

Lill Tschudi – Franz Čížek

A delightful sort of game

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An exhibition by Kunstsammlung und Archiv at Angewandte in cooperation with Graphische Sammlung ETH Zurich

Lill Tschudi – Franz Čížek. A delightful sort of game explores relationships between artistic practice and teaching in the 20th century by bringing two figures in dialogue. The pivot of the exhibition is the graphical work of Swiss artist Lill Tschudi (1911–2004), which is shown for the first time in Austria as part of a cooperation between the Angewandte and the Graphische Sammlung ETH Zurich. This monographic perspective is furthermore expanded by exploring the relationship of Tschudi's works to selected holdings from the collection of the University of Applied Arts Vienna that document the reform pedagogy of artist Franz Čížek (1865–1946).

The exhibition looks at Tschudi and Čížek as exemplary artistic positions in interwar and postwar Europe, in whose work aspects of applied and fine art as well as abstraction and figuration interrelate. Both Tschudi's artistic works and Čížek's pedagogy are linked to the development of modern chromatic printing as well as to reform tendencies in society and pedagogy and the discovery of "children's art" around 1900. Lill Tschudi studied linocut at London's Grosvenor School of Modern Art in 1929 with the British artist Claude Flight (1881–1955). Flight integrated Čížek's approaches into his own teaching after a personal encounter with him. In the introduction to his 1934 book, *The Art and Craft of Lino Cutting and Printing*, which he illustrated with linocuts of children and works by his students alike, he quotes Čížek's approach as a (new) model for artistic expression and "emotional organization" that is credited to the artistic activities of children. Čížek's attitude and working methods in his youth art class [Jugendkunstklasse], which was incorporated into the Vienna School of Applied Arts [Kunstgewerbeschule] between 1903 and 1906, gained early renown, especially in the Anglo-American world. Works by his students were shown worldwide in numerous exhibitions. The class aimed at enabling children and young people to develop their own creativity in a wide variety of techniques and materials, as well as in joint discussions.

Lill Tschudi – Franz Čížek. A delightful sort of game explores the new status of children's artistic work as a practice in its own right worthy of being exhibited. It looks at the functions of simple techniques such as linocut, as they were established and used in Čížek's and Flight's teaching and in Tschudi's artistic practice, in relationship to social transformations and artistic innovations. The exhibition traces the role of published prints for Tschudi's development – for example, those by Norbertine Bresslern-Roth (1891–1978), whose depictions of animals she presumably became acquainted with through an exhibition at the Antwerp Zoological Gardens and later through the journal *The Studio* – and the relationship of Čížek's work to Viennese (social-democratic) educational reform. It follows possible "stylistic contagions"

(Barbara Wittmann), affinities and translations that were owed to the institutional environment of the youth art class. Čížek's interest in folk art and the prints of the Wiener Werkstätte, for example, overlapped with his eclectic engagement with contemporary avant-garde movements such as Futurism or Cubism, through which students in his courses for Ornamental Morphology approached problems of movement, space, and temporality. In this regard, the exhibition also looks at the role of British Vorticism for the Grosvenor School for the work of Lill Tschudi's oeuvre, which includes about 450 linocuts that often show dynamic depictions of metropolitan everyday scenes, sports and military subjects

Lill Tschudi – Franz Čížek. A delightful sort of game aims at making legible such personal, historical, and formal references between Lill Tschudi's and Franz Čížek's practices by means of playful layerings and cross-sections as well as through questioning the relationship of both oeuvres to international formations and issues of modernity.

The exhibition relates to the show *Lill Tschudi. The Excitement of the Linocut 1930–1950*, which was on view at the Graphische Sammlung ETH Zurich in 2021–22.

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Text 1

Lill Tschudi, Norbertine Bresslern-Roth and the Youth Red Cross as a Multiplier

Lill Tschudi and Franz Čížek never met each other personally, but it is likely that the Swiss artist is familiar with works from the Vienna Youth Art Class: examples of them are published in many editions of the *Jugendrotkreuz Zeitschrift. Ich diene* [Youth Red Cross Newspaper. I serve] of the 1920s and 30s. Linocuts and watercolours by Tschudi's role models, the Austrian artists Ludwig Heinrich Jungnickel and Norbertine Bresslern-Roth, also accompany several articles from this period. The *Tiere* [Animals] issue from March 1925 and *Tierfabeln* [Animal Tales] from September 1935, for instance, are filled almost exclusively with Bresslern-Roth's illustrations. Although depictions of animals such as those in the watercolour *Parrots* (1933–35) are rare in Lill Tschudi's work, her linocuts reflect the compositional clarity of Norbertine Bresslern-Roth's work and the latter's precise treatment of static and mobile image parts, as is particularly evident in the example of *Kahnschnäbel* [Boat-billed Herons] (1924). Tschudi comes to know Bresslern-Roth's works on a journey to Antwerp, where she visits one of her numerous exhibitions. In addition, in the mid-1920s, Bresslern-Roth's depictions of animals, for which she switched from monochromatic woodcut to coloured linocut from 1921, become the subject of particular attention in London, where Tschudi begins to study at the Grosvenor School of Modern Art in 1929. Reproductions of portraits and descriptions of works by Bresslern-Roth appear in the London art magazine *The Studio*, and the Victoria and Albert Museum as well as the British Museum acquire not only individual prints of animals but also her series of drawings for Hans Christian Andersen's *The Little Mermaid* and Oscar Wilde's *The Fisherman and His Soul*.

That works by students of Franz Čížek's Youth Art Class are reproduced in the *Jugendrotkreuz Zeitschrift Ich diene* [Youth Red Cross Newspaper. I serve], often together with drawings by well-known artists such as Bresslern-Roth, is thanks to the work of Wilhelm Viola, the general secretary of the Austrian subsidiary of the International Red Cross, founded in 1922. Viola often visits the Youth Art Class and documents Čížek's work in two English-language monographs that significantly shape its international reception: *Child Art and Franz Čížek* appears in 1936, and *Child Art* in 1942. While the first of these two publications, which is published by the Austrian Youth Red Cross, only contains a longer text of Viola's about Čížek's work, *Child Art*, published by the University of London Press, represents a more in-depth discussion of various art pedagogues from the English-speaking world with concepts from Čížek's teachings. As an institution, the Red Cross also plays a pivotal role in the international reception of the Youth Art Class, publicising it in travelling exhibitions such as those with the British children's welfare organisation in Great Britain and South Africa in 1934. Although it views itself as a neutral movement, many of the aid organization's publications feature religious overtones: Christian content – such as the lithograph of a Christmas tree by Bella Vichon, previously published in the Viennese Burgverlag (1922), which appears many times in *Jugendrotkreuz Zeitschrift. Ich diene* [Youth Red Cross Newspaper. I serve] (December 1924, December 1933), and is also reproduced on postcards – it is to

be found not only in works from the Youth Art Class, but also in many avant-gardist works by students of Čížek's from the course in Ornamental Morphology.

