

UČNI NAČRT PREDMETA / COURSE SYLLABUS**Predmet:**

Umetnost v socializmu: primer Slovenija

Course title:

Visual Art in the Time of Socialism: A Case Study on Slovenia

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Humanistične znanosti, 3. stopnja	/	1	2

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:

dr. Petja Grafenauer

Jeziki /**Languages: S/A****Predavanja /****Lectures:****Vaje / Tutorial:**

Slovenski / Slovenian

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

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Prerequisites:

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Vsebina:

Predmet na primeru slovenske umetnosti 60. in 70. let obravnava način raziskovanja polpretekle umetnostne zgodovine z metodami, ki poleg formalne, ikonografske in ikonološke analize umetniškega dela 'na sebi' vključujejo intence ustvarjalcev, recepcijo, vpliv institucij, ideologij, financerjev, širšega zgodovinskega, družbenega in političnega okolja.

Topike:

Content (Syllabus outline):

The subject uses the example of Slovene art in the 60s and 70s as a way of researching recent art history with methods that not only include the formal, iconographic, and iconological analysis of an artwork "by itself", but also include the intentions of the artists, how an artwork was received, the influence of institutions, ideologies, patrons, and the wider historical, social, and political environment.

Topics:

<p>Umetnostna zgodovina, zgodovina, politika, sociologija.</p> <p>Socialna zgodovina umetnosti, nova umetnostna zgodovina, institucionalna zgodovina umetnosti, World Art Studies.</p> <p>Intence ustvarjalcev, recepcija, vpliv institucij, ideologij, financerjev, širšega zgodovinskega, družbenega in političnega okolja</p> <p>Likovna umetnost, sodobna umetnost, vizualna umetnost</p> <p>Modernizem (hegemonija, kanon)</p> <p>Modernizem na slovenskem (narodni značaj, podoba, konstrukt, status kulture, politika, infrastruktura, financiranje)</p> <p>Slikarstvo (tabelna slika, rob, površina, Greenberg, razširjeni status vizualnega)</p> <p>Pop art, konceptualna umetnost, programirana umetnost, abstraktna umetnost (umetnost zahoda, mednarodna umetnost, globalna umetnost)</p> <p>Smeri in gibanja likovne/vizualne umetnosti 60. in 70. let 20. stoletja v slovenskem prostoru</p> <p>Nasledstvo (sodobna umetnost v slovenskem prostoru)</p>	<p>History of art, history, politics, sociology.</p> <p>The social history of art, new history of art, institutional history of art, World Art Studies.</p> <p>The intentions of artists, an artwork's reception, the influence of institutions, ideologies, patrons, the wider historical, social, and political environment.</p> <p>Fine art, contemporary art, visual art.</p> <p>Modernism (hegemony, canon).</p> <p>Modernism on the territory of Slovenia (national character, image, construct, the status of culture, politics, infrastructure, funding).</p> <p>Painting (panel painting, edge, surface, Greenberg, the expanded status of the visual).</p> <p>Pop art, conceptual art, programmed art, abstract art (Western art, international art, global art).</p> <p>Currents and movements in fine/visual art of the 1960s and 1970s in Slovenia.</p> <p>Heritage (contemporary art in Slovenia)</p>
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Temeljni literatura in viri (domača in tuja) / Readings:

DANTO, Arthur (1964): »The Artworld.« The Journal of Philosophy 61, 19, 571-84.

HARRIS, Jonathan (2001): The New Art History: A Critical Introduction, Routledge, London - New York.

KOLEŠNIK, Lilijana (2013): "Novija povijest povijesti umjetnosti u Hrvatskoj i suvremena kriza institucija", Život umjetnosti: časopis za suvremena likovna zbivanja, 93, Institut za povijest umjetnosti, Zagreb 2013.

MERENIK, Lidija (2001): Ideološki modeli: srpsko slikarstvo 1945-1968, Beopolis, Beograd. Fiske, J. (2005), Uvod v komunikacijske študije, Ljubljana: Fakulteta za družbene vede.

ZABEL, Igor (2003): »Slovenska umetnost 1975 – 85: koncepti in konteksti«, Do roba in naprej: slovenska umetnost 1975–1985, Igor Španjol, Igor Zabel, (ur.), Moderna galerija, Ljubljana, 10–28 /razst. kat./.

Cilji in kompetence:

Objectives and competences:

Študent spozna in razume metode, vlogo in pomen vede o likovni/vizualni umetnosti v 20. stoletju slovenskem prostoru.

Študent razume konstrukt zgodovine umetnosti, kot se je razvil v Evropi in S Ameriki.

Študent se seznanja z najvidnejšimi slogi, smermi in gibanji umetnosti Zahoda v 2/2. 20. stoletja, jih razume in prepozna ter zmore aplicirati na konkretno umetniško delo.

