Lomová focuses on the relationship between applied and independent art, and the systematic conditions for artistic operations (themes like censorship, artists' organizations before 1989 et al.). She participated in the project *Building a State. The Representation of Czechoslovakia in Art, Architecture and Design, 2015*. She has published texts on Jindřich Chalupecký and the applied arts (*Jindřich Chalupecký, 2023*) and on activities of the Union of Czechoslovak Fine Artists (*Forms of Involvement, 2020*), and has written several articles on the textile artist Olga Karlíková. Rollová has previously worked, among other projects, on the specifics of international relations in the field of applied art through international ceramics symposiums and exhibitions. She is the author or editor of many publications, texts, and exhibition projects: e.g., *KONTAKT. Mezinárodní symposium keramiky Bechyně 1966–2018, 2019*; *The Future Is Hidden in the Past. Architecture and Czech Politics 1945–1989, 2021*; *Building a State. The Representation of Czechoslovakia in Art, Architecture and Design, 2015*; *Pražský hrad na cestě ke komunistické utopii (1948–1968)* [Prague Castle on the Path to a Communist Utopia], 2019. In 2018, she was awarded honorable mention by the journal *Umění* in their prize for young authors.

11 THE SCHOOL OF ARTISTIC THINKING: PEDAGOGIC EXPERIMENTS WITH THE METHODS OF THE BAUHAUS AND ACTION ART IN COMMUNIST CZECHOSLOVAKIA MARKÉTA PERINGEROVÁ

After 1971, when Igor Zhoř was dismissed from his university position in Brno for political reasons, he assumed the post of head of art lessons for amateur artists in Blansko, later in other towns as well. Throughout the 1970s and 1980s, he organized several multi-day courses. One unique aspect was their

“materialization” of Bauhaus training methods, inspired by the experience of Josef Vydra as a pioneer of this approach in Czechoslovakia. Participants in these courses, known as the “School of Artistic Thinking”, created artworks using the principles of international realizations in land art, body art, and action art, all accompanied by theoretical lectures. When Zhoř returned to university teaching after 1989, he used this experience to create a course in “Action Art” and continued his methods for future artistic professionals.

MARKÉTA PERINGEROVÁ is a graduate of the Department of Art History at Masaryk University's Faculty of Arts. She previously worked as an external instructor at the Moravian Gallery in Brno and is now a teacher at the Úvoz primary school in Brno. Currently, she is completing her PhD in the theory of artistic and gallery pedagogy at the Department of Art Instruction at Masaryk University's Faculty of Education.

12 SOCIALIZATION THROUGH ART? ON THE BRNO SCHOOL OF RELATIONAL AESTHETICS VOJTĚCH MÄRC

A school “not only creates a relationship between teacher and pupil” but also “among the students themselves”, wrote Igor Zhoř in 1968 in a text on the history of artistic education in Brno (to a significant extent addressing “Šuřka” itself). Such statements indicate a possible prefiguration of approaches later summarized under “relational aesthetics”. In fact, several artists who studied at the Šuřka in the 1980s and 1990s soon established themselves as significant exponents of this tendency. Is it thus legitimate to speculate about the importance that this educational institution had for their future work? Did – or does – the Šuřka provide the conditions for developing the “sociological imagination” and “pedagogic sensitivity” invoked by many of its graduates? And could similar approaches retroactively point to a decisive, if often overlooked, “artistic-educational” purpose for art-school training?

VOJTĚCH MÄRC is a historian and theorist of art with an interest in the border regions of specializations, disciplines, and institutions. He studied the history and theory of modern and contemporary art at the Academy of Arts, Architecture and Design in Prague, and was part of the group “Atelier without a Supervisor”. He occasionally works as a curator, among other places at Prague's Fotograf and Display galleries, and publishes critical and other writings in the periodicals *A2*, *Artalk.cz*, *Art Antiques*, *Flash Art*, *Fotograf*, *Sešit pro umění*, *teorii a příbuzné zóny* et al. Currently, he lectures on contemporary art at the Academy of Fine Arts in Prague.

