



## **CIEE Prague, Czech Republic**

<b>Course Name:</b>	Czech Art in the Age of the Internet
<b>Course Number:</b>	AHIS 3006 PRAG
<b>Programs offering course:</b>	CES, CNMJ, GAD
<b>Language of instruction:</b>	English
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Spring 2020

### **Course Description**

*“What is art in the age of the Internet and who are the artists? The role of the artist has shifted in the past few decades from being the sole creator of the work to becoming the mediator, politician, entertainer, or social worker. Meanwhile the artwork has adopted a form of “open structure” or social “interstice” where we can overcome our differences and learn to understand each other.”*

This combined seminar and lecture aims to acquaint students with the rapidly changing Czech art scene from the 1989 Velvet revolution onwards. We will start with Postmodernism, adopted during the late socialist period of the 1980s, and move towards recent strategies of Post-internet art. Placing the artworks within their broader cultural and historical context offers new perspectives on Czech post-communist society and problems that it is facing (construction of new democratic identities, gender inequality, xenophobia, political corruption, social injustice or construction laws). Artists were helped in their endeavors by a growing range of “new media” (photography, video or scientific methods) as well as newly transformed classical media (drawing, painting or sculpture), lately incorporated into the Internet, and influenced by social networks (Facebook, Twitter or Instagram).

Students will be given the opportunity to visit many Prague galleries, both public and private ones, encounter artists, curators and/or art critics.

### **Learning Objectives**

By the end of the course the students will:

- apply different art theories on contemporary art;
- have developed independent and creative interpretation skills;
- analyze artworks or curatorial concepts based on their direct exposure to the works and their personal experience with them; and
- be able to illustrate and assess the riches of Prague’s contemporary art scene.

### **Course Prerequisites**



"*Art is for everyone*" (Tracy Emin - British contemporary artist), that's why this course has no specific prerequisites. Students with a deeper interest in the subject will be provided with extra readings and course materials.

### **Methods of Instruction**

The usual structure of the course is (with some minor exceptions) the combination of **in-class lectures** (Mondays) and **field trips** into public and/or private galleries, talk to artists, curators and/or gallery owners (Wednesdays).

Power Point presentation will be used as part of the lectures, together with music samples and short videos. The course is based on **active participation** and an **interactive approach**. Students are encouraged to discuss the presented works of art and present their opinions. Working sheets, mind maps, and other creative instruments will help students to get involved.

**Note:** Participation will be taken into account in the final grade.

### **Assessment and Final Grade**

1. Homework essays	20%
2. Midterm test	15%
3. Final test	15%
4. Final assignment (essay or project)	30%
5. Gallery journal	10%
6. Class participation	10%

### **Course Requirements**

#### **1. HOMEWORK ESSAYS (20%)**

There will be **two short (each min. 250 words) written homework essays** aimed at acquainting students with the methods of **structured description** of a **selected piece of art** (due Week 4) and the strategies of contemporary **exhibition review** (due Week 9).

#### **2. MIDTERM TEST (15%)**

#### **3. FINAL TEST (15%)**

Part of the final grade will be based on the results of two written tests (mid-term 15%, final 15%). The form of the tests will be mostly essay like, based on comparisons and descriptions of chosen artworks (presentation with artworks will be provided). List of question will be provided in advance. Grading scale forms part of the test template.

#### **4. FINAL ASSIGNMENT (essay or project & presentation) 30 %**

##### **a) Final essay (20%)**

- Students are asked to submit a short **research paper (app. 2,000 – 2,500 words)** on a chosen subject.



- There will be a **list of recommended topics** handed out in the introduction lesson, but students are strongly encouraged to come up with their own suggestions.

Important dates:

- The **topic and synopsis** will need to be decided **by Week 7**.
- The **paper is due by Week 12**. No final essays will be accepted after this deadline.

Resources:

- The final paper must include a **bibliography** featuring books (and other sources) that are not among the required readings (minimum of **3 independent sources**).

Students should feel free to consult their final essay frequently or submit its first draft beforehand in order to improve its quality and avoid any misunderstandings or misinterpretations.