Text 2

Flat Printing in Viennese Modernism

Opened up, Ditha Moser's calendar for the year 1911 forms the square format characteristic of *Ver Sacrum*, the art magazine published by the Association of Visual Artists Vienna Secession. The months face flat, ornamental illustrations of Germanic deities in black, white, and gold. Artistically designed calendars such as the exhibited booklet are exemplary of Secessionist art in Vienna around 1900, combining the ideal of the total work of art [*Gesamtkunstwerk*] with the aim of art's democratisation. Allowing its subjects to be reduced to planes and lines, the medium of woodcut – the artistic use of which is based in this period on the appropriation of East Asian techniques and motifs – becomes a model for the necessity toward abstraction through which the artists of Viennese Modernism attempt to differentiate themselves from the conventions of historicist representation espoused by the academies. After the reproduction techniques of photography and chromolithography are incorporated into print media in the middle of the 19th century, woodcut (and later also linocut) gains traction as a material-centered technique related to individual authorship that is meant to function as a link between art and graphic design. The popularisation of avant-garde relief printing takes place in the form of individual works, newspapers, cards, and calendars in small print runs that are theoretically available to everyone, though in practice mostly remain limited to the intellectual bourgeoisie. Alongside contributions in *Ver Sacrum*, it is also the influential 6th exhibition of the Secession in January and February 1900, in which Japanese art is shown in Vienna for the first time, that breaks ground for the artistic rediscovery of the woodcut in Austria. The magazine *Die Fläche* [Surface] (1902–1911), in which graphic designs by students of the Vienna School of Arts and Crafts are published, is likewise an important public medium integrating the simplified coloured woodcut.

The significance of flat printing in Franz Čížek's pedagogy is connected with this reevaluation of non-industrial printing techniques in Viennese Modernism around 1900. Woodcuts such as Gustav Marisch's *Zwerg mit Vogel* [Dwarf with Bird] (1910), which was created in the Course in Ornamental Morphology, are theoretically reproducible but also stand on their own as individual works. At the same time, the reproduction of artworks on ad posters represents a further medial translation of flat printing into lithography. Postcards, too, are designed as woodcuts, and later as linocuts, and are lithographed and placed on the market in larger print runs as "craftworks", as named in a book of models by the Wiener Werkstätte [Vienna Workshop], which was closely tied to the School of Arts and Crafts. In 1907, the Werkstätte begins reproducing sketches in the form of picture postcards. While the fashion sketch by Vally Wieselthier shown in the exhibition is a woodcut, in 1915 already Felice Rix's and Gertrud Weinberger's works are carried out in the modern technique of linocut.

Text 3

Dance, Rhythm, and Pictorial Dynamics in the Work of Lill Tschudi and Franz Čížek

A central category of Čížek's pedagogy and its influence on so-called Viennese Kinetism is that of rhythm in its relation to holistic concepts of the body and education. As an important principle of artistic education and design, it is fostered not least by Čížek's reading of Rudolf Bode's *Der Rhythmus und seine Bedeutung für die Erziehung* [Rhythm and Its Significance for Education] (1919) and his contact with institutions such as the academy in Hellerau and the Elizabeth Duncan School. Among the teaching staff at Hellerau, which is connected to the Vienna School of Arts and Crafts via architect Heinrich Tessenow, is the dance pedagogue Émile-Jaques Dalcroze, founder of rhythmic education. Based on Rudolf Steiner's concept of eurhythmics, the former model, like Čížek's, rests on the idea of various stages of development. In general, rhythm is a central element of many reform-pedagogical concepts and institutions and is also incorporated into the teachings of the Weimar Bauhaus via Gertrud Grunow among others. As in the European reform movements, the roots of the figure of rhythm in *Lebensphilosophie* [life philosophy] are clearly noticeable in Čížek's work, as well. In his book *Formwille der Zeit* [The Age's Will to Form], for instance, his pupil Leopold Rochowanski writes: "Rhythm. New rhythm [...] the rhythms of the tones flow over every hour of instruction [...]. It flows through the bodies of the students, and if a body should be captured by the student in a sketch, it is not the body but its rhythm that is represented, and if a space is structured, this does not take place arbitrarily or according to the old rules of geometrical aesthetics, but through psychic processes."

It is precisely this close connection between emotional-subjective sensing and visual creation that markedly distinguishes the use of rhythm in Čížek's teaching from Claude Flight's. While the works of the Grosvenor School largely take external (mechanical) motions as their subject – for instance, dynamics of work, transport, speed, or the rhythmising of the body as a "mass" in motion – in Čížek's teaching it is first and foremost a "rhythmising" creation, correlated to the sensing of inner processes, that takes centre stage. For this reason, alongside works such as *Figur in Bewegung* [Figure in Motion] (Erika Giovanna Klien) or *Der Tanz* [The Dance] (Hans Pitsch), subjects and image titles such as *Trauer* [Mourning] (Gerta Hammerschmied) or *Der Geiz* [Greed] (Erwin Garami) are also often to be found. However, the two schools share the representation of religious "movedness", such as in *Gethsemane* (Sybil Andrews) or *Auferstehung* [Resurrection] (Johanna Reismayer-Fritsche).

Text 4

Kinetism

The term “Vienna Kinetism” refers to a form of artistic praxis that emerges in Franz Čížek’s Course in Ornamental Morphology at the Vienna School of Arts and Crafts around 1920. Conceptually it grows out of an engagement with contemporary streams of European avant-gardism, a new interpretation of ornament, and Čížek’s own pedagogical experiences in teaching art to children. His students’ work in visual art and modern dance – in the form of artistic appropriation, interpretation, and elaboration of select aspects – here takes place in the context of an introductory course dedicated to the design of objects for everyday use (fabrics, carpets, fashion, books, and much more). Čížek understands work on ornament as the creative representation of emotions and sensations; in this, he is inspired by pertinent revisions of the concept of ornament around 1900 (Worringer, Riegl) as well as by writings such as Paul Fechter’s *Der Expressionismus* [Expressionism] (1914), which describes Cubism and Futurism as two different manifestations of a single form of artistic expression oriented toward the senses and opposed to the imitation of nature. Among the works produced by students of Čížek, many abstract feeling, rhythm, and motion studies as well as studies of the dynamics of urban space can be connected to these and other contexts; particularly after 1923, his students’ studies and works are increasingly devoted to compositions of abstract elements in two- and three-dimensional media in the style of Constructivism.

Čížek’s class attends exhibitions and events relating to contemporary art, often organised by the Gesellschaft zur Förderung moderner Kunst [Society for the Advancement of Modern Art], founded in 1923, of which Čížek is a member. The reception of Constructivism and other Soviet art in Vienna is expedited by the latter, as well as by Hungarian expatriates Béla Uitz and Lajos Kassák and the periodicals they publish, *Egység* and *MA*. Čížek is furthermore in direct contact with representatives of the avant-garde such as the Futurist Filippo Tommaso Marinetti (1924), as is documented by entries in the guestbook for Čížek’s Course in Ornamental Morphology. The students do not themselves participate in the *Internationale Ausstellung neuer Theatertechnik* [International Exhibition of New Theatre Techniques] at the Music and Theatre Festival of the City of Vienna that takes place at the same time, but in a letter from Galerie Würthle Čížek receives a request to contribute “clichés” to the “Propaganda Almanac” of the exhibition. That in this period Čížek’s teachings as well as the work of his adult students are recognised far beyond the borders of Austria as a serious form of European modernism is evidenced, among other things, by the implementation of his teaching approaches in Claude Flight’s classes at the Grosvenor School in London, the participation of the class in the Paris International in 1925, and the inquiry on part of the Société Anonyme Inc. (founded by Katherine S. Dreier, Marcel Duchamp, and Man Ray) regarding the exhibition of several works by Eduard Föderl, Elisabeth Karlinsky, Erika Giovanna Klien, and Alfred Schömer in the *International Exhibition of Modern Art* at the Brooklyn Museum, New York, in which many now famous figures from the European avant-garde such as Hans Arp, Wassily Kandinsky, Ferdinand Leger, Piet Mondrian, Gabriele Münter, or Kurt Schwitters participate. Referred to as

the “Cizek method” in the accompanying catalogue – and, due to Čížek’s illness, represented in the exhibition only by works by Klien, who had already emigrated to the USA – Vienna Kinetism there figures as the sole representative of the Austrian scene.