13 MYSTERIA CONTAGION BLAHOSLAV ROZBOŘIL AND JOSEF DANĚK

This performance by Blahoslav Rozbořil and Josef Daněk is based on an imaginative reflection of their experiences during the graduation exam. Its protagonists promise to unveil the secrets of arts and crafts education (including its cosmological dimensions). Textual collages will be supplemented with examples of work using the latest didactic aids.

BLAHOSLAV ROZBOŘIL is an artist, sociologist, and university instructor. He studied at the Secondary School of Arts and Crafts in Brno in 1976–1980, then received a degree in sociology from the Faculty of Arts of Masaryk University in 1998. As an instructor, he has taught at the Faculty of Fine Arts of Brno Technical University, at Mendel University, and at Masaryk University. As a theorist, his area is the sociology of culture; as an artist, his field is printmaking and performance.

JOSEF DANĚK is an artist and university instructor. He studied at the Secondary School of Arts and Crafts in Brno in 1976–1980, then at the Faculty of Education in Brno (1981–1989) and at the Janáček Academy of Performing Arts in Brno (1991–1992). From 1992 to 2007, he taught at the Faculty of Fine Arts at Brno Technical University; since 2011, he has headed the Atelier of Drawing at the Faculty of Fine Art, University of Ostrava. His artistic genres are drawing, object creation, and performance.

feSTOval AT THE KÁZNICE - OPENING NOVEMBER 7-10 2024

This exhibition of student works and their interdisciplinary scope presents the latest artistic production at Bratislavská 249/68, 602 00 Brno-střed-Zábrdovice. The exhibition has been prepared by the Secondary School of Art and Design in Brno.

NOVEMBER 8, 2024 PROGRAM

LECTURE SERIES II

ARTS AND CRAFTS EDUCATION: INTERNATIONAL CONTEXTS

moderators: Johana Lomová,
Veronika Rollová



INTRODUCTION TO THE 2nd DAY OF THE CONFERENCE

JOHANA LOMOVÁ, VERONIKA ROLLOVÁ

1 JOSEF HOFFMANN'S STUDENTS FROM MORAVIA AND BOHEMIA AT VIENNA'S KUNSTGEWERBESCHULE AND HIS APPROACH TO PEDAGOGICAL METHODS IN ARTS AND CRAFTS EDUCATION IN THE FIRST HALF OF THE TWENTIETH CENTURY

RAINALD FRANZ

With the 1899 appointment of the 28-year-old Josef Hoffmann – who graduated from the state trade school in Brünn/Brno (CZ) before continuing his studies in Carl von Hasenauer's and Otto Wagner's masterclasses in Vienna – as the head of one of the three architecture classes at Vienna's Kunstgewerbeschule, the modernization of design and architecture training was accelerated there. Proposed for this position by his teacher Otto Wagner, Hoffman was one of several other young Secessionists engaged during this period at the School of Arts and Crafts, meaning that Vienna's art revolution – the “sacred spring” – was institutionalized by the state immediately after it had first transpired. In his long period of teaching at the Vienna Kunstgewerbeschule between 1899 and 1937, Hoffmann established a new syllabus and teaching methods. Many of his male and female students came from Moravia and Bohemia, and several of them were able to establish themselves as successful architects and designers. The lecture will introduce Hoffmann's teaching and these students.

RAINALD FRANZ is curator of the Glass and Ceramics Collection, MAK Museum of Applied Arts, Vienna. His exhibitions, publications, symposia include *Glitz und Glamour. 200 Years of Lobjmeyr, 2023; Tin Glaze and Image Culture. The Majolica Collection of the MAK, 2022; Josef Hoffmann: Progress through Beauty, 2021; Franz Josef Altenburg. Sound and Form, 2021; Adolf Loos. Private Houses, 2020; Otto Prutscher. All-designer of Viennese Modernism, 2019; 300 Years Vienna Porcelain Manufactory, 2018; handWERK. Traditional Skills in the Digital World, 2017; The Glass of the Architects. Vienna 1900–1937, 2016.* MAK curator for the Josef Hoffmann Museum in Brtnice in collaboration with the Moravian Gallery in Brno. Lecturer at the University of Applied Arts, Vienna University; 2007–2013 Chair ICDAD – International Committee of Decorative Arts and Design, ICOM; 2011–2013 Chair of the Association of Austrian Art Historians. Craft Ambassador Fondazione Michelangelo, Milan. Advisory / Supervisory Board NDU. New Design University, St. Pölten.

