

COURSE SYLLABUS

Contemporary Art Scene

ART 372/572

Spring 2017

Wednesday, 14:45 – 17:30

Lecturer: Piotr Sikora MA

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Office hours: 14:15 - 14:45

Semester Credits	3	Language of Instruction	English
ECTS	6	Level	Advanced/MA
Length	15 weeks	Pre-requisites	None
Contact hours	42 hours	Course type	HSC Required/Optional PS, JC Elective HUM Elective

1. Course Description

By visiting exhibitions and galleries, artists' studios and discussing strong contemporary artworks and art texts, students will explore the different concepts of contemporary arts. The course will also question issues like the art market, art collectors and collections, phenomena of international shows like the Venice Biennale and the position of artists, curators, collectors or critics within the contemporary art scene.

2. Student Learning Outcomes

- Using the Prague art scene as a case study to enable students to study the contemporary art scene.
- Introducing students to roles, issues and institutions connected to the realm of contemporary art (artists, curators, art historians, critics, collectors, art schools, galleries, media, market, exhibitions etc.)
- Helping students orient themselves in the contemporary art scene and enabling them to follow the exciting changes in the art world.
- Engaging the students in an in-depth research about a particular topic or issue related to the contemporary art world.

3. Course Materials

Readings

- Sarah Thorton, Seven Days in The Art World, W. W. Norton & Company, 2008
- Robert S. Nelson and Richard Shiff (eds.) - Critical Terms for Art History, University of

Chicago Press, Chicago 1998.

- Jean Robertson and Craig McDaniel, *Themes of Contemporary Art, Visual Art after 1980*, Oxford University Press, Oxford–New York 2010
- Robert Atkins, *Art Speak, A Guide to Contemporary Ideas, Movements, and Buzzwords*, Abbeville Press Publishers, New York–London, 1997.

Films to watch:

- *Exit Through The Gift Shop*, Banksy, 2010
- *Downtown 81*, Edo Bertoglio, 1981
- *(Untitled)*, Jonathan Parker, 2009
- *The Artists Is Present*, Matthew Akers, Jeffrey Dupre, 2012
- *Simon Schama's Power of Art*, episode 8: Rothko - Black on Maroon, 2007
- *Work of Art: The Next Great Artists*, season 1, episode 2, 2010
- *Basquiat*, Julian Schnabel, 1996
- *Factory Girl*, George Hickenlooper, 2006
- *Brooklyn DIY*, Marcin Ramocki, 2009
- *Guest of Cindy Sherman*, Paul H-O, Tom Donahue 2008

Useful links:

www.artmap.cz
www.artlist.cz
www.contemporaryartdaily.com
www.artycok.tv
www.abcgallery.com
www.artlex.com
www.artcyclopedia.com

4. **Teaching methodology**

Lectures, discussions, visits to the studios and exhibitions. Meetings with curators, artists and art critiques from the scene.

5. **Course Schedule**

Meeting locations outside of faculty department will be announced in class

Class 1. Introduction: What is Art (and why should we fall in love with it)?

excursion: National Gallery in Prague
meeting gallery curator: Adam Budak

Class 2. Contemporary Art World: Key Players and Roles

excursion: Fine Art Academy in Prague
meeting rector of the Academy: Tomáš Vaněk

Class 3. From the White Cube towards New Institutionalism

excursion: MeetFactory
meeting gallery curator: Eva Riebova

- Class 4. White Cubes, State-funded Institutions**
excursion: Municipal Gallery, DOX Centre for Contemporary Art
- Class 5. Independent Institutions, NGO's**
excursion: Tranzit Display, Futura
meeting gallery director Michal Novotny
- Class 6. Artists Studios**
excursion: Pragovka, Bubenska 1 - studio visit
- Class 7. Commercial Galleries and the Art Market**
excursion: Hunt Kastner Artworks, Nevan Contempo, Drdova Gallery, Svit Gallery + 35m, City Surfer.
- Class 8. Alternative Art Scene 1**
excursion: Etc. Gallery, Fotograf, Ex-Post, SPZ
- Class 9. Alternative Art Scene 2**
excursion: Jeleni Gallery, ArtWall, INIGallery, Berlinsky Model + Polansky Gallery
- Class 10. Alternative Art Scene 3**
excursion: Atelier Josefa Sudka, Entrance Gallery, Galerie Kuzenbauch
- Class 11. Workshop: Curating an exhibition**
meeting Vit Havránek
- Class 12. Workshop: Initiating an art project**
meeting Karina Kottova
- Class 13. Workshop: Writing an art critique**
meeting Anežka Bartlová
- Class 14. Final essay consultations**