The papers (as well as presentations) should most importantly show students' interest supported by careful research, ability to outline and summarize the characteristics of a chosen style, work of an artist, architect or an art group, and systematic analysis of selected key works.

**b) Final project (20%)**

Group of students will be responsible for organizing an **event with a contemporary Czech artist**.

This project serves as an alternative form of the final assignments (further details and important dates will be provided at the beginning of the semester).

**a) and b)** Part of the evaluation is a **short (5 - 10 minutes) oral presentation (10%)** of each student's final essay topic. This presentation should be spoken or read and should include visual aids, such as power-point presentations, photocopies or monographs. The student is expected to provide his peers with a short written summary / handout.

**5. GALLERY JOURNAL (10%)**

Students should also show their own initiative with visiting galleries and museums on their own. Students should keep an exhibition journal throughout the semester with a short (5-10 sentences) description of the exhibits (**minimum 10 entries**).

**6. CLASS PARTICIPATION (10%)**

- The course is based on active participation and an interactive approach. Students are encouraged to discuss the presented works of art. Participation will be taken into account in the final grade.

- Handouts and required readings are compulsory; students are expected to discuss required readings in the class. All required readings are available in CIEE library.

**CIEE Prague Attendance Policy**



Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

**Missing classes** will lead to the following penalties:

**90-minute semester classes:**

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
<b>one to two</b> 90-minute classes	up to 10%	no penalty
<b>three</b> 90-minute classes	10.1–15%	reduction of the final grade by 3%
<b>four</b> 90-minute classes	15.1–17%	reduction of the final grade by 5%; <b>written warning</b>
<b>five</b> 90-minute classes	17.1–20%	reduction of the final grade by 7%; <b>written warning</b>
<b>six and more</b> 90-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

**180-minute semester classes:**

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
<b>one</b> 180-minute class	up to 10%	no penalty
<b>two</b> 180-minute classes	10.1–20%	reduction of the final grade by 5%; <b>written warning</b>
<b>three and more</b> 180-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

**Missing more than 20% of the total class hours** will lead to a **course failure**, and **potential program dismissal**. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.



**Late arrival to class** will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

**Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason** and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student's presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor's note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor's notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

**Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.**

**For class conflicts** (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

### **CIEE Academic Honesty Policy**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to



country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one’s own.

**The first principle** is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

**The second principle** applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

**The third principle** is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another’s work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

**Weekly Schedule**

**Note:** The structure of both in-classes and field trips may be subject to change due to unexpected changes in exhibition dates, gallery structure and/or guest speakers availability. Meeting times for field trips will be adjusted.

