



## **SUBJECT DATASHEET**

**After the Wall - Contemporary Art in Central-Eastern Europe:  
discourses, practices, institutions from 1990s to today**

**BMEGT43XXXY**

# I. SUBJECT DESCRIPTION

## 1. SUBJECT DATA

### Subject name

After the Wall - Contemporary Art in Central-Eastern Europe: discourses, practices, institutions from 1990s to today

### ID (subject code)

BMEGT43XXXY

### Type of subject

class

### Course types and lessons

<i>Type</i>	<i>Lessons</i>	<u>Type of assessment</u>	<u>Number of credits</u>
Lecture	0	term mark	
Practice	2		
Laboratory	0		2

### Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Gács Anna	associate professor	gacs.anna@gtk.bme.hu
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### Educational organisational unit for the subject

Department of Sociology and Communication

### Subject website

<https://edu.gtk.bme.hu>

### Language of the subject

English - EN

### Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

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Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

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### Direct prerequisites

**Strong** None

**Weak** None

**Parallel** None

**Exclusion** None

### Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

## 2. OBJECTIVES AND LEARNING OUTCOMES

### Objectives

To provide students with a thorough understanding of contemporary art in the Central-East-European region, within a wider context of cultural history.

### Academic results

#### Knowledge

1. Solid historical knowledge of the operating mechanisms of the communication institutional system.
2. Basic knowledge of social institutions (law, language, religion, etc.)
3. Basic knowledge of the legal, political etc. norms regulating communication and media phenomena

#### Skills

1. Research skills
2. Openness to acquire new sectors of knowledge and ability to effectively acquire them
3. Ability to participate in argumentative and rational debate

#### Attitude

1. Openness to establish and to preserve international professional relations.
2. Awareness of the historical and social embeddedness of cultural processes and institutions
3. Adoption of democratic and rule of law standards

#### Independence and responsibility

1. Readiness to help one's social environment to develop from a historical and political coherent world view.
2. Independence
3. Constructiveness and assertiveness in the context of institutional operation

### Teaching methodology

In-class activity and analyses, student presentation

### Materials supporting learning

- Piotr Piotrowski (2009) How to Write a History of Central-East European Art?, Third Text, 23:1, 5-14,
- Horizontal Art History: Endangered species In. Agata Jakubowska and Magdalena Radomska. Horizontal Art History and Beyond. Routledge, 2022, pp. 145–155.
- Maja and Reuben Fowkes: History of Art History in Central, Eastern, and Southeastern Europe: The Post-National in East European Art, from Socialist Internationalism to Transnational Communities In: Ana Janevski and Roxana Marcoci with Ksenia Nouril (eds): Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology. MoMA Primary Documents. Duke University Press Books, 2018. pp. 366-371.
- The Ex-Eastern Bloc's Position in New Critical Theories and Recent Curatorial Practice Edit András, In: Ana Janevski and Roxana Marcoci with Ksenia Nouril (eds): Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology. MoMA Primary Documents. Duke University Press Books, 2018.
- Amy Bryzgel : Special Issue: Artistic Reenactments in East European Performance Art, 1960–present, 01/26/2018, <https://artmargins.com/artistic-reenactments-in-east-europe-introduction/>
- Piotrowski, Piotr: Art and Democracy in Post-Communist Europe, London, Reaktion Books, 2012.
- Fowkes, Maja and Reuben: Central and Eastern European Art Since 1950, Thames and Hudson, 2020
- Primary Documents - A Sourcebook for Eastern and Central European Art since the 1950s, Ed. Laura Hoptman and Tomás Pospiszył, MOMA, NY, 2002
- After the Wall - Art and Culture in post- Communist Europe, Ed. Bojana Pejic and David Elliot, Moderna Museet, Stockholm, 1999

## II. SUBJECT REQUIREMENTS

### TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

#### General Rules

Participation is mandatory. No more than 3 missed classes are allowed.

#### Performance assessment methods

Active participation in class, analytical reception and processing of the texts discussed during the semester, final presentation and final essay.

#### Percentage of performance assessments, conducted during the study period, within the rating

- in-class activity: 15
- presentation: 25
- essay: 40
- readings: 20
- sum: 100

#### Percentage of exam elements within the rating

#### Conditions for obtaining a signature, validity of the signature

Participation

#### Issuing grades

Excellent	97
Very good	90-96
Good	80-89
Satisfactory	70-79
Pass	60-69
Fail	0-59

#### Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

#### Coursework required for the completion of the subject

classwork	28
Preparation for classes, presentations	14
Essay	18
sum	60

#### Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

# III. COURSE CURRICULUM

## THEMATIC UNITS AND FURTHER DETAILS

### Topics covered during the term

The course focuses on contemporary art practices in Eastern Europe, situated in an art historical and theoretical framework focusing on the region after the Cold War and the fall of the Iron Curtain. The title refers to an remarkable survey exhibition of post-communist art realized in 1999. The democratic change during this time had a huge impact on contemporary art in the region: previously banned nonconformist artists were allowed to exhibit their work in state institutions, new artist-run exhibition venues were set up and large-scale public art projects were realized. These initiatives are significant because, arts in public spaces were previously labelled as anti-regime political incitement, and the participation was not only illegal but also punishable. Over the course of the semester, we will talk about regionality in artistic/exhibition practice after 1989, and about how this issue relates to contemporary theories (e.g. post-socialism, post-colonialism, horizontal art history). In addition to meeting with Hungarian contemporary artists and professionals we will discuss exciting, sometimes controversial works of art, thematic exhibitions, museum collections, and biennials.

- 1 Introduction of key political and cultural events
- 2 Identity exhibitions: After the Wall - Art and culture in post-Communist Europe, Moderna Museet 1999. / Ludwig Museum Budapest 2000
- 3 Hostility of Friendship? Interpol exhibition: The Art Show which Divided East and West
- 4 Visiting Ludwig Museum's permanent exhibition
- 5 Artist as historian: archives, self-institutional approaches, reenactment in contemporary art practices
- 6 Feminist art practices in the region from 1990 until today
- 7 Eastern European Biennales (Bucarest/Romania, Prague/Czechia, Timisoara/Romania, OFF-Biennale Budapest)
- 8 New institutions, new media, new challenges: Soros Centers for Contemporary Art
- 9 Postcolonial discourses in the CEE museums. Roma self-representation
- 10 Inside/Out: Social engaged and participatory art practices
- 11 Occupation movement
- 12 Film & Video art from Central-Eastern Europe
- 13 Presentations

### Additional lecturers

### Approval and validity of subject requirements