

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet: Filozofija narave: umetnost, znanost in estetika
Course title: Philosophy of Nature: Art, science, technology and aesthetics

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Humanistične znanosti, 3. stopnja	/	2	4

Vrsta predmeta / Course type

Izbirni

Univerzitetna koda predmeta / University course code:

/

Predavanja Lectures	Seminar Seminar	Vaje Tutorial	Klinične vaje work	Druge oblike študija	Samost. delo Individ. work	ECTS
20	20			20	90	5

Nosilec predmeta / Lecturer:

Izr. prof. dr. Polona Tratnik, red. prof. dr. María Antonia González Valerio

**Jeziki /
Languages:**

**Predavanja /
Lectures:** English
Vaje / Tutorial: /English

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

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Prerequisites:

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Vsebina:

Content (Syllabus outline):

- Kako s filozofske perspektive oblikovati teoretski okvir, ki bo omogočil raziskovanje in konceptualizacijo trenutnih odnosov med umetnostjo, tehnologijo in življenjskimi znanostmi. Zakaj je tak okvir pomemben za ocenitev dosega in meja umetnosti in trendov v znanosti, ter za razvoj projekta o filozofiji narave?
- Da bi odgovorili na ta vprašanja, je cilj teh predavanj predstavitev argumentov, ki sestavljajo jedro filozofije narave iz katerega je smiselno izhajati in postavljati vprašanja povezana z biotehnično umetnostjo.
- V tem kontekstu je smiselno trditi, da mora filozofija narave enaindvajsetega stoletja gledati na naravo ne samo iz kontemplativnega vidika (kjer na primer romantika predstavlja paradigmo), kakor tudi ne pretežno iz epistemološke perspektive (kjer na primer paradigmo predstavlja tega pristopa predstavlja filozofija znanosti. Pomemben je širok horizont, ki zajema tudi ontološke razlage jezika iz prejšnjega stoletja kot glavni način postavljanja bivanjskih vprašanj.
- Metodološko predlagam eksperimentalno filozofijo, ki se ukvarja z umetnostjo, znanostjo in tehnologijo na način preizkušanja z jezikom znotraj področja. Na primer hermenevtika ali post-strukturalizem, ki ne samo ustvarjata diskurze, ampak se hkrati povezujeta z literaturo za ustvarjanje ontoloških konceptov.
- Problematika umetnosti za filozofijo narave torej ni estetsko, ampak ontološko vprašanje, kar pomeni, da razume umetnost kot način ustvarjanja čutnega sveta.
- Istočasno narava ni izključno videna kot *natura naturans*, ampak tudi kot materialni ali epistemološki proizvod znanosti in tehnologije.
- Filozofija narave razmišlja o naravi kot o

- How might a theoretical framework from a philosophical perspective be constructed that will allow us to investigate and conceptualize the current state of the interrelationships of arts, technology, and the life sciences? Why would such a framework be significant to assess the range and limits of art and science trends, as well as contribute to developing a project for a philosophy of nature?
- To answer these questions, my aim in this course is to present an outline of the arguments that constitute the core of a philosophy of nature, from which it is relevant to start and to pose questions as to the biotech arts.
- In this context, I shall state that a philosophy of nature for the twenty-first century has to think about nature not from a contemplative point of view (where, for example, Romanticism is a paradigm), nor from a preponderantly epistemological perspective (where, for example, philosophy of science is a paradigm of this kind of approach); what is necessary is a broader horizon that takes into account what ontologies have said about language in the past century as the principal path to pose the question about being.
- Methodologically, I propose an experimental philosophy that can work with art, science, and technology in the way that it experimented with language within the scope of, for example, hermeneutics or post-structuralism, that is, not only producing discourses, but at the same time engaging with literature to build the ontological concepts.
- The issue of art for the philosophy of nature, therefore, is not an aesthetic question, but an ontological one, meaning that it considers art as a way to produce the sensible world.
- At the same time, nature is not the realm of the *natura naturans*, but what has been -

osnovnem načinu postavljanja vprašanj o biti in, če je narava rezultat sprememb od znanosti, tehnologije do umetnosti, in če želi takšna filozofija delovati eksperimentalno, se mora posvetiti raziskovanju zakaj dandanes umetnost sodeluje z naravo, kot na primer pri biotehničnih umetnostih. Prav tako pa mora prioritarno raziskati kateri so trenutno veljavni znanstveni protokoli.

- Za doseg tega cilja se ne moremo posluževati splošnih pristopov, prav tako ne panoramskih perspektiv. Pristop mora biti specifičen in mora omogočati oblikovanje ontoloških konceptov, uporabo načinov imanentnih umetnosti, znanosti in tehnologiji.

altered, whether materially or epistemologically, through science and technology.