<p>Week 1</p>	<p><b>THEME: Course introduction. What is art in the age of the Internet and who are the artists?</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Course objectives and assignments.</i></li> <li>○ <i>“Modernism - Postmodernism – Contemporary”: changing contexts – structure of time, society and political representation, key theoretical approaches: psychoanalysis, Marxism, structuralism, etc.</i></li> </ul> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>● Visit to the National Gallery Prague collection of Modern and Contemporary Art in the Trade Fair Palace,</li> </ul>
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	<p><a href="http://www.ngprague.cz/">http://www.ngprague.cz/</a> - <b>Highlights of Czech Modern Art</b> - permanent collection (1<sup>st</sup> – 4<sup>th</sup> floor).</p> <ul style="list-style-type: none"> <li>• <i>How to get there:</i> Trade Fair Palace, Dukelských hrdinů 47, Prague 7 - tram 12, 24, 17 – Veletržní palác (entrance is just opposite the tram stop), tram 1, 8, 25, 26 – Strossmayerovo nám., 5 min walk, metro C – Vltavská, 10 min walk.</li> <li>• <i>Aim of the class:</i> introduction of artists, artworks and concepts crucial to understanding contemporary Czech art – cubism, surrealism, collage, political art, art and science (working in groups)</li> </ul> <p><b>HW 1 (reading and questions) – due Monday, Week 2:</b></p> <p>a) <i>Required reading:</i></p> <ul style="list-style-type: none"> <li>• Přebáň 2013, 15 – 26 (The anomie society of late socialism)</li> </ul> <p>b) <i>HW Question:</i> How would you describe the situation in Czech society during the late socialist regime of the 1980s? What problems were the artists facing, what visual codes did they adopt or what were they forced to avoid?</p> <p>c) <i>Recommended reading:</i></p> <ul style="list-style-type: none"> <li>• Woods 1999, 89-114 (Architecture), 124-140 (Visual arts)</li> </ul> <p><b>HW 2 (Final Paper):</b></p> <ul style="list-style-type: none"> <li>• <i>Topic and outline for the FINAL PAPER (1/2 – 1 page) – due Monday Week 6</i> – see List of recommended topics in the Moodle</li> <li>• <i>Final paper (7 – 10 pages) - due Monday Week 12</i></li> <li>• <i>Short PPT presentation (5 – 10 slides, 5 – 10 minutes speech, outline 1 – 2 pages) - due Monday Week 12 or 13</i></li> </ul>
Week 2	<p><b>THEME: Czech postmodernism: The end of “grand socialist narrative”.</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Introducing key theoretical concepts of postmodernism: “grand narratives” (J. F. Lyotard), “simulacrum” (J. Baudrillard), “art of late capitalism” (Fr. Jameson).</i></li> <li>○ <i>Czech art between Kafkaesque “grotesque” and new symbolism: from the phenomena of Czech grotesque art (Nepras, Sopko, Rittstein) to newly formed groups of the 1980s (Tvrdohlaví and 12/15).</i></li> <li>○ <i>Situations seen from abroad: East-pop of Milan Kunc.</i></li> </ul> <p><b>HW DUE:</b> HW questions and reading from Week 1</p>

	<p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>• Visit to the National Gallery Prague collection of Modern and Contemporary Art in the Trade Fair Palace, <a href="http://www.ngprague.cz/">http://www.ngprague.cz/</a> - <b>Postmodernism in Czech Art</b> - permanent collection (2<sup>nd</sup> floor), exhibition of <b>Jiří David</b></li> <li>• <i>Aim of the class:</i> discussing specific issues of Czech postmodernism on a set of selected artworks (working in groups)</li> </ul> <p><b>HW 1 (questions) – due Monday Week 3:</b></p> <p>a) <i>Required reading:</i></p> <ul style="list-style-type: none"> <li>• Ševčík 2011, 124-135. (Morganová Pavla. “From Postmodernism to Postproduction”)</li> </ul> <p>b) <i>Homework questions:</i> How can we understand the word “transformation” (both in terms of political changes and artistic creation)? Give one example of women artists and their use of new media. Do you consider writing Czech art history without men relevant?</p> <p><b>HW 2 (structured analyses) – due Monday Week 4:</b></p> <p>a) <i>Written HW</i></p> <ul style="list-style-type: none"> <li>• Structured analyses of a chosen piece of art (painting, sculpture, photography, new media) (<b>min of 250 words</b>).</li> </ul> <p>b) <i>Required reading:</i></p> <ul style="list-style-type: none"> <li>• Gilda 2014, 53 – 65 (How to substantiate your ideas)</li> </ul>
<p>Week 3</p>	<p><b>THEME: “Velvet Girls” and the use of New media: in search of new feminine identity.</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Introducing general feminist theory and leading international and Czech artists.</i></li> <li>○ <i>“Velvet girls” – first generations of women artist in the 1990s and their predecessors. Search for new feminine identity: can we talk about feminism in Czech art?</i></li> </ul> <p><b>HW DUE:</b> Questions from Week 2.</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>• Visit of a contemporary art gallery or exhibition (to be specified) OR</li> </ul>