Študent spozna in razume mrežo gibanj, stilov in linij likovne umetnosti v 2/2. 20. stoletja v slovenskem prostoru, njihovo umestitev in recepcijo v nacionalnih okvirih.

Študent spozna in razume prepletenost zgodovine umetnosti z drugimi vedami.

Študent spozna in razume zgodovino zgodovine umetnosti, ki umetnino raziskuje v njenem kontekstualnem okviru.

Študent se seznanja s kanoni umetnostne zgodovine na slovenskem in dejavniki za njihovo konstruiranost (narodni značaj, podoba, konstrukt, status kulture, politika, umetnostna ideologija, slikarstvo, vloga infrastrukture, financiranja)

Razume in prepozna raznolike poskuse konstrukcije kanona zgodovine umetnosti 2/2. 20. stoletja v nacionalnih okvirih in razloge za prevlado posamezne linije v določenem zgodovinskem trenutku ter vpliv dominantnih konstruktov na umetnost 21. stoletja.

Študent spozna in razume pomen raziskovanja likovne/vizualne umetnosti v kontekstualnem okviru.

Samostojno ob izbranem primeru aplicira pridobljeno znanje o intencah ustvarjalcev, publiki, recepciji, vplivu institucij, ideologij, financerjev, širšem zgodovinskem, družbenem in političnem okolju in zna pojasniti pomen teh dejavnikov na razumevanje umetniškega dela v danem zgodovinskem trenutku.

Študent spozna in razume konstrukcijo kanona vizualne umetnosti. Znanje je sposoben samostojno aplicirati na posameznem izbranem primeru.

Navedemo lahko še nekaj splošnejših kompetenc:

The student discovers and comes to understand the methods, role, and significance of the study of fine/visual art in 20th century Slovenia.

The student comes to understand the construct of art history, as it developed in Europe and North America. The student learns about the most prominent styles, currents, and movements within Western art in the 2nd half of the 20th century; the student is able to understand and identify, applying his or her knowledge to a specific work of art. The student learns about and understands the network of artistic movements, styles, and currents in the 2nd half of the 20th century in Slovenia, as well as about their place and reception in the national framework.

The student learns about and thinks about the history of art history, which explores artworks in their contextual framework.

The student learns about canons in art history in Slovenia, as well as about the factors behind them (the national character, image, construct, status of culture, politics, artistic ideology, painting, the role of infrastructure and patronage).

Students come to understand and recognize the varied national attempts to construct an art-history canon in the 2nd half of the 20th century, as well as the explanation for the dominance of a single current within a specific historical moment; they also learn about the influence of dominant constructs on 21st-century art.

The student learns about and understands the importance of researching fine/visual art in a contextual framework.

The students chose an example and then independently apply their new-found knowledge about artists' intentions, the public, the reception of an artwork, the influence of institutions, ideologies, patrons, the wider historical, social, and political environment to explain the influence of these factors on the understanding of an artwork in a specific moment in history.

The student learns about and understand the construction of the visual-art canon. He or she

- kompetenca pisanja kompleksnih humanističnih interdisciplinarnih analitičnih ter znanstvenih umetnostnozgodovinskih besedil
- kompetenca pisanja deskriptivnih in kritičskih besedil o vizualni umetnosti.

is then able to independently apply this knowledge to a chosen example.
We can also list some general competences:
-the ability to write complex humanistic interdisciplinary analytical and scientific texts on art history;
-the ability to write descriptive and critical texts on visual art.

Predvideni študijski rezultati:

Študenti bodo osvojili znanje o raznolikih možnih načinih in metodah, ki jih lahko uporabimo za analizo umetniškega dela. Pridobili bodo sposobnost, da samostojno raziskujejo umetniško delo in širše umetnostne koncepte. Samostojno bodo sposobni izvesti analizo umetniškega dela s pomočjo konceptov nove umetnostne zgodovine. Študenti bodo pridobili vpogled v zgodovino in sodobni trenutek sveta umetnosti slovenskega prostora. Samostojno bodo oblikovali sodbe o procesih, v katerih se je in se konstruira umetnostnozgodovinski kanon. Razvili bodo kritično zavest do sodb o umetniških delih. Pridobili bodo znanje o načinih konstrukcije umetnostnozgodovinskega kanona v socialistični družbi na slovenskem in razvili aplikativno razumevanje (tudi na sodobni trenutek). Na osnovi pridobljenega znanja bodo lahko oblikovali kritične sodbe o delovanju sveta umetnosti in načinih konstrukcije umetnostnozgodovinskega kanona in diskurza. Študenti bodo razumeli pomen nekaterih metod: bližnje branje, oralne zgodovine, arhivsko delo, analiza medijskih objav, sociologija vsakdanjega življenja za umetnostnozgodovinske raziskave polpretekle zgodovine in jih bodo sposobni samostojno uporabiti pri raziskavah.