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Student Learning Outcomes
Active Class Participation	35	15%	Using the Prague art scene as a case study to enable students to study the contemporary art scene.
Personal Art Map	40	40%	Helping students orient themselves in the contemporary art scene and enabling them to follow the exciting changes in the art world.
Individual Presentation	40	25%	Using the Prague art scene as

			a case study to enable students to study the contemporary art scene.
Final Essay	35	20%	Engaging the students in an in-depth research about a particular topic or issue related to the contemporary art world
TOTAL	150 hours	100%	

7. Detailed description of the assignments

- [Active Class Participation] description (15% of the overall grade):

The students are required not only to attend classes regularly, but also to come prepared: they have read the assigned texts and conducted assigned research, prepared questions or comments. They are expected to be active, react upon the studied material as well as on the presentations and work of their colleagues, initiate discussions, ask questions. For every missed class, a make-up assignment should be proposed by the student.

Assessment breakdown

Assessed area	Percentage
Physical presence in all classes	30%
Active participation in discussions, reaction upon fellow presentations	30%
Questions and comments showing that the student came to class prepared	30%
Individual assignments presentations (Class 2 and 3)	10%

- [Personal Art Map] description (40% of the overall grade):

During our visits, the students will collect information about the particular places and exhibitions and create a map or journal, which will structure, organize and indicate the individual spaces and exhibitions we visited. This can take a format of a physical map, blog, drawn or photo-journal etc. The students are asked to sum-up the visits from class as well as visit two additional contemporary art exhibitions or related events on a weekly basis, depending on the recommendations of the lecturer.

Assessment breakdown

Assessed area	Percentage
Careful observations and analyses of the exhibitions or places visited in class	30%
Further research on the exhibited artists, venue, contextual analysis	30%
Writing skills, coherence and clear structure of the weekly inputs	25%
Visual appeal of the artmap – pictures, videos etc.	15%

- [Individual Presentations] description (25% of the overall grade):

During the semester, the students will prepare an in-depth presentation on a selected contemporary artist. The choice of the artist should be discussed with the lecturer in advance. The presentation should take 15-20 minutes and should be accompanied by powerpoint slides or use prezi.com or similar tool.

Assessment breakdown

Assessed area	Percentage
In-depth research and demonstrated knowledge about the presented material	60%
Interaction with the audience, ability to catch attention, present and formulate well	20%
Structure and visual appeal of the presentation	20%

- [Final Essay] description (20% of the overall grade):

Students will be asked to prepare a 5-page written research paper on a selected topic related to contemporary art. The paper has to meet the standards of academic writing: logical structure, literature, quotations, references etc.

Assessment breakdown

Assessed area	Percentage
Originality and relevance of the chosen topic	10%
Profound research, work with multiple sources (published, online, student's own research and observations)	30%
Structure of the paper, division to sub-chapters, stylistics and language	20%
General requirements for an academic paper (correct referencing system (!!!), list of bibliography etc.)	10%
Originality, structure and relevance of the student's own argumentation line, ability to work with the researched material creatively and independently	30%

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: "COM101-1 Mid-term Exam. Question".

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance is required. The university recommends, as a minimal policy, that students who are absent 35 percent of the course should be failed (or administratively withdrawn from the course if the absences are excused).

Absence excuse and make-up options

Should the student be absent from a class for relevant reasons (illness, serious family matters), s/he needs to submit an Absence Excuse Form supplemented with documents proving the reasons for absence to the Assistant Dean. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if they submit an Absence Excuse Form along with the finalized add/drop form. The form and documents must be submitted within one week of absence. If possible, it is recommended to inform the instructor about the absence in advance.

Students whose absence has been excused by the Dean are entitled to make up exams they missed provided that the nature of the exam allows for a make-up. The students are responsible for contacting their instructor within one week from the date the absence was excused, and for making arrangements with the instructor about make-up options as necessary.

Unexcused absences

Students are allowed two unexcused absences. Absences above this number may result in failure of the course. **For specific details concerning this course, see above, item 7a.**

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Any electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information...). Any other use will result in being marked absent and/or being expelled from the class. No electronic devices may be used during the tests.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

Plagiarism and Academic Tutoring Center

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/scheduler/manage/event/1/>.

Students with disabilities

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

9. Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when: Piotr Sikora

Approved by and when: School of Humanities and Social Sciences, February 2017