	<ul style="list-style-type: none"> <li>• Visit to the National Gallery Prague collection of Modern and Contemporary Art in the Trade Fair Palace, <a href="http://www.ngprague.cz/">http://www.ngprague.cz/</a> - <b>Woman in Czech art</b> - permanent collection (2<sup>nd</sup> floor).</li> <li>• <i>Aim of the class:</i> understand the change of lifestyle and political context between the 1960s-70s generations of artists' „wives“ and the 1990s „velvet girls“ (<i>working in groups</i>).</li> </ul> <p><b>HW (video and HW question) - due Monday Week 4</b></p> <p>a) <i>Required screening and reading:</i></p> <ul style="list-style-type: none"> <li>• <i>Video:</i> Pat a Mat: Painting (8:22) - <a href="https://www.youtube.com/watch?v=5q4LwbTq-7s">https://www.youtube.com/watch?v=5q4LwbTq-7s</a></li> <li>• <i>Reading:</i> Statement of the artist Ivars Gravlejs - <a href="http://www.ivarsgravlejs.com/pages/pat_mat.htm">http://www.ivarsgravlejs.com/pages/pat_mat.htm</a></li> </ul> <p>(b) <i>HW question:</i></p> <ul style="list-style-type: none"> <li>• What modern and contemporary art strategies do Pat and Mat apply in their creative activity (according to the artist Ivars Gravlejs)?</li> </ul>
Week 4	<p><b>THEME: The D.I.Y. strategies in art – masculinity in contemporary society</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Short history of collage (Pablo Picasso, Jiří Kolář, Eva Koťátková) – cutting through time and reality.</i></li> <li>○ <i>From noble materials to “trash art”: using cheap materials to create art (Arte Povera), Jiří Kovanda.</i></li> <li>○ <i>Black Media - construction of masculinity in the contemporary world (“metrosexual” or “lumbersexual”).</i></li> </ul> <p><b>HW DUE:</b> Written homework from Week 2, HW screening from Week 3</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>• Visit of a contemporary art gallery or exhibition (Meet Factory, Futura, etc.). <b>Will be specified.</b></li> </ul> <p><b>HW (reading and questions) – due Monday Week 5:</b></p> <p>(a) <i>Required reading</i></p> <ul style="list-style-type: none"> <li>• Ševčík 2011, 75-80. (Zálešák, Jan. “Unemployed or managers”)</li> </ul>

	<p>(b) <i>HW questions</i>: How does Zalesak describe the situation of Czech society today (compare it with the situation in the 1980s – see first reading by Jiri Priban)? Explain the terms: “<i>relational aesthetics</i>”, “<i>participation</i>” and “<i>precarity</i>”.</p> <p>(c) <i>Recommended reading</i>          Bourriaud 2002. (excerpts)</p>
<p>Week 5</p>	<p><b>THEME: Political art and activism: adopting “collective identity”</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Defining political art, activism and related concepts: from avant-garde traditions (Dada, Situationism) to institutional criticism (Jans Haacke, Jakub Jan Kotík) and “relational aesthetics”.</i></li> <li>○ <i>Adopting collective identities: art groups Pode Bal, Rafani, Guma Gua.</i></li> </ul> <p><b>HW DUE:</b> Required readings and questions from Week 9.</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ Visit to an exhibition of contemporary art or gallery dealing with political art (DOX) or meeting a curator of Art wall or a political artist (Milan Mikuláščík). <b>Will be specified.</b></li> </ul> <p><b>HW (reading and question) – due Monday Week 6:</b></p> <p>a) <i>Required reading and screening:</i></p> <ul style="list-style-type: none"> <li>• Video: Milos Sejn: Mlaka - Be/Witching by Bohemian Forest, 2002 - <a href="http://www.youtube.com/watch?v=vg_JGfbt1cl">www.youtube.com/watch?v=vg_JGfbt1cl</a> – watch part of the video while reading the text pp 106 - 107</li> <li>• Kesner 2010, 2 – 5 (Initiation of the Body and Nature, Early Bodily Actions), 106 – 107 (texts by Miloš Šejn)</li> </ul> <p>b) <i>HW Question</i>: How does the artist perceive the importance of his bodily perception and physicality? What types of media does the artist use in his work?</p>
<p>Week 6          Midterm Exam          Period</p>	<p><b>THEME: Body as the mediator: romantic “sublime” from land-art to post-internet</b></p> <p><b>Session 1 (in class)</b></p>