Intended learning outcomes:

Students will learn about the varied ways and methods of analysing an artwork. They will be able to independently research an artwork, as well as wider artistic concepts. They will be able to independently analyse an artwork using the concepts from new art history. Students will gain insight into the history and current state of art in Slovenia. They will independently draw conclusions on the processes which have shaped the art-history canon and continue to do so. They will develop a critical approach to judging artwork. They will learn how the art-history canon within socialist Slovenia was constructed, developing applied understanding (which includes the contemporary moment). With their newly-acquired knowledge, they will be able to form critical opinions about how the art-history world works and how art-history canons and discourse are constructed. Students will understand the meaning of certain methods: close reading, oral history, archival work, the analysis of media publications, the sociology of everyday life, using them to conduct art-historical research into recent history; they will also be able to independently use these methods during their own research.

Metode poučevanja in učenja:

Learning and teaching methods:

Predavanja, interaktivno učenje, skupno bližnje branje, seminarji, razprave, delo v skupinah, delo na terenu in individualno delo.

Classes, interactive learning, group close reading, seminars, discussions, work in groups, work in the field and individual work.

Načini ocenjevanja:	Delež (v %) / Weight (in %)	Assessment:
<p>Način (pisni izpit, ustno izpraševanje, naloge, projekt):</p> <p>seminarska naloga, ustni izpit. Seminarske naloge in aktivno sodelovanje pri prevajanju teorije v prakso: do 30 točk. Pisni izpit: do 70 točk. Merila za oceno pri seminarju: trud (aktivno sodelovanje v obliki priprave domačih nalog), utemeljenost pripravljenih primerov, analitičnost, izvirnost. Na izpitu se zahteva poznavanje predpisane literature in razumevanje tematike iz predavanj.</p>	<p>SN = 40%</p> <p>I = 60%</p>	<p>Type (examination, oral, coursework, project):</p> <p>seminar paper, oral exam. Seminar work and active participation in translation of theory into practice: up to 30 points. The written exam: up to 70 points. The criteria for the seminar work: engagement (active participation in the preparation of the homework), argumentation of the studied cases, analytical capacity, originality. For the exam knowledge on the literature and comprehension of the subject matter is required.</p>

Reference nosilca / Lecturer's references:

GRAFENAUER, Petja (urednik, avtor dodatnega besedila, avtor razstave). *Slovenija in neuvrščeni pop* : [Umetnostna galerija Maribor, 2. december 2016 - 26. marec 2017] = *Slovenia and non-aligned pop* : [Maribor Art Gallery, 2 December 2016 - 26 March 2017]. Maribor: Umetnostna galerija: = Maribor Art Gallery, 2017. 169 str., ilustr. ISBN 978-961-6489-26-3. [COBISS.SI-ID [289292288](#)]

SRAKAR, Andrej, GRAFENAUER, Petja, VECCO, Marilena. Women benefit more: connections between Slovenian visual artists of the 19 and 20 centuries. *Economists talkart.org*, 7. mar. 2017, ilustr. <https://economiststalkart.org/2017/03/07/women-benefit-more-connections-between-slovenian-visual-artists-of-the-19-and-20-centuries/>. [COBISS.SI-ID [1845902](#)]

GRAFENAUER, Petja, SRAKAR, Andrej, VECCO, Marilena. Slovenian visual artists throughout history: a network analysis perspective. V: GUERRA, Paula (ur.), COSTA, Pedro (ur.). *Redefining art worlds in the late modernity*. Porto: Portugal, cop. 2016, str. 21-37. <http://ler.letras.up.pt/uploads/ficheiros/14553.pdf>. [COBISS.SI-ID [1836174](#)]

GRAFENAUER, Petja, VECCO, Marilena, SRAKAR, Andrej. Slovenian women visual artists and their role throughout history : a network analysis perspective. V: IVANOVIĆ, Nataša (ur.), MUŠINOVIĆ, Mina (ur.), POTOČNIK, Tina (ur.). *The aspect of woman : book of abstracts : International Conference, 26. - 27. 5. 2016, Ljubljana*. Ljubljana: Research Institute for Visual Culture from the 19th Century to the Present Time, cop. 2016, str. [12]. <http://ri19plus.si/wp->

[content/uploads/2016/05/The Aspect of Woman BOOK OF ABSTRACTS.pdf](#). [COBISS.SI-ID [1816462](#)]

SRAKAR, Andrej, GRAFENAUER, Petja, VECCO, Marilena. *Being central and productive?: evidence from Slovenian visual artists in the 19th and 20th century*, (ACEI working paper). [S.l.]: Association for Cultural Economics International, 2016. 23 str., tabele, graf. prikazi. <http://www.culturaleconomics.org/awp/AWP-09-2016.pdf>. [COBISS.SI-ID [1826702](#)]