

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet: Prostori izkustva: umetnost in estetika od utelešenja do virtualnosti
Course title: Spaces of Experience: Art and Aesthetics From Embodiment to Virtuality

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

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:

Prof. dr. Lev Kreft, prof. dr. Tyrus Miller

**Jeziki /
Languages:**

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

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

/

Prerequisites:

/

Vsebina:

Content (Syllabus outline):

Pri predmetu se ukvarjamo s štirimi oblikami prostora v katerih obravnavamo problematike umetnosti, estetike in teorije kulture, z določenim nizom predmetov, praks, medijev in disciplinarnih perspektiv:

- Živeči prostori bivanja, vselitev in odtujitev;
- Aktivni prostori spominov in akcij, povezav med spominjanjem in spremembami, gibanje in metamorfoze;
- Sprejemni prostori gledanja, poslušanja, prikazovanja, razstavljanja in razkrivanja;
- Virtualni prostori, določeni s posebnimi lastnostmi oddaljevanja, »live-ness«, mediacija, mobilnost in odnos do sedanjosti.

Teme bomo obravnavali v odnosu do širokega nabora umetniških medijev, vključujoč besedila, grafiko, fotografijo, predstavno umetnost, film, inštalacijsko umetnost, arhitekturo in nove medije, kakor tudi ustrezne ne-estetske primere.

Teoretični študij vključuje fenomenološka filozofska dela, frankfurtsko šolo kritične teorije, francoski post-strukturalizem, kakor tudi praktično kritičnost, ki izhaja iz teh pristopov.

This course is organized around four modes of space within which we can consider issues of art, aesthetics, and cultural theory across a range of artifacts, practices, media, and disciplinary perspectives:

- **living** spaces of dwelling, inhabitation, and estrangement;
- **action** spaces of memory and action, connections of remembrance and change, movement, and metamorphosis;
- **reception** spaces of viewing, listening, display, exhibition, and disclosure;
- and **virtual** spaces, as defined by special properties of distantiation, "live-ness," mediation, mobility, and relation to the actual.

These topics will be considered in relation to a wide range of artistic media, including texts, graphics, photography, performance art, film, installation art, architecture, and new media, as well as pertinent non-aesthetic examples.

Theoretical readings include philosophical works in phenomenology, Frankfurt School critical theory, and French poststructuralism, as well as practical criticism deriving from these approaches.

Temeljni literatura in viri / Readings:

- HEIDEGGER, Martin (1971). »Building Dwelling Thinking« and »The Origin of the Work of Art« from *Poetry, Language, Thought*, trans. Albert Hofstadter, Harper.
- MERLEAU-PONTY, Maurice (1994). *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*, ed. Galen A. Johnson, Northwestern UP.
- BENJAMIN, Walter (2008). *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, Belknap.
- LYOTARD, Jean-François (2011). *Discourse, Figure*, University of Minnesota.
- KITCHIN, Rob and DODGE, Martin (2014). *Code/Space: Software and Everyday Life*, MIT Press.

Cilji in kompetence:

Cilj predmeta je predelati umetnost in estetiko 20. in 21. stoletja, v zvezi z obsežnimi

Objectives and competences:

The course objective is to explore 20th- and 21st-century art and aesthetics in relation to broad

spremembami konceptov doživljanja, na katere je vplival industrijski in post-industrijski razvoj tehnologij, novih medijev, množične kulture in digitalizacije. Posvetili se bomo osnovnim fenomenološkim konceptom kot utelešenje, dožemanje, samo-dožemanje, bližnjost in drugačnost. Sledili bomo zgodovinskim spremembam konceptov zaradi tehnologije, družbenih vplivov, in novih načinov posredovanja (mediacije).

Poleg poglobljanja v ključne koncepte filozofije, kritične teorije in medijske teorije, se bomo posvetili posamični uporabi teh konceptov pri sedanjih in preteklih umetniških ustvarjanjih, predstavah in v vsakodnevnem življenju.

Kritično bomo ocenili moderno in dandanašnjo umetnost kot refleksijo širše domene modernega doživljanja, ki vključuje izkušnjo ne-tradicionalnega razmišljanja estetskega značaja.

Pri študentih bomo vzpodbujali dožemanje konceptov, primerov, predstav in pisanje del znotraj širokega spektra disciplinarnih in strokovnih kontekstov.

transformations of the concept of **experience** influenced by industrial and post-industrial technology, new media, mass culture, and digitalization. We will focus on basic phenomenological concepts such as embodiment, perception, proprioception (self-perception), proximity, and others, tracing their historical transformations through technologies, social factors, and new forms of mediation.

Accompanying this immersion in key concepts of philosophy, critical theory, and media theory will be an emphasis on exemplifying and applying these concepts to historical and contemporary works of art, performance, and everyday life. We will attend to the critical value of modern and contemporary art as a reflection on the broader domain of modern experience, including experience not traditionally thought of as “aesthetic” in character.

Students will be encouraged to see the concepts, examples, and presentation/writing work as applicable within a wide range of disciplinary and professional contexts.

Predvideni študijski rezultati:

Poznavanje in razumevanje:

Po zaključenem izpitu bodo študenti sposobni:

- Pokazati znanje o ključnih fenomenoloških konceptih od filozofije, kritične teorije do medijske teorije;
- Uporabljati koncepte estetike in sorodnih teorij v lastnih raziskavah, ter v izobraževalnih in kreativnih procesih;
- Prepoznati in kritično debatirati o primerih iz moderne in dandanašnje umetnosti ter medijev.