- The philosophy of nature intends to think about nature as the principal way to ask the question about being, and if nature is the result of transformations that go from science to technology to art, and if this kind of philosophy wants to act in an experimental way, then it has to investigate how and why art is working nowadays with nature, for example, the biotech arts; and it also has to investigate firsthand what the scientific protocols are that are being adhered to right now.
- In order to do that, the approach should not be a general one, nor from a panoramic perspective, the approach must be very specific, and actually enable us to build ontological concepts in this immanent manner that passes thorough art, science, and technology.

Temeljni literatura in viri / Readings:

- Agamben, Giorgio, *The Open: Man and Animal*, Stanford: Stanford University Press, 2016.
- Parikka, Jussi, *Insect Media: An Archeology of Animals and Technology*, Minneapolis: University of Minnesota Press, 2010.
- Reichle, Ingeborg, *Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art*, New York: Springer, 2009
- Serres, Michel, *Le Gaucher boiteux. Figures de la pensée*, Paris: Pommier, 2015.
- Thacker, Eugene, *After Life*, Chicago: Chicago University Press, 2010.

Cilji in kompetence:

Cilj predmeta je seznaniti študente s teoretskim okvirjem iz katerega bodo lahko zastavljali vprašanja o odnosih med umetnostjo, znanostjo, tehnologijami in filozofijo. Pridobili bodo znanje o ključnih konceptih današnjih ontologij in estetik, ki omogočajo nadaljnje raziskave možnosti refleksij narave kot posredniške entitete.

Objectives and competences:

The objective of this course is to present the students a theoretical framework from which they can pose the questions about the relationship among arts, sciences, technologies and philosophies. They will acquire the knowledge of key concepts in contemporary ontologies and aesthetics that allow to further research on the possibilities of reflecting upon nature as a mediated entity.

Predvideni študijski rezultati:

Znanje in razumevanje:

Po opravljenem izpitu bo študent zmožen:

- Predstaviti znanje o ključnih temah estetike in ontologij povezanih z naravo kot posredniško entiteto;
- Uporabljati in analizirati teoretično znanje o estetiki v lastnih raziskavah ter izobraževalnih in kreativnih procesih;
- Estetsko oceniti lastno kreativno delo in ga videti v širšem družbeno-kulturnem kontekstu;
- Sodelovati v današnjem diskurzu s področja umetnosti.

Prenosna/ključna znanja in drugi atributi:

- učinkovita komunikacija z uporabo konceptov in problematik moderne estetike in ontologij;
- ustna in pisna strokovnost s področja ključnih estetskih in ontoloških tem in njihova uporaba na današnjih primerih znanosti in tehnologij.
- Zmožnost vpletanja estetskih vsebin v izobraževalne procese in refleksije lastnega kreativnega in raziskovalnega dela.

Intended learning outcomes:

Knowledge and understanding:

After completing this course the student will be able to:

- demonstrate knowledge about key topics of aesthetics and ontologies in relation to nature as a mediated entity;
- use and analyze the theoretical knowledge of aesthetics into his/her own research, educational and creative practices;
- evaluate aesthetically his/hers own creative work and to see it in a wider socio-cultural context;
- participate in the contemporary discourse on art.

Transferable/Key Skills and other attributes:

- effectively communication with the concepts and issues of contemporary aesthetics and ontologies;
- oral and writing expertise in key aesthetic and ontology topics and their actualization on the examples of current sciences and technologies;
- ability for involving the aesthetic subjects into an educational process and into the reflection on his/hers own creative and research practices.

Metode poučevanja in učenja:

Predavanja potekajo frontalno, vendar se spodbuja aktivno sodelovanje študentov. Za seminar študenti pripravljajo domače naloge, s katerimi prenašajo znanje (obravnavane problematike in koncepte) na praktične primere in ga tako preverjajo ter utrjujejo. Opravljene naloge predstavijo na seminarju, kjer se jih prediskutira. Študenti oddajo seminarske naloge v pisni obliki.

Learning and teaching methods:

The lectures take place frontally, yet the active participation of students is highly stimulated. For the seminar the students make seminar works, with which they transpose their knowledge (the discussed problems and concepts) to the practical cases and in such a manner they check and consolidate their knowledge. The seminar work is to be presented and discussed and is to be handed over to the professor in a written form.