Text 5

Studying at the Grosvenor School of Modern Art

Lill Tschudi spends only 6 months studying at the Grosvenor School of Modern Art (GSMA), which was founded in 1925, but at this institution she perhaps finds the most important network of her artistic career. As ads for the school such as those in the 1929 fall editions of the art magazine *The Studio* attest, the GSMA is oriented especially toward low-income students – a criterion that is not necessarily decisive in Tschudi's move to London, since she is born into a bourgeois family. For the 18-year-old, who leaves Switzerland together with her mother and sister in December 1929 at her own request, the socialist bent of the GSMA is also probably less important than the school's focus on linocut, which is taught in the classroom of the artist Claude Flight and publicised in his yearly *British Linocuts* exhibitions (1929–1931 Redfern Gallery, 1933–1937 Ward Gallery).

Linocut, with which he becomes acquainted through works from Franz Čížek's classes, is the medium of choice for Flight because of its relative loose connection to artistic traditions. Influenced by the short-lived avantgarde movement of Vorticism, related to Italian Futurism, the students of the GSMA are engaged with the dynamics of the urban, industrialised world in many ways. The former movement, whose sexism, fascism, and war fetishism are evident in the Vorticist Manifesto of 1914, succumbs with the end of the First World War to a disillusioned stance toward the dehumanizing, mechanised warfare that it represents in ever more concrete scenes, until it is declared "officially dead" in 1920 by Wyndham Lewis, editor of the magazine *Blast* that had served as the mouthpiece of the movement.

Claude Flight's approach to the animated subject matter of the big city, at least as he describes it in 1928 in the periodical *Arts and Crafts*, proves relatively apolitical compared to the artistic standards of Vorticism: "I do not wish to pretend that a rhythmic design expressing movement [...] is the ultimate goal of all art; it is but the expression of the busy life around us." The works of students at the Grosvenor School (among them Edith Lawrence, Eileen Mayo, and William Greengrass) are distinguished by individual expressions, marked by rhythmic lines and geometric forms, of modern "busy life".

Sledgehammers (1933) by Sybil Andrews, the school's secretary since 1925, like many of her works reflects the artist's own experiences as a welder during the First World War. The arms of the blacksmith depicted in the image merge into sledgehammers whose momentum in place of an anvil seems to be directed toward a centrifugal force field. The synchronic movement of the rowers in Cyril Power's *The Eight* (1930), on the other hand, dissipates outward from a relatively static centre. The architect, who is joined with Sybil Andrews in a longtime artistic partnership, composes the image structure, here as in many of his prints, along a diagonal centreline.

Text 6

Art and Pedagogy according to Claude Flight and Franz Čížek

Claude Flight teaches linocut at the Grosvenor School of Modern Art in London from 1926 to 1930, and among his students is Lill Tschudi, who incorporates essential aspects of his teaching into her own artistic practice. For Flight, the great potential of linocut is inherent in how it allows complex forms of artistic expression while also being easily accessible. Tools and materials are inexpensive, and prints can be made by hand. Flight puts his theoretical considerations on his approach to art pedagogy into writing in publications, which include detailed instructions for making linocuts. In the book *Lino-Cuts: A Handbook of Lino-Cut Colour Printing* (1927), he names Franz Čížek as a leading figure in the establishment and revaluation of this printing technique first used by artists around 1900. Čížek and Flight meet in person in 1919. Through his former student, the teacher Kingsley Doubleday, who opens his own school, the School of Drawing & Handicrafts Classes for Children and Young People, modelled on the Vienna Youth Art Class, Čížek becomes more widely known in England. Flight publishes a selection of works from Doubleday's classes in his book.

Using the positions of Čížek, Doubleday, Flight, and Tschudi as examples, we can observe how comparable concepts of art pedagogy and artistic formal language are being applied and adapted simultaneously in several international art institutions. Indeed, the products of Čížek's and Flight's respective teaching are stylistically and iconographically similar. They show a range of dynamic motion studies, from cityscapes and scenes from everyday life, all the way to abstract compositions. Contrary to Čížek, in whose classes rhythm, motion, hand and expression studies are carried out using various materials and techniques (including free paintbrush exercises, clay modelling, linocut, textile work such as embroidery, etc.), Flight emphasises exploring the range of technical and conceptual possibilities of linocut. On the other hand, at a conceptual and organisational level, Čížek's teaching remains comparable to that of the Grosvenor School. There is no formal curriculum. Students are guided to develop their own independent artistic working processes and to set their own priorities. While Flight connects his pedagogical work with his own artistic work on modern linocut, Čížek seems to have given up developing his own artistic practice when he began his career as a teacher and his work for the Ministry of Education. This turning point underlines the contrast between his didactic methods and the education he receives as a painter at the Academy of Fine Arts Vienna, which, not least, is bound to the nature study and to intensive engagement with canonical models.

Čížek's pedagogical strategies are based on the creation of an open workshop situation that establishes a set of material, organisational, and discursive conditions within which students act and exchange with one another, and to which they react with their own works. Although in his written and oral statements Čížek emphasizes refraining from pedagogical instructions and avoids making corrections, the students' work show parallels. They reflect Čížek's aesthetic value system – Ancient Egyptian and Assyrian art, Archaic Greece, Gothic, so-called 'folk art' from

the provinces of the former Austrian Empire as well as the art of modernism – and his ideas regarding the gradual development of child art (shielded from pressure to imitate). The works of the students themselves also have a "style-forming" effect, which, in addition to Čížek's own collection of paintings, sculptures, embroideries, photographs and an archive of printing plates, remain in the classroom as a kind of permanent exhibition. Furthermore, Čížek's teaching is characterised by verbal reflection on aesthetic criteria. Every lesson includes a collective analysis of the works that were created, in which the proportions of the figures, the (appropriate) use of material and colour, the representation of space, drawing, the rhythm of outlines, the separation of areas, and the picture composition are discussed.

Text 7

Elisabeth Karlinsky and Erika Giovanna Klien

Elisabeth Karlinsky and Erika Giovanna Klien are probably the best known artists of those that attend Franz Čížek's Course in Ornamental Morphology during their student years in the early 1920s. At this time, women's studies were restricted to the so-called "General Department", of which Čížek's course was a part, and designed not to encourage independent careers in fine art but rather to produce cheap workers for the applied arts branch, including painting ornaments or working with textiles. Viewed against this backdrop, the establishment of a kind of artistic laboratory situation, which is pivotal for Čížek's courses, is fundamental for destabilising the dichotomy between applied and fine art – a characteristic that holds significance for the work of Klien and Karlinsky, as well as of other students of Čížek's. Both artists each develop an independent artistic practice that encompasses commercial art and traditional media such as painting, which serve as central point of reference for their work in art pedagogy. At Čížek's recommendation, Klien teaches at the Elizabeth Duncan School in Kleßheim, which is oriented around principles of holistic pedagogy, from 1926 to 1929, and Karlinsky does the same in 1928. Founded by dancer Isadora Duncan, the school is devoted to the aim of combining intellectual, physical, and artistic education. At the end of the 1920s, both artists emigrate to the USA and teach at the New School for Social Research, the Dalton School, the Walt Whitman School (Klien) and the Walden School (Karlinsky) in New York, among other schools.

