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| **UČNI NAČRT PREDMETA / COURSE SYLLABUS** | | | | | | | | | | | | | | | | | |
| **Predmet:** | | | Prostor, telo in novi mediji v umetnosti in estetiki | | | | | | | | | | | | | | |
| **Course title:** | | | Space, Body and New Media in Art and Aesthetics | | | | | | | | | | | | | | |
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| **Študijski program in stopnja**  **Study programme and level** | | | | | **Študijska smer**  **Study field** | | | | | | | | **Letnik**  **Academic year** | | **Semester**  **Semester** | | |
| **Humanistične znanosti**, 3. stopnja | | | | | **/** | | | | | | | | **1** | | **2** | | |
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| **Vrsta predmeta / Course type** | | | | | | | | | | | |  | | | | | |
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| **Univerzitetna koda predmeta / University course code:** | | | | | | | | | | | |  | | | | | |
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| **Predavanja**  **Lectures** | **Seminar**  **Seminar** | | | **Sem. vaje**  **Tutorial** | | | **Lab. vaje**  **Laboratory work** | | | | **Teren. vaje**  **Field work** | | | **Samost. delo**  **Individ. work** | |  | **ECTS** |
| **20** | **20** | | |  | | |  | | | | **20** | | | **90** | |  | **5** |
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| **Nosilec predmeta / Lecturer:** | | | | | Doc. dr. Mojca Puncer, PhD, Assist. prof. | | | | | | | | | | | | |
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| **Jeziki /**  **Languages:** | | **Predavanja / Lectures:** | | | | slovenski / Slovenian | | | | | | | | | | | |
| **Vaje / Tutorial:** | | | | slovenski / Slovenian | | | | | | | | | | | |
| **Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:** | | | | | | | | |  | **Prerequisits:** | | | | | | | |
| Aktivno sodelovanje pri predmetu ter opravljeno seminarsko delo sta pogoja za pristop k izpitu. | | | | | | | | |  | Active participation in the course and  completed seminar work are prerequisits for taking the exam. | | | | | | | |
| **Vsebina:** | | | | | | | |  | | **Content (Syllabus outline):** | | | | | | | |
| Predmet se ukvarja s potekom razvoja sodobne umetnosti in estetike, z različnimi strategijami in usmeritvami, predvsem v zadnjih nekaj desetletjih. Vzporedno s tem natančno sledi teoretski refleksiji, ki je ta razvoj spremljala in razvijala nove koncepte in terminologijo. Teoretski fokus je na konceptih prostora, telesa in novih medijih, medtem ko je predmet analize aktualno delovanje umetnikov in umetniških skupin (s poudarkom na slovenskem prostoru).  Uvodoma predmet poda ključna teoretska izhodišča, razmejuje pojme filozofske estetike in refleksije o umetnosti, pretresa antropološke predpostavke umetnosti in njeno razmerje do prostora, telesa in novomedijskih tehnologij ter premene, ki so doletele sam status umetnosti v pogojih neoliberalizma.  Sledi tematski sklop o prostoru, kjer je  poudarek na novejših prostorskih konceptih, ki se navezujejo na zgodovinske reference le do te mere, kolikor to zahtevajo osnovni interpretativni argumenti, potrebni za odkrivanje narave percepcije in recepcije prostora ter za opredelitev vprašanj, ki nas zanimajo v tem sklopu (transformacije prostora v umetnosti, produkcija prostora za vživetje, novomedijska produkcija prostora, socialni in družbeni prostor, itn.).  V naslednjem sklopu je v središču refleksija o telesu skozi vzajemno aplikativnost estetskega kot čutno zaznavnega in afektivnega v umetnosti in miselno konceptualnega v filozofiji, dotaknemo pa se tudi vplivov funkcijskega v znanosti. Sodobne estetske razprave o telesu prevprašujejo temeljne filozofske koncepte, ki so obvladovali mišljenje o telesu in subjektiviteti prejšnjega stoletja (Freud, Lacan, Merleau-Ponty, Foucault, Deleuze in Guattari).  Predmet se podrobneje ukvarja tudi s pomenom novih tehnoloških postopkov za umetnost, z novimi mediji, multi- in inter-medialnostjo, participacijo, interaktivnostjo ter nasploh z novimi hibridnimi prostori tehnološke estetike.  Slednjič predmet preizprašuje vlogo estetskega v prehodnih območjih med umetnostjo, znanostjo, novo medijsko tehnologijo in vsakdanjo stvarnostjo. | | | | | | | |  | | The course deals with the development of contemporary arts and aesthetics, different strategies and orientations, especially in last few decades. In parallel to this, it follows precisely the theoretical reflection which accompanies this development, and introduces new concepts and terminology. The theoretical focus is on the concepts of space, body and new media, while the subjects of analysis are some actual practises of artists and artistic groups (with an emphasis on Slovenian space).  