2 REFORM AS A PRINCIPLE: CENTRAL EUROPEAN SCHOOLS OF ARTS AND CRAFTS IN THE FIRST DECADES OF THE 20TH CENTURY ALEXANDRA PANZERT

The history of artistic education has been a story of constant crisis and reform since at least the 19th century. The possibilities of an education outside the traditional academy widened especially through schools of design, which were intended to connect art and life closer again, and to establish connections with industry. From 1900 to 1930, the initiatives of art school reform across Europe reached a peak, with the Bauhaus being the most prominent example – yet by far not the only one. The Bauhaus was hardly the leader of the movement, but instead just one institution among many schools to be found all over Central Europe, whether Berlin, Breslau, Bratislava or Brno. The paper will give an overview of the broader reformist trend that accompanied European schools of art and industry and will present its most important innovations.

ALEXANDRA PANZERT is an art historian and programme officer at the German Research Foundation in Bonn, Germany. In 2016–2022 she was a research associate at the University of Applied Sciences Hannover, Faculty of Design, where she taught the history and theory of art and design. After receiving her master's degree in Dresden in 2012, she worked at the Bröhan-Museum – State Museum for Art Nouveau, Art Deco and Functionalism, Berlin, curating and organizing several exhibitions on art and design from around 1900. In 2022, she defended her doctoral thesis on the topic *Bauhaus in Context. Comparing Weimar Republic's Art and Design Schools at Erfurt University*. She is also co-founder of the network project *Pioneers of Design Education – New Perspectives on the German Schools of Arts and Crafts before the Bauhaus*, based at the Dresden State Art Collections.

3 THE PHILOSOPHIES OF ŠUR AND UŠ IN BRATISLAVA: THE GOAL OF “TRAINING FOLK TALENTS INTO PRODUCTIVE INDIVIDUALS ON A WORLD LEVEL” KLÁRA PREŠNAJDEROVÁ

The placement of the School of Arts and Crafts and the Apprenticeship Schools in Bratislava in a shared building in 1930 was not merely a pragmatic solution to the lack of suitable teaching spaces. Under the leadership of Josef Vydra, there emerged between the daytime apprenticeship school and the evening artistic school a close cooperation that needs to be examined both in connection with local needs and in the broad context of a Europe-wide movement to reform artistic training. This connection brought benefits to both

institutions. On the one hand, the instructors at ŠUR were able to raise the general artistic standards for the craft apprentices, yet equally Vydra could systematically seek out exceptional talent for study at ŠUR from among more than 2,000 apprentices. Precisely this organic link to the younger generation in the trades and commerce represented the basis of his approach. As such, the Bratislava school could supply the market with a wide range of graduates, from expert craftspeople and entrepreneurs acquainted with the artistic avant-garde to artistic talents prepared for professional practice, whose knowledge of the most advanced tendencies could elevate the overall level of Slovakia's industry, trade, and handcrafts.

KLÁRA PREŠNAJDEROVÁ studied German and Dutch at Comenius University in Bratislava, where in 2019 she completed her doctorate in literary studies on the theme of avant-garde journals. Since 2015, she has worked with the Slovak Design Center researching the School of Arts and Crafts in Bratislava, where she is currently employed as both researcher and curator. She was the main curator of the exhibition *Have No Fear of Modernism! The 90th Anniversary of the Founding of the School of Arts and Crafts in Bratislava* (2018). In 2019, she co-organized the international symposium “School as a Laboratory of Modern Life”, addressing the reform of artistic schooling, from which there emerged an edited volume, and was one of the compilers of the summary publication *Škola umeleckých remesiel v Bratislave (1928–1939)*, which appeared in 2021. In her research, she focuses mostly on the Arts and Crafts movement and the reform of artistic schooling in the interwar period, as well as modern typography.