In her teaching, Klien combines fine, applied, and performing arts. In letters to her mother, she talks about a theatre group at the Dalton School that creates all the elements of the theatre single-handedly – from writing pieces, to designing stage sets and costumes, to performing the pieces. One student, for example, is prompted to improvise a scene while her colleagues simultaneously design the accompanying stage set, influenced by movement patterns and the emotional states of the person performing. If Klien now and again bemoans the lack of time for her (own) art, she seems to follow Čížek's idea of art pedagogy as a form of artistic practice, nevertheless. Beyond that, Klien (as well as Karlinsky) show the works of their students in public exhibitions. In addition, she takes advantage of her study under Čížek in promoting her own teaching. Thus, for example, in an ad for her course for adults she refers to herself as "Erika Giovanna Klien, a gifted pupil of Professor Čížek", and subsequently notes: "Opportunity is given to work in charcoal, paint and clay". In the USA, Klien eventually outlines a multi-page teaching manuscript in which she presents the development of human perceptual processes and forms of expression in a phase model, suggesting exercises for each stage of development. In this, the relations between impression and expression as well as intellect and emotion are central. Unlike Čížek, she defines creative potential not as inborn and outward-striving, but rather as the subconscious-driven process of a complex mechanism.

Elisabeth Karlinsky also applies Čížek's conception of a new movement and pedagogy of art, engaging with the urban space of New York and developing it further in conversation with psychological theories. In a letter to Čížek from December 1928, she describes her enthusiasm "for the marvellous modern

architecture, for advertising, [...] for all that is rich, new, non-traditional", and comments on the relevance of these phenomena for her approach to art pedagogy. She attends lectures on psychoanalysis and personality development at the New School for Social Research, among them "The Problem Child" by Alfred Adler and "Philosophy as Fine Art" by Horace M. Kallan. In her correspondence with Čížek and the artist Margret Bilger, she also describes her work at the Walden School. For Karlinsky, as for Klien, artistic processes are fed by the subconscious and the "naive". They arise from intensive engagement with various materials and techniques. However, she considers the integration of psychoanalytic approaches into artistic practice, such as reflecting on subconscious processes, as inhibitive of the imaginations of children and youths. Influenced by Čížek's teachings and the focus on motion sequences and rhythm in the Course in Ornamental Morphology, Karlinsky sets out to train the perceptual faculties of her students to the dynamics of their everyday life, from which they can develop their own formal vocabularies.

Text 8

Exhibitions and Public Relations of the Vienna Youth Art Class

Franz Čižek's public presentation of his pedagogical practice, which he starts quite early, is not limited to discussions of didactic strategies in lectures. Just as central to the former is the display of results from his courses in the format of the exhibition. In the 1890s, Čižek organises his first presentations of child art: in his apartment, he shows visitors the products of the free drawing and painting class that he offers to neighbouring children. While in this exhibition he explicitly connects their works and their "creative form" potential with so-called "folk art" from rural areas of the former Austro-Hungarian Empire, later exhibitions increasingly decouple the children's works from such ethnographic contextualisation, attributing to them the status of art objects in their own right. In this context the connection to the Vienna Secession, central for Čižek's career, is not without relevance. After Čižek presents Gustav Klimt and Otto Wagner with a folder of child art, the latter encourages him to open a private painting school, for which he receives a license under the name of Iris in 1897. In 1903, Čižek is summoned by Felician Myrbach to teach at the School of Arts and Crafts, where he directs the experimental School for Drawing Classes, a class for teaching students, alongside teaching the Course in Ornamental Morphology. Upon its separation from the Secession, the Klimt group organises the highly visible art exhibition *Kunstschau 1908*, in which Čižek curates the third room titled *Künstlerische Betätigung des Kindes* [Artistic Activity of the Child]. Here, works from the Youth Art Class are exhibited as equal to those of adult protagonists of Viennese modernism and are received accordingly. In the same year, Čižek exhibits child art at the *3rd International Congress for the Development of Drawing and Art Teaching* in London. Particularly in the interwar period, his work gains increasing recognition in the form of international exhibitions, lectures, and publications. Alongside the general secretary of the Austrian Youth Red Cross, Wilhelm Viola, the English pedagogue and author Francesca Wilson is also crucial for both the representation and the reception of the Vienna Youth Art Class in the Anglo-American area. The travelling exhibition *Kind und Kunst* [Child and Art], which she organises in 1920 for the British Save the Children Fund, results, for example, in the acquisition of works from the Youth Art Class by the Victoria and Albert Museum in London. Čižek's lectures are translated and published by Wilson, and from 1923 to 1927 numerous additional exhibitions of the Youth Art Class follow, including in Switzerland, France, the USA, Canada, and South Africa. In 1930, Franz Čižek begins to write a book on his life's work under the aegis of Yale University Press. After Čižek's death in 1946, the manuscript, which bears the title *Triebhaft Bildendes Schaffen der Jugend* [Instinctive Creative Work by Youths], is finished by his long-time assistant Ada Schimitzek but remains unpublished. Since the 1960s it has been lost from the estate that lies in the possession of the City of Vienna.

Text 9

Franz Čižek's Pedagogy and the Discovery of the Art of Children around 1900

Art created by children first becomes the subject of scholarly interest beginning in the late nineteenth century as an instrument of modern psychology and pedagogy. While (free-hand) children's drawing is investigated in experimental psychological research primarily as a medium for the expression of mental processes, it serves reform pedagogy as an instrument for promoting child development. In contrast to school-based and academic teaching of the nineteenth century, which aimed for skillful reproduction of templates and models, around 1900 new methods such as sketching or drawing from memory are tried out with the intention of eliciting students' spontaneity and their personal incorporation of the outer world. In the context of new discoveries in biology and the study of prehistoric and non-European art, children's drawing even becomes an object of 'historical' knowledge. In particular, Ernst Haeckel's "biogenetic law", which promises that conclusions about phylogenetic (species) history can be drawn from the ontogeny or development of the individual member, reactivates a powerful myth in the study of art and culture. According to the latter, the development of the child represents an accelerated repetition of the entire history of humanity and culture. Within this framework, the art of children gains a hybrid status, somewhere between prehistoric fossil and historical document, myth and history, nature and culture. Worthy of mention here is Aby Warburg's engagement with children's drawings from the colonised indigenous groups of Mesoamerica with regard to the afterlife of traditional mythic-symbolic ideas, as well as *Das Kind als Künstler* [The Child as Artist], an exhibition organised by the elementary school teacher Carl Götze at the Hamburger Kunsthalle in 1898 and later shown in Vienna, which compares a continual progression from simple scribbling to complex pictorial narration with the evolution of the human species.