Introductory the course involves key theoretical starting-points, differentiates the concepts of philosophical aesthetics and reflections on art, argues anthropological presumptions of art and its relation to space, body and new media, and turns which came upon the status of art itself under neoliberalism.  This is followed by the thematic part on space which is focused on new spatial concepts that relate to historical references only to the extent required by the basic interpretative arguments necessary to detect the nature of perception and reception of space, and to identify issues of interest in this context (transformation of space in art, production of space for empathy, new media production of space, social space, etc.).  The next part focuses on the reflection on the body through the mutual applicability of the aesthetic as the sensory and the affective in art and the mental conceptual in philosophy, while we also touch upon the influences of the function in science. Contemporary aesthetic debates about the body interrogate the key philosophical concepts that determined the thinking about the body and subjectivity in the past century (Freud, Lacan, Merleau-Ponty, Foucault, Deleuze and Guattari).  The course is also dealing more specifically with the importance of new technological proceedings for art, with new media, multi- and inter-media, participation, interactivity, as well as with new hybrid spaces of technological aesthetics.  Last but not the least, the course questions the role of the aesthetical in transitional territories between art, science, new media technology and everyday reality. | | | | | | | |

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| **Temeljni literatura in viri / Readings:** | | | | | |
| **Obvezna / Required readings**  BISHOP, C. (2012), *Umetni pekli: participatorna umetnost in politika gledalstva*, Maska, Ljubljana.  GROSZ, E. (2008), *Neulovljiva telesa: h korporealnemu feminizmu*, Zavod Emanat, Ljubljana.  HANSEN, M. B. N. (2006), *New Philosophy for New Media*, MIT Press, Cambridge.  PUNCER, M. (2010), *Sodobna umetnost in estetika*, Pedagoška fakulteta, Publicistično društvo ZAK, Maribor in Ljubljana.  SMITH, T. (2011), *Contemporary Art: World Currents*, Prentice Hall, Upper Saddle River (N. J.).  **Priporočena / Recommended readings**  BISHOP, C. (2005), *Installation Art: A Critical History*, Tate Publishing, London.  DELEUZE, G. (2008), *Francis Bacon: logika občutja*, Hyperion, Koper.  FOUCAULT, M. (2000), *Zgodovina seksualnosti. 1, Volja do* znanja, ŠKUC, Ljubljana.  FREUD, S., *Interpretacija sanj* (2001), Studia humanitatis, Ljubljana.  FREUD, S. (2012), »Onstran načela ugodja«, v: *Metapsihološki spisi*, Studia humanitatis, Ljubljana, str. 239*–*300.  HANSEN, M. B. N. (2006), *Bodies in Code: Interfaces with Digital Media*, Routledge, New York.  LACAN, J. (1994), »Zrcalni stadij kot oblikovalec funkcije jaza«, v: *Spisi*, Analecta, Ljubljana, str. 37–45.  LEFEBVRE, H. (1997), *T*he Production of Space, Blackwell, Oxford.  MANOVICH, L. (2002), *The Language of New Media*, MIT Press, Cambridge (MA) in London.  MERLEAU-PONTY, M. (2006), *Fenomenologija zaznave*, Študentska založba, Ljubljana.  PUNCER, M. (2012), »Umetnost v socialnem prostoru: paralelne strategije, participativne prakse, stremljenje v skupnost«, v: Orel, B., Šorli, M., Troha, G. (ur.), *Hibridni prostori umetnosti*, Maska, Ljubljana, str. 179-200.  PUNCER, M., »Telo, filozofija, umetnost: novejše koncepcije telesa in performativne prakse«, *Maska*, pomlad 2011, let. 26, št. 137*–*138, str. 20*–*29.  RANCIÈRE, J. (2012*)*, *Nelagodje v estetiki*, Založba ZRC, ZRC SAZU, Ljubljana.  STREHOVEC, J. (2011), »Umetniško delo v času viharjev na finančnih trgih. Umetniški artefakt med materializacijo in dematerializacijo v svetu ekonomije kot kulture«, *Maska*, zima 2011, let. 26, št. 143*–*144, str. 50*–*59.  **Aktualna periodika, kataloško ipd. gradivo. / Current periodicals, catalogs, etc.** | | | | | |
| **Cilji in kompetence:** | |  | | **Objectives and competences:** | |