4 COMMUNISM AND THE BAUHAUS: PARADOXES BETWEEN POLITICS AND DESIGN WOLFGANG THÖNER

For a long time, research on the subject of communism and the Bauhaus focused on the second Bauhaus director Hannes Meyer, who was always assumed to have a close relationship with the KPD and the Bauhaus students organized in the Communist Student Fraction (Kostufra). Hannes Meyer was regarded by both right-wing and left-wing critics as a “left-wing functionalist,” though he held this position only from around 1926 to 1933. His turn towards positions of socialist neo-historicism has remained largely unknown. Even the rehabilitation of the Bauhaus in the GDR in the 1970s itself largely understood Hannes Meyer as a communist and functionalist.

The contribution outlines Kostufra's work from 1928 to 1933, in particular its criticism of the Bauhaus, modern art, design and architecture. It was only after his dismissal in August 1930 that Hannes Meyer became the hero of Kostufra.

The second part of the contribution is dedicated to the contradictory reception of the Bauhaus and Hannes Meyer in the GDR and shows what role former members of Kostufra played in this until 1986.

WOLFGANG THÖNER is an art historian, researcher in Bauhaus history and its reception, since 1985 curator at Stiftung Bauhaus Dessau (and its predecessors), and from 2009–2022 head of the collection department. Latest exhibitions: *Richard Paulick*, Berlin, Dessau, 2019–2020; *Versuchsstätte Bauhaus. Die Sammlung*, Bauhaus Museum Dessau, since 2019. Latest books: *bauhaus. sprachrohr der studierenden. organ der kostufra. Kritische Leseausgabe* (ed. with Karoline Lemke), Leipzig 2022; *Linke Waffe Kunst. Die Kommunistische Studentenfraktion am Bauhaus* (ed. with Florian Strob and Andreas Schätzke), Basel 2022; *The Progressive Heritage of the Bauhaus. On the Origins of an East German Bauhaus Collection* (with Kathrin Müller-Wenzel), Leipzig 2019; *Bauhaus Dessau. Collection* (ed. with Lutz Schöbe et. al.), Leipzig 2019.

5 WOMEN'S ART EDUCATION IN SECESSIONIST AND INTERWAR VIENNA MEGAN BRANDOW-FALLER

The talk argues that the self-consciously “feminine” art produced by artists trained at the Viennese Women’s Academy was an important contribution to modern art and design that has been ignored because of its embrace of the decorative arts and craft media. Constituting what critics likened to a “female Secession,” this provocatively feminine “women’s art” was a subversive feminist intervention in response to a misogynist backlash against rising numbers of professional women artists. The artists of interwar Vienna’s “female Secession” created craft-based artworks that rocked the established conventions surrounding “feminine” handcraft, reclaiming women’s connections to devalued handcraft genres. Strongly represented in the well-known “Vienna Workshops” (1903–1932), these “female Secessionists” experimented with similar ideas and movements (expressionism, cubism, primitivism and abstraction) as male artists, overturning women’s unofficial exclusion from the “fine” arts of painting and sculpture. The provocative work of artists like Vally Wieselthier, Emmy Zweybrück, or Fanny Harlfinger in ceramics, toymaking, textiles and interior design disrupted long-established boundaries by working to dislodge fixed oppositions between “art” and “craft,” “decorative” and “profound,” and “masculine” and “feminine” in art. In a very real way, their reclaiming of “feminine” handcraft and matriarchal modes of transmission formed a woman-centered lineage anticipating those of the 1970s feminist art collectives and present-day craftivism. Today, when DIY crafts are more popular than ever, the female Secession could not be more relevant.