Franz Čižek's thought and pedagogical strategies are multiply saturated by these contexts. He possesses a well-organised library with numerous publications on historical and current discourses in (reform) pedagogy, actively participates in international conferences, and maintains contacts with diverse pedagogues, artists, and researchers. His conception of creative autonomy, for instance, is comparable to the principles of the so-called "work school" [Arbeitsschule]: students are intended to create independent works through experimental interactions with materials and techniques (in accordance with their current state of sensory-motor development). Building on this approach, Čižek develops his concept of artistic education as an activation of "psychogenic creation" [psychogenes Schaffen] – a creative capacity which, from his perspective, is inborn in all children and whose "organic growth" [organisches Wachstum] is compromised by academic imitation and false pedagogical interference. Based on his readings and observations of the developing artistic activity of children within and outside of his classroom, Čižek additionally feels his way toward his own systematisation of (non-linear) stages of development – a project which brings him to connect various technical and formal characteristics of childlike forms of expression both with certain age groups as well

as with styles from various cultures and epochs from the history of art (Ancient Egypt, Archaic Greece, Gothic, etc.). Moreover, Čižek formulates the idea that the "instinctive" [triebhaft] compositions of the child (to be nurtured in class) allow access to a transhistorical and universal "state of mind" [Seelenzustand]. In this, he distinguishes between three "primary instincts" [Haupttriebe]: the form-generative, the illustrative, and the organisational, each of which traverse, with differing emphases, a total of fifteen different stages of development. However, he locates the high point of the "authentic" development of child art (which he describes as the "art of the people, the non-academic art of the people, the non-academic folk art") among the middle stages, while the following ones cause "uncreative" "slippage" [Abweichungen] due to falsely weighted instincts, leading to mere imitation or the mechanisation of artistic expression. This story of development and decay perhaps reflects an interest on Čižek's part in Oswald Spengler's cyclical theory of the history of culture, which is formulated in his magnum opus *The Decline of the West*, widely read after 1918.

Text 10

Reform Pedagogy and Vienna School Reform

Although nuanced conceptions of child-oriented pedagogy are already put forward for the school system by committed teachers in the years before the First World War, it is only after the overthrow of the monarchies in 1918 that reforms of public schools take place in the German-speaking world. In Austrofascism and National Socialism, the majority of the (mostly private) pilot and experimental schools are dissolved, and central structures of pedagogical reform are rolled back. Jewish and socialist teachers are dismissed and persecuted.

In Vienna, the social democrat Otto Glöckel lays essential foundations for the opening, secularisation, and reorganisation of the school system, proceeding from contemporary reform pedagogy and (developmental) psychology discourses within the framework of the socialist democratisation and transformation of society. As director of the State Office of Education and – beginning in 1920, when the social democrats leave the government – as the authority on education policy for Red Vienna, Glöckel establishes numerous innovations, including the state's assumption of education costs, the founding of the Pedagogical Institute of the City of Vienna for the continuing education of teachers, the introduction of comprehensive instruction, as well as curricular reorganisations meant to promote considerations such as the independence and creativity of children.

Glöckel's interest in reform pedagogical methods and frameworks for promoting children's self-directed activity and development, in which art education occupies a key position, also leads him to Franz Čížek, whose socially and gender-mixed Youth Art Class at the Vienna School of Arts and Crafts already receives international recognition at this time. Although Čížek seems to sympathise with the concerns of Social Democracy, even participating in events organised by it, Glöckel fails in his attempt to win him for the job of re-designing art curricula and overall, of generalising and transferring his teaching methods. However, together with the Vienna school inspector Hermann Kastner, in 1925 Čížek publishes a textbook titled *Das Freie Zeichnen. Ein Weg für den Unterricht im Zeichnen nach Natur- und Gebrauchsgegenständen* [Free-hand Drawing. A Guide for Instructions in Drawing Using Natural and Everyday Objects], in which he shares his approaches in the form of a "reference book" with "provocations" for teachers. Trude Hammerschlag, who is completing her doctorate with a thesis on children's drawings at the Psychological Institute of the City of Vienna, is a former student of Čížek's and brings his approaches in a further developed form to urban early childhood education.

Text 11

Portrayals of People in Uniform, Tschudi in the Swiss Women's Auxiliary Service (Frauenhilfsdienst or FHD)

Starting in the early 1930s, Lill Tschudi's motifs tend to include soldiers and people in uniform. Her interest is clearly recognisable in numerous variations of British guard, for example. In comparison with the sports images, which centre on the representation of movement, these portrayals push the repetitive stiffness and geometrization of the figures to the extreme, emphasising their homogeneity. However, from the beginning, Tschudi's oeuvre has been marked by traditional forms of the representation of power (*Louis et Napoléon*) or symbols of national identification (*Bear Pit*). If, with the exception of her unimplemented fashion designs, the works in the expanded context of the Grosvenor School primarily show depictions of depersonalized stereotypes with groups of mostly masculine figures (sailors, athletes, workers, musicians, etc.), this changes at the latest upon her joining the Swiss Military's Women's Auxiliary Service (Frauenhilfsdienst or FHD) during the Second World War, of which she becomes the president of the Glarus department. In the military defence facilities, mostly single young women are taken on for work. They predominantly engage in activities in the care and support segments of the military, with the aim of sparing men for other areas. In Tschudi's drawings dealing with the FHD, which are frequently printed in military papers, the portrayed roles appear "conventional" in multiple meanings of the word: With few exceptions (such as *Group Practice with Rifles*), the women are limited to care work and child protection. The odd personalisation of the portrayed figures further shows a strange frozen pathos on top of which an altogether propagandistic model of homeland and service to the "fatherland" establishes itself. Tschudi will later distance herself from the works of this period, which are felt to be unsatisfying, but largely continues with linocut as a medium, and in the post-war period will follow a path of increasing abstraction.

Text 12

Čižek's Position under National Socialism

Čižek's public reception and political positioning during the years of National Socialism are to be judged with great ambivalence. In 1939, the Youth Art Class of the Vienna School of Arts and Crafts, where Čižek continues to work as an unpaid teacher after his retirement, is dissolved. Efforts to continue as a municipal institution fail. However, several attempts to gain recognition and integration within the new political system are documented, including, for instance, an article in the National Socialist propaganda organ *Völkischer Beobachter* from January 7, 1944, and the inclusion of a portrait of Čižek by Theodor Klotz-Dürrenbach in the Ehrengalerie [Gallery of Honours] of the City of Vienna. Tellingly, in the portrait Čižek appears slightly out of focus in front of a sort of mural showing a city environment in the "style" of the Vienna Youth Art Class. Despite his membership in the National Socialist teachers' association, however, Čižek finds neither institutional affiliation nor a path back into teaching. Beginning in 1939, his assistant Adelheid Schimitzek continues the teaching of the Youth Art Class in the ceremonial halls of the expropriated chocolate and confectionery manufactory of Gustav Heller. Leopold Rochowanski, who has journalistically accompanied Čižek's career since the 1920s, visits the now blind and impoverished pedagogue numerous times between 1941 and 1945 for conversations that he documents in writing. These records form the preliminary work for the publication *Die Wiener Jugendkunst* [Vienna Youth Art], which is published shortly after Čižek's death in 1946. Alongside extensive commentary on his professional life, in which Čižek again and again presents himself as an internationally celebrated figure misunderstood in Austria, in the conversations with Rochowanski Čižek specifies his developmental model in regards to the various stages of child development. Čižek's text *Gestaltung als Bekenntnis* [Composition as Confession], which is written with the help of Schimitzek in 1942/43 and in which he traces his path toward becoming the founder of his "Pflegestätte" [nurturing environment] for Youth Art and connects it with methodological considerations, is particularly marked by political-opportunistic elaborations. That he here consistently positively associates theses on folk art and the artistic power of the child with the racist ideology and politics of the National Socialists, for example, illustrates his effort to gain recognition for his work from the NS regime. Notably, however, Čižek's explanations of his pedagogical aims simultaneously make clear that it is only with difficulty that his individualistic approach can be integrated into the anti-subjective NS ideology that is based on individual subjugation.