	<ul style="list-style-type: none"> <li>○ <i>Art leaving the City: contemporary version of romantic sublime, story of Czech land art (Zorka Ságlová, Ivan Kafka).</i></li> <li>○ <i>Return of the human body of Post-Internet Internet age: direct bodily experience (Miloš Šejn) or mediated reality?</i></li> </ul> <p><b>HW DUE:</b> Final paper topic and outline, reading and questions from Week 5</p> <p><b>Session 2 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <b>MIDTERM TEST</b></li> </ul> <p><b>HW 1 (structured analyses) – due Monday Week 9:</b></p> <p>a) <i>Gallery visit and written homework</i></p> <ul style="list-style-type: none"> <li>• Visit one of the venues from the list below (3 – 4 exhibitions to be decided during the semester)</li> <li>• Write an exhibition review (for your favorite magazine or blog) (1 – 2 pages).</li> </ul> <p>b) <i>Required reading:</i></p> <ul style="list-style-type: none"> <li>• Gilda 2014, 163 - 176 (How to write an exhibition review for a magazine or blog)</li> </ul> <p><b>HW 2 (due Monday Week 7)</b></p> <p>a) <i>Required reading:</i></p> <ul style="list-style-type: none"> <li>• Ševčík 2011, 155-159. (Vančát Pavel. “Czech Post-photography: An attempt at a working terminology”)</li> </ul> <p>b) <i>Recommended reading:</i></p> <ul style="list-style-type: none"> <li>• Vančát 2011. (English summary)</li> </ul> <p>Barthes 2010 (1979)</p>
<p>Week 7 Midterm Exam Period</p>	<p><b>THEME: Mutating Medium of Photography: modes of representation - reality x fiction</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Czech photography since the 1980s: from new “pictorialism” to non-photography</i></li> <li>○ <i>Photography as documentary and artistic means: lost of “aura” (Walter Benjamin), photography as “indexical” sign of reality (Roland Barthes).</i></li> <li>○ <i>Photography in the age of internet (“selfie” and other strategies of (self) representation).</i></li> </ul>

	<p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ FAMU, House of Photography, Fotograf Gallery or another venue of contemporary photography (Fotograf Festival). <b>Will be specified.</b></li> </ul> <p><b>HW DUE:</b> HW questions and gallery visit from Week 4.</p> <p><b>HW (screening and reading) - due Monday Week 8:</b></p> <p>a) <i>Watch 2 short videos (will be specified):</i></p> <ul style="list-style-type: none"> <li>• <i>Resources:</i> Nekvindová 2011-13, (3 DVDs edition Vida 1,2 and 4) or online</li> </ul> <p>b) <i>HW Question:</i> will be specified</p>
<p>Week 8</p>	<p><b>THEME: Short story of Video Art – why should we go and watch it in the gallery?</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Short History of Czech Video Art: experiments in the 1960s (Radek Pilař, Wasulkovi) – media discovering its possibilities.</i></li> <li>○ <i>1990s: Golden age of Czech video-art to “postproduction” (Nicolas Bourriaud).</i></li> <li>○ <i>From white cube to black box: How to exhibit video-art, art and sound (Mieke Bal)</i></li> </ul> <p><b>HW DUE:</b> Required reading and questions from Week 6.</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ Exhibition of Video Art (National Gallery in Prague – Moving Image Department, other gallery or class screening and discussion). <b>Will be specified.</b></li> </ul> <p><b>HW 1 (reading and question) – due Wednesday Week 9:</b></p> <p>a) <i>Required readings</i></p> <ul style="list-style-type: none"> <li>• Sedlák P., Kera D.: Golem or Vertumnus: New Media experiments in Czech art (pp. 169-175), Between the First and Second Modernity 1985 – 2012, Catalogue AVU</li> <li>• Watch online one video by Jakub Nepraš: <a href="http://jakubnepras.com/">http://jakubnepras.com/</a></li> <li>• b) <i>HW Question:</i> What type of world does Nepraš depict in his video, what media does he use? Describe one more new media strategy of your choice.</li> </ul>

