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| Gutfreund, Otto (1889-1927) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Otto Gutfreund is recognised as the most important Czech sculptor of the early twentieth century. Trained in Paris under Anotine Bourdelle, Gutfreund took an interest in Gothic art and Cubism. This exposure catalysed his Cubist period (1911-1919) and he quickly emerged as the leader of Czech Cubist sculpture. In Prague in May 1911, Gutfreund became a founding member, treasurer (1912), and later chairman (1913) of *Skupina výtvarných umělců* [The Group of Fine Artists] (1911-1914). He also contributed to their magazine *Umělecký Měsíčník* (1911-1914)*.* Gutfreund returned to Paris in spring 1913 and again in April 1914. Upon the outbreak of World War I, he joined the French Army and was sent to the Foreign Legion. Gutfreund spent the postwar period of January 1919-July 1920 in Paris and made his last Cubist works. Upon returning to Prague, he shifted from Cubism to ‘Civilismus’ (between 1920-1927), a style that celebrated the citizen of the newly founded Czechoslovak Republic and bore an affinity to the pan-European return to classicism and realism. At the end of his life he approached abstraction in sculptures that move from the soberness of Civilismus to experimental modernism. |
| Otto Gutfreund is recognised as the most important Czech sculptor of the early twentieth century. Trained in Paris under Anotine Bourdelle, Gutfreund took an interest in Gothic art and Cubism. This exposure catalysed his Cubist period (1911-1919) and he quickly emerged as the leader of Czech Cubist sculpture. In Prague in May 1911, Gutfreund became a founding member, treasurer (1912), and later chairman (1913) of *Skupina výtvarných umělců* [The Group of Fine Artists] (1911-1914). He also contributed to their magazine *Umělecký Měsíčník* (1911-1914)*.* Gutfreund returned to Paris in spring 1913 and again in April 1914. Upon the outbreak of World War I, he joined the French Army and was sent to the Foreign Legion. Gutfreund spent the postwar period of January 1919-July 1920 in Paris and made his last Cubist works. Upon returning to Prague, he shifted from Cubism to ‘Civilismus’ (between 1920-1927), a style that celebrated the citizen of the newly founded Czechoslovak Republic and bore an affinity to the pan-European return to classicism and realism. At the end of his life he approached abstraction in sculptures that move from the soberness of Civilismus to experimental modernism.  Gutfreund began his artistic training in 1903-1906 at the School of Ceramics in Bechyně in southern Bohemia, followed by study in 1906-1909 at the School of Applied Arts in Prague. From November 1909 to June 1910 he studied in Paris at the newly opened and progressive *Académie de la Grande Chaumière* as a student of the modern sculptor and former assistant to Rodin Antoine Bourdelle. Gutfreund had met Bourdelle when the latter came to Prague for an exhibition of his work at the *Mánes Society of Fine Arts*, held February-March 1909. In June-July 1910, Gutfreund travelled with his art historian friend Antonín Matějček from France to England, Belgium, Holland and Germany.  During his early Cubist period, Gutfreund exhibited some of his most iconic bronze sculptures, such as *Anxiety* (1911), *Hamlet* (1911-12), *Viki* (1912-13), and *Cubist Bust* (1913-14). In March 1912, Gutfreund exhibited at the Fifth *Neue Sezession* exhibition in Berlin. In autumn 1913 he exhibited with *Skupina* at *Der Sturm* Gallery in conjunction with Herwarth Walden’s ‘*Erster Deutscher Herbstsalon*.’ Gutfreund travelled to Berlin in November-December 1913 and to Dresden with Filla in January 1914. While in service to the French Foreign Legion, Gutfreund fought in the battles of the Somme, Artois, and Champagne in 1915. He was accused in 1915 of sedition and was held between 1916 and 1918 at a POW camp in the Abbey of Saint Michel de Frigolet in Provence, where he nevertheless produced sculptures in wood. In Prague in 1920, he joined the *Mánes Society of Fine Arts* and exhibited with *Tvrdošíjní* [Stubborn Ones] in 1921. Gutfreund taught from 1926 until his death in 1927 at the School of Applied Arts in Prague. List of Works: (1989) *Otto Gutfreund: Zázemí tvorby* [*The Hinterland of Creativity*], ed. Jiří Setlík. Prague: Odeon  (2002) ‘Plocha a prostor’ [Surface and Space], *Umělecký Měsíčník* (no. 2, 1912), trans. Alexandra Büchler, 92-95 in *Between Worlds: A Sourcebook of Central European Avant-gardes, 1910 – 1930.* Eds. Timothy O. Benson and Éva Forgács. Cambridge: MIT Press |
| Further reading:  (Lahoda)  (Lamač)  (Scottish Arts Council)  (National Gallery of Art)  (Vlček)  (Graphische Sammlung Albertina)  (National Gallery in Prague)  (Otto Gutfreund) |