In this context, it is noteworthy that Čižek highlights the uniqueness of subjective originality and primordially, which he ascribes to folk art as the final stage of the "art of the child", in the framework of his "Pflegestätte" [nurturing environment], as a concept of creativity that serves as the source of future bourgeois value. Franz Čižek and Claude Flight both share this understanding of creativity as something socially useful. However, while Flight articulates a principled concern for society as a whole, Čižek formulates his argument along nationalist lines, limiting the education of creative potential to one's "own" people and playing it against the possibilities of transnational cultural and artistic exchange.

Lill Tschudi Biography

1911, September 2

- Born in Schwanden, Glarus, Switzerland, as the daughter of a solid middle-class family

1918–1928

- Attends the primary and secondary school in Schwanden, and the municipal school in Glarus

1928–1929

- École supérieur des jeunes filles, Lausanne

1929

- In the English art journal *The Studio*, Tschudi finds an ad for the Grosvenor School of Modern Art (GSMA), which had been promoting its day classes there since 1926. In the journal, she also discovers the artist Norbertine Bresslern-Roth and her animal illustrations, which she had seen already in an exhibition at the Antwerp zoo and that sparks Tschudi's interest in linocut. She decides to study art in London

1929–1930

- Studies at the GSMA, London
- Attends courses in linocut with Claude Flight, which he presented from 1926 to 1930. His interest in this technique can be traced back to Franz Čížek among others, whom he met in person in 1919 and parts of whose methodology he integrated into his own teaching

1931–1933

- Tschudi stays in Paris, visits the Académie André Lhote, Académie Ranson, and Académie Moderne and takes lessons with André Lhote, Gino Severini and Fernand Léger
- She attends courses in fields such as advertising graphics and typeface, considers the possibility of pursuing a career in commercial art. In the 1930s, she creates several poster ads for companies such as PKZ (Zurich), Au Bon Marché and Madelios (Paris)

1934

- Flight devotes six pages of his publication, *The Art and Craft of Linocutting and Printing*, London: B.T. Batsford, to Tschudi. Her linocut *Fixing the Wires* [*Telephonmonteure*] is reproduced as an example of the linocut technique. At this time, she also takes private lessons in watercolour painting with Claude Flight and Edith Lawrence in London

1935

- Tschudi returns to Switzerland. Until 1939, she works in Zurich and Schwanden

1940

- She joins the Frauenhilfsdienst FHD [women's auxiliary service; today Dienststelle Frauen in der Armee FDA, or the department of army women] of the Swiss Armed Forces; until 1945, she is the president of the FHD association in Glarus. At this time, she creates a number of works that picture her time in the military

From 1955

- Tschudi's artistic work increasingly shifts toward abstraction

1981

- She is awarded the Kulturpreis der Gemeinde Schwanden [Cultural Prize of the Municipality of Schwanden]

1986

- Awarded with the prize of the Stiftung für die graphische Kunst in der Schweiz [Foundation for Graphic Art in Switzerland]

1991

- Awarded with the Glarner Kunstpreis (Glarus Art Prize)

September 19, 2004

- Lill Tschudi dies in Schwanden

Solo Exhibitions

1938

- Kunststübli, Glarus

1958–69

- Galerie Beno, Zurich

1970, 1974

- Crazy House Galerie, Glarus

1985

- Mary Ryan Gallery, New York

1986

- Galerie Tschudi, Glarus

1990, 1997

- *Lill Tschudi: An Exhibition of Linocuts from the 1930s and 1940s*, Mary Ryan Gallery, New York

1991

- *Linolschnitte 1930–1990* [Linocuts, 1930–1990], Kunsthaus Glarus

1994, 1996

- *Lill Tschudi: Linocuts 1930–1958*, Coram Gallery, London

1997/98

- *Lill Tschudi: Linolschnitte 1930–1997* [Lill Tschudi: Linocuts, 1930–1997], Städtische Galerie Bietigheim-Bissingen; Museum Schloss Moyland, Bedburg-Hau

2001

- *Lill Tschudi: Linolschnitte* [Lill Tschudi: Linocuts], Kunsthaus Glarus

2004

- *Lill Tschudi: Not Just Linocut, But*, Kunsthaus Glarus

2022

- *Lill Tschudi. Die Faszination des Modernen Linolschnitts 1930–1950* [Lill Tschudi: The Fascination of Modern Linocut, 1930–1950], Graphische Sammlung ETH Zürich

Group Exhibitions

1930s

- Participation in the annual exhibitions of the Redfern Gallery and Ward Gallery, London

1931

- *British Linocut Exhibition*, Shanghai Art Club, Shanghai

1933

- *Schweizerische Graphik der Gegenwart* [Swiss Graphic Design of the Present], Graphische Sammlung ETH Zürich
- *Acquisitions of the Print Fund*, Contemporary Art Society, London

1934

- *Claude Flight, Edith Lawrence, Lill Tschudi*, Atelier E. Matter, Montreux; *Gerichtshaus Glarus Colored Linocuts by Members of the Redfern Color Print Society*, Brooklyn Museum, New York

1935

- *The Women's International Art Club*, Suffolk Street Galleries, London
- *Exhibition of Modern Colour Prints*, National Gallery of Canada, Ottawa
- *Wirtschaftsbund Bildender Künstler (wbk): Kunstwerke im Schaufenster* [Commercial Association of Visual Artists: Artwork in the Shop Window], Jelmoli department store, Zurich

1936

- *Wirtschaftsbund Bildender Künstler (wbk): Weekend, Sport und Mode* [Commercial Association of Visual Artists: Weekend, Sports, and Fashion], Tonhalle, Zurich

1939–45

- *Wirtschaftsbund Bildender Künstler (wbk): Kunstschau* [Commercial Association of Visual Artists: Art Show], Jelmoli department store, Zurich

1939

- *Exhibition of Modern Lino-Cuts*, City of Birmingham Museum and Art Gallery, Birmingham
- *Seventh International Exhibition: Lithography and Wood Engraving*, Art Institute of Chicago, Chicago

1945

- *Lob der Arbeit* [In Praise of Labour], Graphische Sammlung ETH Zürich

1946

- *Neuere Schweizer Holzschnitte* [New Swiss Woodcuts], Graphische Sammlung ETH Zürich

1947

- *Colour Lino-Cuts*, British Institute of Adult Education (Art Council of Great Britain), London

1952

- *Schweizer Ausstellung Alpine Kunst* [Swiss Exhibition of Alpine Art], Kunsthaus Glarus

1953

- *Farbige Original-Grafik: C. Gallati, C. Oehler, L. Tschudi* [Original Colour Graphics: C. Gallati, C. Oehler, L. Tschudi], Kunsthaus Glarus

1954

- *Wirtschaftsbund Bildender Künstler (wbk): Ausstellung* [Commercial Association of Visual Artists: Exhibition], Helmhaus, Zurich
- *Künstler und Künstlerinnen* [Male and Female Artists], Kunsthaus Zurich

1963

- *3. Internationale Triennale für farbige Originalgraphik* [3rd International Triennale for Original Colour Graphics], Grenchen