<p>Week 9</p>	<p><b>THEME: Multimedia and new media – artists in laboratories</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Artists in laboratories: could art apply same paradigms as scientists (from “cyber-organisms” to “bioart”) - festival Enter, Hot carrot (art in the cuisine).</i></li> <li>○ <i>From computer art to conceptualism (Pavel Sterec)</i></li> </ul> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ Visiting the atelier of multimedia artist <b>Tomáš Moravec</b></li> <li>○ <i>Aim of the class: get acquainted with works of the artist, his creative thinking and strategies of employing different media and incorporate activity of other people (discussion).</i></li> <li>○ <i>How to get there: U Uranie 28, Praha 7, 5 min. walk from Ortenovo náměstí tram stop, tram: 14, 24, 5.</i></li> </ul> <p><b>HW DUE:</b> Required readings and questions from Week 7.</p> <p><b>HW (discovering architecture and questions) – due Monday Week 10</b></p> <p>a) <i>Architecture and apartment observation:</i></p> <ul style="list-style-type: none"> <li>• Take a walk in the quarter of Prague where you live and in your apartment and do careful observation. (Alternatively you can talk about other places you know, your home town, university campus, family house, etc.) <u>For the city:</u> observe the public space – parks, squares, churches, transport, buildings – facades, size, sun and shadows. <u>For the apartment:</u> organization of space, your movement through them, furniture, light, air, etc.</li> </ul> <p>b) <i>HW Question:</i> What places make you feel comfortable (you like to come back to them)? Which places do you try to avoid and why? Would you change something if you could?</p>
<p>Week 10</p>	<p><b>THEME: Architecture – creating private and public spaces</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Constructing new worlds: utopian concepts in architecture (Futurism, Functionalist heritage and contemporary developers’ projects) or sustainable urbanism (Baugruppe)?</i></li> <li>○ <i>From postmodernism and “high-tech” to organic and natural architecture (Ještěd, Jan Kaplický, Martin Rainiš)</i></li> <li>○ <b>Presentation for the final paper/project (part 1)</b></li> </ul>

	<p><b>HW DUE:</b> Written HW (3D analyses) from Week 6, required readings and questions from Week 8.</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ Architecture walk through <b>Dejvice quarter</b> – Urbanism of the university quarter, visit to the National Technical Library and Faculty of Architecture</li> <li>○ <i>How to get there:</i> metro A – Dejvická (meeting at the platform in the station), alternative: tram 20, 26, 5, 8 – Dejvická (5 min walk)</li> <li>○ <i>Aim of the class:</i> personal experience with urbanism of the technical University Quarter (public space, architecture), functionality and aesthetic quality of selected buildings.</li> </ul> <p><b>HW (reading and questions) – due Monday Week 11:</b></p> <p>a) <i>Required reading and screening:</i></p> <ul style="list-style-type: none"> <li>○ Srp 2012. (“To get fatality in reality” - interview of Krištof Kintera with Mariana Serranová)</li> <li>○ Watch a short report - <a href="http://www.ceskatelevize.cz/ivysilani/10123096165-artmix/">http://www.ceskatelevize.cz/ivysilani/10123096165-artmix/</a></li> </ul> <p>b) <i>HW Question</i> (due to Monday Week 12):</p> <ul style="list-style-type: none"> <li>○ How does Kintera redefine the position of the author? What are according to him possibilities of sculpture in contemporary art?</li> </ul> <p>c) <i>Recommended reading:</i> Krauss 1979, pp. 30-44</p>
Week 11	<p><b>THEME: Painting and Sculpture Now, Post-Internet Art and Archives</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>How does our experience of new media and internet change creations and/or understanding of art?</i></li> <li>○ <i>Site-specificity in sculpture (Krištof Kintera, Dominik Lang), video-sculpture (Pavla Sceranková, Fišerová and Šimera)</i></li> <li>○ <i>Archival turn in art: Zbyněk Baladrán</i></li> <li>○ <b>Presentation for the final paper/project (part 2)</b></li> </ul> <p><b>HW DUE:</b> Required reading and questions from Week 10.</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ Visit to a gallery or exhibition of contemporary art (sculpture, object, post. internet, etc.). <b>Will be specified.</b></li> </ul>