Prenosna ključna znanja in druge lastnosti:

- Učinkovita uporaba filozofskih in estetskih konceptov in terminologij pri interpretaciji umetniških del in kulturnih pojavnih oblik;
- Zaznavanje povezav med temami in primeri iz različnih disciplin (umetnostna zgodovina, kulturne

Intended learning outcomes:

Knowledge and understanding:

After completing this course the student will be able to:

- demonstrate knowledge about key phenomenological concepts from philosophy, critical theory, and media theory;
- employ and apply concepts from aesthetics and related theory into his/her own research, educational and creative practices;
- identify and critically discuss examples from modern and contemporary art and media.

Transferable/Key Skills and other attributes:

- effectively apply concepts and terminology from philosophy and aesthetics in the interpretation of artworks and cultural phenomena;

študije, študije vizualnih umetnosti, itn.) in domen kulturnih aktivnosti;

- Pokazati ustno in pisno usposobljenost predstavitve teoretičnih, kritičnih in kreativnih problematik povezanih z umetnostjo in mediji;
- Prepoznati in učinkovito debatirati o preteklih in nastajajočih trendih vsakodnevnega in estetskega doživljanja.

- discern connections between topics and examples across disciplines (art history, culture studies, studies of visual culture etc.) and domains of cultural activity;
- demonstrate oral and writing expertise in presenting theoretical, critical, and creative issues related to art and media;
- identify and effectively discuss historical and emerging trends in everyday and aesthetic experience.

Metode poučevanja in učenja:

Študij bo zajemal zmes predstavitvenih predavanj z vodenimi in ne vodenimi skupinskimi razpravami besedil in del, s poudarkom na aktivnem sodelovanju študentov. Študentje bodo predstavili izbrane teme in s tem pokazali sposobnost uporabe teoretičnih in kritičnih konceptov pri posebnih primerih in *foci* po njihovem izboru. Glede na profesorjev odziv in povratne informacije debate o predstavitvi, bodo študentje oblikovali končno pisno verzijo predstavitve.

Learning and teaching methods:

The format will include a mixture of lecture presentation by instructor and group discussion of texts and works, with active participation by the students. Students will make presentations of their selected topics, to demonstrate their ability to apply theoretical and critical concepts to particular cases and foci of their choice. Using feedback from the professor and class discussion of the presentations, students will develop the presentations into the final written paper.

		Delež (v %) / Weight (in %)	Assessment:
Načini ocenjevanja:			
Preverjanje znanja sestoji iz izpita in seminarske naloge. Izpit pomeni pripravo raziskovalnega oz. kritičnega prispevka in predstavlja 70 % ocene. Študent pripravi seminarsko nalogo v obliki seminarske predstavitve, kar predstavlja 15 % končne ocene, 15 % končne ocene pa predstavlja aktivno sodelovanje v seminarski diskusiji. Kriteriji za seminarsko nalogo: angažiranost (aktivno sodelovanje pri pripravi branja), argumentacija in sposobnost apliciranja ključnih konceptov, analitična kapaciteta, izvirnost, ustna in pisna komunikacijska sposobnost.	I = 70% SN = 30%	Type (examination, oral, coursework, project): Research/critical paper (70%) Seminar presentation (15%) Active participation in seminar discussion (15%) The criteria for the seminar work: engagement (active participation in the preparation of reading), argumentation and ability to apply key concepts, analytical capacity, originality, oral and written communication proficiency.	

Reference nosilca / Lecturer's references:

- MILLER, Tyrus. "All Along the Watchtower: Aesthetic Revolution in the United States in the 1960s." In *Aesthetic Revolutions*, ed. Ales Erjavec (Duke University Press, 2015), 145-177.
- MILLER, Tyrus. *Modernism and the Frankfurt School*. Edinburgh University Press, 2014.
- MILLER, Tyrus. "Reviving Political Aesthetics (After Duchamp, Even)." *Affirmations: Of the Modern* 1/1 (2013): 71-104.
- MILLER, Tyrus. "Situating Images: Photography, Writing, and Cinema in the Work of Guy Debord." *On Writing With Photography*. Eds. Liliane Weissberg and Karen Beckman, University of Minnesota Press, 2013. 173-201.
- MILLER, Tyrus. *Singular Examples: Artistic Politics and the Neo-Avantgarde*. Evanston, Illinois: Northwestern University Press, 2009.
- KREFT, L., 2015. *Estetikov atelje: od modernizma k sodobni umetnosti*. Ljubljana: Znanstvena založba Filozofske fakultete.
- KREFT, L., 2015. »How to Defend Aesthetics?«. *SAJ – Serbian Architectural Journal* (Special Issue: Revisions of Modern Aesthetics), 7(1), 217-236.
- KREFT, L., 2015. Kapitalizem in umetnost v Marxovi estetiki«. V: *Raziskovanje Marxove estetike*, 18(1), 68-77 (v kitajščini)
- KREFT, L., 2015. »Avant-Garde, Retro-Garde and Progress«. V: *NSK from Capital to Kapital*, Ljubljana in Boston: Moderna galerija in The MIT Press, 153-167.
- KREFT, L., 2015. »Radical Critique of Sport«. V: *Routledge Handbook of the Philosophy of Sport* (ur. McNamee, M. In William J. Morgan), London&New York: Routledge.
- KREFT, L., 2016. "Razdvojenost v drugosti: slovenstvo med narodi". Seminar slovenskega jezika, literature in kulture "Drugačnost v slovenskem jeziku, literaturi in kulturi", Ljubljana: Znanstvena založba Filozofske fakultete, 79-86