1974

- *British Print Makers of the 1920s and 1930s*, Michael Parkin Fine Art, London

1985

- *British Colour Linocuts*, Redfern Gallery, London
- *Der Moderne Holzschnitt in der Schweiz* [Modern Woodcut in Switzerland], Graphische Sammlung ETH Zürich
- *British Modernist Prints 1900–1940*, Pace Edition, New York

1988

- *The Grosvenor School: British Linocuts Between the Wars*, Rhode Island School of Design, Providence; Museum of Art Cleveland; Museum of Art Santa Barbara

1989

- *International Print Acquisitions*, National Gallery of Australia, Canberra

1990

- *Avant-Garde British Printmaking 1914–1960*, British Museum, London

1992

- *Claude Flight and his Followers*, Australian National Gallery, Canberra; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; National Art Gallery, Wellington; Auckland City Art Gallery

1994/95

- *Die Geschichte des Linolschnitts* [The History of the Linocut], Städtische Galerie Bietigheim-Bissingen; Städtische Galerie Delmenhorst; Kunstkreis Hameln; Stadtmuseum Naumburg; Daniel-Pöppelmann-Haus, Herford

2003

- *Die Fahrt ins 20. Jahrhundert* [Voyage into the 20th Century], Graphische Sammlung ETH Zürich

2008

- *Machine Age: Rhythms of Modern Life 1914–1939*, Museum of Fine Arts, Boston

2013

- *The Cutting Edge of Modernity: An Exhibition of Grosvenor School Linocuts*, Osborne Samuel Gallery, London

2019

- *Cutting Edge: Modernist British Printmaking*, Dulwich Picture Gallery, London

2019–2020

- *British Prints from the Machine Age*, MoMA

2021

- *Modern Times: British Prints, 1913–1939*, Metropolitan Museum of Art, New York

Franz Čížek Biography

1865, June 12

- Born in Litomerice, Bohemia, Austrian Empire

1885–1895

- Studies painting under Franz Rumpler and Josef Matthias Trenkwald at the Academy of Fine Arts Vienna
- Offers free drawing and painting courses for children of his neighbourhood
- Works as an independent painter; travels to Switzerland, Italy, England, and France

1896–1899

- Opens *Iris*, a private painting and drawing school, with the support of members of the Vienna Secession

1897–1902

- Teaches drawing at the Staatsrealschule (modern state secondary school) in Vienna's 7th district

1902–1904

- Offers a course in freehand drawing for teacher-training candidates at the Wiener Kunstgewerbeschule [Vienna School of Arts and Crafts] in 1902 and establishes a training school there for teacher-training candidates to develop their teaching techniques (from 1909, special course in Jugendkunst [Youth Art]; from 1920, a class in Youth Art)
- Develops concepts to reform drawing education on behalf of the Ministry of Education (1903), professorship at the School of Arts and Crafts (1904)
- In dialogue with Otto Glöckel, who joins him in initiating progressive teaching methods in Red Vienna, and with the Hamburg reform pedagogue Carl Götze

1905–1911

- Takes over the elective course in ornamental drawing and ornamental composition (from 1911, course in Ornamental Morphology) at the School of Arts and Crafts
- Establishes the concept of Vienna Kinetism in the context of this course
- State inspector for drawing education methodology for Austrian trade schools (1905), for trade school pedagogy (1907), for trade schools (1910)

1912

- Attends the Jacques-Dalcroze school for rhythmic gymnastics, Hellerau near Dresden, after which Čížek introduces rhythmic exercises into the course in Ornamental Morphology
- *Zweite Ausstellung. Die Futuristen* [Second Exhibition. The Futurists], travelling exhibition organised by *Der Sturm*, Mädchenlyzeum [girls' lyceum] Schwarzwaldschule, Vienna

1914

- The continuation of his special course in Youth Art is threatened by the outbreak of the First World War; aid campaigns on the part of Anglo-American organisations

1918–1920

- The course in Ornamental Morphology gains the status of a full department; Čížek's courses are moved to a building adjacent to the School of Arts and Crafts at Fichtegasse 4, in Vienna's 1st district
- Contacts with protagonists of the Hungarian avantgarde, among them Béla Uitz and Lajos Kassák

1923–1924

- Increasing reception of Cubism, Futurism, and Constructivism in the course in Ornamental Morphology. Numerous protagonists of the European avantgarde and art criticism visit the course, among them Fannina W. Halle, Wassily Kandinsky, Lajos Kassák, Filippo Tommaso Marinetti, Theo van Doesburg, Herwarth Walden, and Elizabeth Duncan, partly in the context of the *Internationale Ausstellung neuer Theatertechnik* [International Exhibition of New Theatre Techniques]
- The course in Ornamental Morphology is dissolved and integrated into a minor subject in General Morphology

1934

- Franz Čížek's health deteriorates; he impoverishes himself in using his private resources to pay for teaching materials. He is placed in retirement and remains an unpaid substitute teacher for the School of Arts and Crafts until 1937
- Ceno Kosak takes over the class for Youth Art
- Čížek joins the right-wing Neuer Werkbund Österreichs

1937

- End of Čížek's teaching activity at the School of Arts and Crafts

1939

- Youth Art Class removed from the School of Arts and Crafts and moved to the Institute for Art Education of the City of Vienna on Schwindgasse, in Vienna's 4th district
- Franz Čížek joins the Fatherland Front and the National Socialist Teachers League

1941

- Continuation of the now privatised course for Youth Art with the support of Adelheid Schimitzek, who directs it from Čížek's death until 1955

December 17, 1946

- Franz Čížek dies in Vienna. The youth welfare office of the City of Vienna assumes responsibility for his estate

Exhibitions, Lectures, Publications

1904

- *Ausstellung von Lehrer- und Schülerarbeiten staatlicher kunstgewerblicher Unterrichtsanstalten* [Exhibition of Teacher and Student Works of the State Arts and Crafts Schools], Imperial Royal Austrian Museum of Art and Industry, with works by students of the training school of the School of Arts and Crafts Vienna

→ Čížek holds lectures on behalf of the Austrian Ministry of Education in Dresden, Hamburg, and Berlin

1905

→ *Die Kunst im Unterricht des Kindes* [Art in the Education of the Child], The Netherlands, exhibition with works by students of the training school

1908

→ Čížek participates in the *III. Internationaler Kongress zur Förderung des Zeichenunterrichtes* (3rd International Congress for the Promotion of Drawing Education), London
→ *Kunstschau 1908* [Art Show 1908], Vienna Konzerthaus, with works by students of the training school

1911

→ Čížek participates in the *IV. Jahrestagung des Deutschen Werkbundes* [4th Annual Conference of the Deutscher Werkbund], Dresden

1912

→ *Frühjahrsausstellung österreichischer Kunstgewerbe* [Austrian Arts and Crafts Spring Exhibition], Imperial Royal Austrian Museum of Art and Industry, with works from the special course in Youth Art at the School of Arts and Crafts
→ Čížek participates in the *IV. Internationaler Kunst Erziehungs-kongress* [4th International Art Education Congress], Dresden; works by students of the special course in Youth Art are exhibited there