	<p><b>HW (reading and questions) – due Monday Week 11:</b></p> <p>a) <i>Required and recommended reading:</i></p> <ul style="list-style-type: none"> <li>○ Ševčík 2011, 311-318. “Girders in our Bones. The Ostrava scene. (Interview with Jiří Surůvka and Petr Lysáček)”</li> </ul> <p>b) <i>HW Question</i> (due to Monday Week 12):</p> <ul style="list-style-type: none"> <li>○ How can we define the relationship between center and periphery in Czech art according to the interviewed artists?</li> </ul>
<p>Week 12</p>	<p><b>THEME: Contemporary Czech Art Scene</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <i>Art in Regions – Ostrava, Ústí, atd. Independent Galleries, Medium of the Curator.</i></li> <li>○ <i>Czech art seen from abroad: Czech participation at important international venues.</i></li> </ul> <p><b>HW DUE:</b> Final paper, required readings from Week 11.</p> <p><b>Session 2 (field trip)</b></p> <ul style="list-style-type: none"> <li>○ Visit to <b>Hunt Kastner Gallery</b> <a href="http://www.huntkastner.com/">http://www.huntkastner.com/</a> (discussion with the gallery owner), Bořivojova 85, Praha 3 – Žizkov, possible visit to other galleries of Žizkov gallery quarter</li> <li>○ <i>How to get there:</i> tram 5, 9, 26 – Lipanska (5 min walk), metro A – Jiriho z Podebrad (10 min walk)</li> <li>○ <i>Aim of the class:</i> get acquainted with structure of Prague private galleries, compare and contrast it with public galleries, understand the specifics and differences.</li> </ul>
<p>Final Exam Week</p>	<p><b>THEME: Assessment of the course, revision, discussion, presentations.</b></p> <p><b>Session 1 (in class)</b></p> <ul style="list-style-type: none"> <li>○ <b>FINAL TEST</b></li> </ul> <p><b>HW DUE:</b> Gallery journal.</p> <p><b>Session 2 (in class)</b></p> <ul style="list-style-type: none"> <li>○ Course summary and final discussion</li> </ul>

## **Course Materials**

### ***Reading***

- Barnet, Sylvan. *A Short Guide to Writing about Art*. Tufts University, New Jersey. 1999. Print.
- Barthes, Roland: *Camera Lucida*, Hill and Wang, 2010. Print (first edition 1979)
- Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Les presses du réel, 2002. Print.
- Kessner, Ladislav. *Miloš Šejn. Being landscape*. Prague: Arbor Vitae, 2010. Print.
- Krauss, Rosalind. „Sculpture in the Expanded Field“. *October*, Vol. 8 (Spring 1979), pp. 30-44. Print.
- Přibáň, Jiří: *Pictures of Czech Postmodernism*. Prague: Kant, 2013. Print.
- Srp, Karel, Serranová, Mariana and Krištof Kintera. *Krištof Kintera*. Prague: Arbor Vitae, 2012. Print.
- Ševčík, Jiří, and Pavlína Morganová, eds. *Between the First and Second Modernity 1985 – 2012, catalogue*. Prague: Academy of Fine Arts, Research Centre, 2011. Print.
- Vančát, Pavel and Markéta Kinterová. *Mutating medium: Photography in Czech Art 1990-2010*. Prague: Gallery Rudolfinum, 2011. Print.
- Williams, Gilda: *How to write about contemporary art*. London: Thames & Hudson, 2014. Print.
- Woods, Tim. *Beginning Postmodernism*. Manchester: Manchester University Press, 1999. Print.

### ***DVDs (collections of Czech video-art):***

- Nekvindová, Terezie and Sláva Sobotičová, eds. *The starting point can be zero. (Videoart on architecture, space and urbanism)*. Edition Vida 1. Prague: Academy of Fine Arts, Research Centre, 2011. DVD
- Nekvindová, Terezie and Sláva Sobotičová, eds. *B-movie. (Porno-Horror-Violence-Bizarreness-Warped sentiment)*. Edition Vida 2. Prague: Academy of Fine Arts, Research Centre, 2011. DVD
- Nekvindová, Terezie and Sláva Sobotičová, eds. *He who laughs. (Art about the World of Art)*. Edition Vida 4. Prague: Academy of Fine Arts, Research Centre, 2013. DVD