MEGAN BRANDOW-FALLER is a professor of history at the City University of New York Kingsborough. The topic of her dissertation thesis was *An Art of Their Own: Reinventing Frauenkunst in the Female Academies and Artist Leagues of Late-Imperial and First Republic Austria, 1900–1930*, Georgetown University, 2010; the dissertation was awarded the Parker-Schmitt Award, Best Dissertation in European History, Southern History Association, 2011; Harold N. Glassman Dissertation Award in the Humanities, Georgetown University. Her research focuses on art and design in Secessionist and interwar Vienna, including children’s art and artistic toys of the Vienna Secession; expressionist ceramics of the Wiener Werkstätte; folk art and modernism; women’s art education. Editor of *Childhood by Design: Toys and Material Culture of Childhood, 1700–present* (2018), and the author of *The Female Secession: Art and the Decorative at the Viennese Women’s Academy* (2020), and co-editor of *Erasures and Eradications in Modern Viennese Art Architecture and Design* (2022). She is currently writing a book *Child Creativity in the Visual Arts from Secessionist Vienna to Postwar America*. <https://www.iesabroad.org/dr-megan-brandow-faller>

6 BECOMING A PRODUCING DESIGNER: DESIGN EDUCATION ON THE BOUNDARY BETWEEN UNIVERSITY AND CRAFT HANS STEFAN MORITSCH, JULIA PINTSUK-CHRISTOF

The boundaries between the areas of design and production work, which became separated in the process of industrialisation, are now increasingly blurred, not least due to technology-based transformations. New transdisciplinary practices and identities are developing that transcend traditional genre boundaries.

Producing designers must have a high level of expertise in design and craftsmanship, along with an ability to cope with the economic challenges and the increasingly numerically controlled means of planning and production. Designers and craftspeople have always integrated new technologies and methods into their practical work, but the traditional separation of knowledge practices into scientific, artistic and craft makes it difficult to form new professional identities that can react appropriately to current developments in technology and society. In order to prepare today’s producing designers for these challenges, the knowledge of the craft and the tasks and tools of design need to be put into relation again.

The contribution uses research and teaching projects from the BA program Manual & Material Culture at the New Design University in St. Pölten and ongoing non-university projects in the model region of Lienz/East Tyrol to discuss the contemporary interpenetration of science, design and crafts.

HANS STEFAN MORITSCH is a product designer and professor at the New Design University St. Pölten, Austria, where he has been head of the Manual & Material Culture course since 2013. In 2022 he founded the Institute for Design Education Austria / IDEA, which develops, tests and evaluates contributions to the theory and practice of design education. His research focuses on the connection between theory and practice in design education and the development of transitions between dual and tertiary education models. He is author, co-author or co-editor of a number of publications (*Craft-Based Design. On Practical Knowledge and Manual Creativity*, 2017; *Kreative Identitäten – Eine Milieustudie in Handwerks- und Kreativberufen*, 2020; *Teaching Research in Design – Guidelines for Integrating Scientific Standards in Design Education*, 2022). Institute for Design Education Austria: <https://designeducation.institute>. Manual & Material Culture: https://www.ndu.ac.at/en/study/bachelors-courses/manual-material-culture?utm_id=6604143887264.

JULIA PINTSUK-CHRISTOF is a sociologist who works as a research associate at the New Design University in St. Pölten. Her work focuses on education research, generational research and health promotion.

III. DISCUSSION SECTION THE ŠUŘKA TODAY?

A roundtable discussion addressing the current form, problems, and challenges of arts and crafts schooling. The discussion participants are teachers at and graduates of the Secondary School of Art and Design in Brno (SŠUD).

DISCUSSION PARTICIPANTS

Martin Vybíral – current SŠUD instructor, photography

Filip Dufka – current SŠUD instructor, game art

David Hloušek – recent graduate of SŠUD, graphic design

Kateřina Šedá – artist, graduate of SŠUD, illustration

Julie Kačerovská – head of the book design program

at the Faculty of Art in Ostrava, graduate of SŠUD, illustration

MODERATED BY

Vojtěch Márc

Conference organizer: Lada Hubatová-Vacková
Coordination: Tomáš Kelar
Graphic design: Permanent Office (Jiří Mocek, Ondřej Mazanec)
Photo © ŠUŘKA – Střední škola umění a designu v Brně

The conference may be followed online at:



The organizers will provide simultaneous interpreting between Czech and English.

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Jaroslav Král Gallery
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