Delež (v %) /

Načini ocenjevanja:

Weight (in %) **Assessment:**

<p>Način (pisni izpit, ustno izpraševanje, naloge, projekt):</p> <p>seminarska naloga, izpit.</p> <p>Seminarske naloge in aktivno sodelovanje pri prevajanju teorije v prakso: do 30 točk.</p> <p>Pisni izpit: do 70 točk.</p> <p>Merila za oceno pri seminarju: trud (aktivno sodelovanje v obliki priprave domačih nalog), utemeljenost pripravljenih primerov, analitičnost, izvirnost.</p> <p>Na izpitu se zahteva poznavanje predpisane literature in razumevanje tematike iz predavanj.</p>	<p>SN = 30%</p> <p>I = 70%</p>	<p>Type (examination, oral, coursework, project):</p> <p>seminar paper, exam.</p> <p>Seminar work and active participation in translation of theory into practice: up to 30 points.</p> <p>The written exam: up to 70 points.</p> <p>The criteria for the seminar work: engagement (active participation in the preparation of the homework), argumentation of the studied cases, analytical capacity, originality.</p> <p>For the exam knowledge on the literature and comprehension of the subject matter is required.</p>
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Reference nosilca / Lecturer's references:

GÓNZALEZ VALERIO, María Antonia, *Cabe los límites. Escritos sobre filosofía natural desde la ontología estética*. México, Herder-Universidad Nacional Autónoma de México, 2016. ISBN 978-607-02-7631-6

GÓNZALEZ VALERIO, María Antonia, *Pros Bion. Reflexiones sobre artes, ciencias y filosofías*, México, Universidad Nacional Autónoma de México, 2014. ISBN 978-607-02-4507-7.

GÓNZALEZ VALERIO, María Antonia, "Bioart on the verge of aesthetic ontology", en *Annales Journal. Annals for Istrian and Mediterranean Studies*, Series Historia et Sociologia, ISSN 1408-5348, 2012, UDC 111.852:7.038.531.

GÓNZALEZ VALERIO, María Antonia, "Being in Mediations", in Krystyna Wilkoszewska (ed.), *Aesthetics in Action*. International Journal of Aesthetics. International Association for Aesthetics. Krakow, Libron, 2015. ISBN 978-83-65148-21-6

GÓNZALEZ VALERIO, María Antonia, "El arte, la muerte, la historia. El problema del tiempo y la historia en las reflexiones estéticas hegelianas" en *Escritura e imagen*, revista de la Universidad Complutense de Madrid, vol. 8, 2012. ISSN: 1885-5687

TRATNIK, Polona. Kreativna ekonomija : mit o ustvarjalnosti, ki prinaša blaginjo in uspeh. *Annales, Series historia et sociologia*, ISSN 1408-5348, 2015, letn. 25, št. 3, str. 517-526. http://zdjp.si/wp-content/uploads/2015/12/Pages-from-Annales-SHS-25-2015-3_TRATNIK_LOWRES1.pdf. [COBISS.SI-ID [21903112](#)], [SNIP]

TRATNIK, Polona. The drizzly identity: a dissolution of the body as a solution of life. *Technoetic arts*, ISSN 1477-965X, 2015, vol. 13, no. 1/2, str. 103-113, ilustr., doi: [10.1386/tear.13.1-2.103_1](https://doi.org/10.1386/tear.13.1-2.103_1). [COBISS.SI-ID [21711112](#)], [SNIP, Scopus do 12. 11. 2015: št. citatov (TC): 1, čistih citatov (CI): 1, čistih citatov na avtorja (CIAu): 1.00, normirano št. čistih citatov (NC): 4]

TRATNIK, Polona. Entering brave new sociality with super intelligent, emotional, and wet brained robots. *Phainomena*, ISSN 1318-3362, jun. 2014, letn. 23, št. 88/89, str. 69-78. [COBISS.SI-ID [513307010](#)], [SNIP]

TRATNIK, Polona. Observing - knowing - mediating : the body as world to explore and as projection. V: PANDILOVSKI, Melentie (ur.). *Marshall McLuhan and Vilém Flusser's communication and aesthetic theories revisited*. Winnipeg: Video pool media arts centre, 2015, str. 163-180. [COBISS.SI-ID [21911816](#)]

TRATNIK, Polona, GONZÁLEZ VALERIO, María Antonia (prevajalec, urednik, avtor dodatnega besedila). *Hacer la presencia : fotografía, arte y (bio)tecnología*. Ciudad de México: Herder, cop. 2013. 276 str., [32] str. ilustr. pril., avtorj. sl. ISBN 978-607-7727-28-6. ISBN 978-84-254-3260-6. [COBISS.SI-ID [2438355](#)]