1914

→ *Werkbundaussstellung* [Werkbund Exhibition], Cologne, with works by students from the special course for Youth Art at the School for Arts and Crafts
→ Franz Čížek publishes *Papier- Schneide- u. Klebearbeiten. Ihre technischen Grundlagen und ihre erzieherische Bedeutung erläutert an Arbeiten des Kurses für Jugendkunst an der Kunstgewerbeschule in Wien von Prof. Franz Čížek* [Works with Paper, Scissors, and Glue. Foundations of the Technique and Significance for Education Illustrated with Works from the Course for Youth Art at the School of Arts and Crafts in Vienna by Professor Franz Čížek], Vienna: Anton Schroll

1919

→ *Kind und Kunst* [Child and Art], Liechtensteinpark Vienna, exhibition with works by students from Franz Čížek's special course
→ *Erneuerung der geistigen Grundlagen des rhythmischen Gestaltens* [Regeneration of the Spiritual Foundations of Rhythmic Design], lecture by Franz Čížek, Institute for Cultural Research, Vienna

1920–1924

→ The exhibition *Kind und Kunst* [Child and Art], organised by Bertram Hawker and Francesca Wilson (representatives of *Save the Children* fund, a British aid organization in Vienna), travels to roughly 80 British cities, with works by students from the special course in Youth Art
→ Acquisition of works from the special course in Youth Art by the Victoria and Albert Museum, London

1920

→ *Kunstschau 1920* [Art Show 1920], Austrian Museum for Art and Industry, Vienna, with works by students of the course in Ornamental Morphology

1921

→ *Schulausstellung Čížek* [Čížek School Exhibition], Austrian Museum for Art and Industry, Vienna

1922

→ Leopold W. Rochowanski publishes *Der Formwille der Zeit in der angewandten Kunst. Mit 93 Abbildungen von Arbeiten der Wiener Kunstgewerbeschule, Abteilung des Regierungsrates Professor Franz Čížek* [The Age's Will to Form in Applied Art. With 93 Reproductions of Works from the Vienna School of Arts and Crafts, Department of the Civil Servant Professor Franz Čížek], Vienna: Burgverlag.
→ Opening of the travelling exhibition of the Youth Art Class begins in the Netherlands

1923

→ Exhibition of the Youth Art Class travels through North America, including stops at the Metropolitan Museum of New York; the National Gallery of Art, Washington DC; the Art Institute of Chicago; and the Art Gallery of Toronto (now Art Galley of Ontario)
→ International exhibitions of the Youth Art Class in South Africa, Australia, and India
→ Start of annual school exhibitions of the Youth Art Class, Fichtegasse, in Vienna's 1st district

1924

→ *Spielzeug und Kunst* [Toys and Art], Neue Galerie, Graz, exhibition with works by students of the Youth Art Class
→ *Internationale Ausstellung neuer Theater-technik, Musik- und Theaterfest* der Stadt Wien [International Exhibition of New Theatre Technology, Music and Theatre Festival of the City of Vienna], with works by students from the course in Ornamental Morphology

1925

→ Franz Čížek writes *Notizen zur Psychogenese der Gestaltung. Über das rhythmische Gestalten unserer Zeit* [Notes on the Psychogenesis of Design. On Rhythmic Design in Our Time], lecture, Association for the Advancement of Modern Art, Vienna
→ Publication of *Das freie Zeichnen. Ein Weg für den Unterricht im Zeichnen nach Natur- und Gebrauchsgegenständen* [Freehand Drawing. A Path for Instruction in Drawing Using Natural and Everyday Objects], with Hermann Kastner, Vienna: Anton Schroll
→ *L'exposition internationale des arts décoratifs et industriels modernes*, Grand Palais, Paris, with works by students of the Youth Art Class

1926

→ Franz Čížek participates in the Congress for Youth Welfare, Geneva
→ Works on the text *Triebhaft bildendes Schaffen der Jugend* [Instinctive Creative Work by Youths], publication planned with Yale University Press (manuscript lost)

- *International Exhibition of Modern Art*, exhibition by the Société Anonyme, Brooklyn Museum, New York, with works by Erika Giovanna Klein and Elisabeth Karlinsky; Čížek cancels due to health reasons

1928

- Leopold W. Rochowanski publishes *30 Jahre Jugendkunst* [30 Years of Youth Art], Troppau: Heinz & Comp.
- Franz Čížek participates in the *VI Internationaler Kunst-erziehungskongress* [6th International Art Education Congress], Prague

1929

- *Kunstgewerbeschule in Wien: 60. Bestandsjahr* [School of Arts and Crafts in Vienna: 60th Anniversary], Austrian Museum for Art and Industry, Vienna, exhibition with works by students from the course in Ornamental Morphology

1932

- Special edition of the *Internationale Jugendrotkreuz-Zeitschrift* [International Youth Red Cross Newspaper], September, no. 47, *Die Jugendkunstklasse Prof. Čížeks* [Professor Čížek's Youth Art Class], Vienna: Österreichisches Jugendrotkreuz

1936

- Wilhelm Viola publishes *Child Art and Franz Čížek*, Vienna: Österreichisches Jugendrotkreuz

1946

- Leopold W. Rochowanski publishes *Die Wiener Jugendkunst – Franz Čížek und seine Pflagestätte* [Vienna Youth Art – Franz Čížek and His Day Care Center], Vienna: Wilhelm Frick

Lill Tschudi – Franz Čížek. A delightful sort of game

An exhibition by Kunstsammlung und Archiv at Angewandte in cooperation with Graphische Sammlung ETH Zurich

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Including works by

Georg Adams-Teltscher, Sybil Andrews, Elsa Axmann, Marie Baum, Ilse Bernheimer, Franz Bilko, Gretl Boka, Sándor Bortnyik, Norbertine Bresslern-Roth, Franz Čížek, Franz Karl Delavilla, Katherine S. Dreier, Eleonore Feichtinger, Karoline Fink, Claude Flight, Erwin Garami, Helene Gschliesser Cornaro, Antonia Indr, Moriz Jung, Franz Čížek's Youth Art Class, Gerta Hammerschmied, Josef Hegl, Hans Hofmann, Ludwig Heinrich Jungnickel, Ruth Wilson Kalmar, Franziska Kantor, Elisabeth Karlinsky, Lajos L. Kassák, Rudolf Kalvach, Paul Kirnig, Erika Giovanna Klien, Theodor Klotz-Dürrenbach, Dina Kuhn, František Kupka, Franz Čížek's course in Ornamental Morphology, Friederike Kwaysser, Edith Lawrence, Gertrude Mandel, Gustav Marisch, Nelly Marmorek, László Moholy-Nagy, Ditha Moser, Friederike Nechansky, Helga Niedenführ, Emil Orlik, Sylvia Penther, Hans Pitsch, Cyril E. Power, Michael Reinberger, Johanna Reismayer-Fritsche, Felice Rix, Elfriede Ruzicka, Ada Schimitzek, Marie Schläfrig, Margarete Schütte-Lihotzky, Société Anonyme, Mileva Stoisavljevic-Roller, Balthasar Taferner, Gertrude Tomaschek, Lill Tschudi, Marie von Uchatius, Marianne (My) Ullmann, Otto Franz Erich Wagner, Olga Walter, Gertrud Weinberger, Vally Wieselthier, Julius Zimpel, Werkstatt Emmy Zweybrück, amongst others

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Robert Müller

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Anette Freudenberger

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This exhibition is related to the show *Lill Tschudi. The Excitement of the Linocut 1930–1950*, which was on view at the Graphische Sammlung ETH Zurich in 2021 and 2022.