

Course description (topics)

Title of the course: Contemporary Art and Aesthetics				
Tutors of the course, contact details: Attila Horányi, PhD associate professor, horan@mome.hu				
Code: B-DK-601-A	Related curriculum (programme/level): ESMA, ER THEO	Recommended semester within the curriculum:	Credit: 5	Number of class hours: 48 Student working hours: 102
Related codes: M-SZ-E-301- ELM-222302- 01 ER-THEO-BA- ELM-222302- 01	Type: lecture	Can it be an elective course? yes	In case of elective what are the specific prerequisites:	
Course connections (prerequisites, parallels):				
Aim and principles of the course: This class will be about the „contemporary” in art. Some theorists and critics argue that the present period is markedly different from previous ones – e.g. Modernism, Post-Modernism, that were also called contemporary in their own time –, that contemporaneity is an overall important character of present day art. But what does that mean? In what qualities do artists and artworks differ from Modernist and Post-Modernist artists and artworks? This will be one of the main questions of the class, which we will answer on a theoretical and a „hands-on” level as well, reading philosophy of art and art history along with looking at and interpreting artworks.				
Learning outcomes (professional and general competences to be developed): Knowledge: Ability: Attitude: Autonomy and responsibility:				
Topics and themes to be covered in the course: 1. What makes something an artwork? 2. What does the „end of art” proposition really mean? 3. What is Modern and what is (Neo-)Avant-Garde art? 4. How does art function in western society? 5. What are the more important characteristics of contemporary art?				
Specificities of process organisation / organisation of learning: Course structure, nature of the individual sessions and their timing (in case of several teachers’ involvement, please indicate the distribution of their teaching input:				

- The class will look at the above topics with a focus on individual artworks: their understanding will be just as important as the theories which surround them
- The classes will have short intros, student presentations and class discussions

Students' tasks and responsibilities:

- Presence in and preparation for the individual classes is mandatory. Active participation in class discussions is expected
- Short (300 word) papers based on mandatory texts sent before class
- A presentation (with slide show) is required of every student
- A final paper (3000 words) is also required. Due date is May 26, 2023.

Learning environment: (e.g. classroom, studio, off-site, online, in-company placement, etc.)

- Classroom

Assessment:

(in case of more teachers are involved and they evaluate separately, separate assessments per teacher needed)

Requirements to be met:

Method of assessment: (what methods are used for assessment {test, oral question, practical demonstration, etc.})

- Class discussion
- Written tasks

Assessment criteria (what is taken into consideration in the assessment):

- Active participation in class discussions
- Knowledge of the required texts, theories, and artworks
- Clear, concise, well-structured writing

How is the mark calculated (how is the result of each assessed requirement reflected in the final mark? {e.g. proportions, points, weights}):

- Active participation in class discussions is expected – 10%
- Short (300 word) papers based on mandatory texts sent before class – 20%
- A presentation (with slide show) is required of every student – 20%
- A final paper (3000 words) is also required. Due date is May 26, 2023 – 50%

Required Literature:

Alexander Alberro: Contemporary Art in the Balance, Talk at Museum Ludwig, 2012.

Hans Belting: The End of the History of Art? University of Chicago Press, 1987.

Arthur C. Danto: The philosophical disenfranchisement of art. Columbia UP, 1986.

Arthur C. Danto: After the End of Art: Contemporary Art and the Pale of History. Princeton UP, 1997.

Julian Stallabrass: Contemporary Art – A Very Short Introduction. Oxford UP, 2004.

Morris Weitz: The Role of Theory in Aesthetics. JAAC 15:1 (1956), 27-35.

Recommended Literature:

Christopher Butler: Postmodernism – A Very Short Introduction. Oxford UP, 2002.

Christopher Butler: Modernism – A Very Short Introduction. Oxford UP, 2010.

Cynthia Freeland: But Is It Art? Oxford UP, 2001.

Other information:

Recognition of knowledge acquired elsewhere/previously/validation principle:

- No exemption from attending and completing the course will be granted,
- Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted,
- some tasks may be replaced by other activities,
- full exemption may be granted.

Out-of-class consultation times and location