| Cilj predmeta je seznaniti študente z temeljnimi pojmi in problemi sodobne filozofske estetike kot refleksije o umetnosti ter z njenim kulturno-zgodovinskim in družbenim kontekstom.  Osrednji cilj je aktualizacija ključnih estetskih pojmov/problemov prostora, telesa in novih medijev v razmerju do sodobne umetnosti in kulture; nadalje želi predmet spodbuditi k refleksiji o vlogi estetike med umetnostnimi vedami ter v kontekstu širše humanistične misli.  S podajanjem novejših spoznanj stroke je namen predmeta spodbuditi k refleksiji o estetskih vidikih sodobnih pojavov v umetnosti in kulturi ter spodbuditi h gojenju samostojnega in kritičnega mišljenja nasploh. Predmet želi pomagati študentom razviti metodološke in analitične sposobnosti ter jih usposobiti za strokovno poglobljeno izražanje in argumentacijo, precizno konceptualizacijo umetnostne dejavnosti in njeno umeščanje v širši družbeno-kulturni kontekst.  Nadaljnji cilji so: samostojna kritična analiza sodobne umetnosti in kulture, refleksija o vlogi performativnega in telesnega v vizualnih reprezentacijah, preizpraševanje vplivov novih medijev in tehnologij, znanstvenih izsledkov in potrošništva na kulturo in umetnost itn.; aktualizacija v slovenskem prostoru. | |  | | The objective of this course is to acquaint the students with the key concepts and issues of philosophical aesthetics and with its cultural-historical and social contexts.  The main objective is the actualization of key aesthetic concepts/issues of space, body and new media in relation to the contemporary art and culture; the aim is also to encourage the reflection on the role of aesthetics within art disciplines and in the context of a broader humanistic thought.  By giving the actual professional knowledge the aim of the course is to encourage the reflection on aesthetic issues of contemporary phenomena in art and culture, and to encourage to foster independent and critical thought in general. The course is intended to help students to develop methodological and analytical skills, qualify them for competent expression and argumentation, to precise conceptualization of art practices and their placing in a wider socio-cultural context.  The further aims are: independent critical analysis of contemporary art and culture, reflection on the role of performativity and corporeality in visual representations, examination of the influences of new media and technologies, scientific discoveries and consumerism on culture and art, etc.; actualization in Slovenia. | |
| **Predvideni študijski rezultati:** | | |  | **Intended learning outcomes:** | |
| Znanje in razumevanje:  Po zaključku tega predmeta bo študent sposoben:   * izkazati poznavanje ključnih tem s področja estetike s poudarkom na povezavah s sodobno umetniško prakso in umetnostno teorijo; * uporabiti in analizirati teoretična znanja s področja estetike v lastni raziskovalni in strokovni praksi; * estetsko ovrednotiti sodobna umetniška dela ter jih umestiti v širši družbeno-kulturni kontekst; * sodelovati v sodobnem umetnostnem diskurzu. | | |  | Knowledge and Understanding:  On completion of this course the student will be able to:   * demonstrate knowledge about key topics of aesthetics with an accent on relations with the contemporary art practices and art theory; * use and analyse the theoretical knowledge of aesthetics into his/hers own research and professional practices; * evaluate aesthetically contemporary art works and to see them in a wider socio-cultural context; * participate in the contemporary discourse on art. | |
| Prenesljive/ključne spretnosti in drugi atributi:   * uspešno soočanje s koncepti in problemi s področja sodobne estetike; * sposobnost povezovanja estetskih tem z drugimi umetnostnimi vedami (umetnostno zgodovino, kulturnimi študiji, študiji vizualne kulture idr.) in drugimi aktivnostmi, povezanimi z umetnostjo; * sposobnost ustnega in pisnega podajanja ključnih tem s področja estetike ter njihova aktualizacija na kulturno-umetniških primerih iz slovenskega prostora; * sposobnost vključevanja tem s področja estetike v študijski proces in v razmislek o lastni raziskovalni in profesionalni praksi. | | |  | Transferable/Key Skills and other attributes:   * effectively communication with the concepts and issues of contemporary aesthetics; * ability for connecting the aesthetic issues with other art disciplines (art history, culture studies, studies of visual culture etc.) and other arts-related activities; * oral and writing expertise in key aesthetic topics and their actualization on the examples of cultural and artistic practices in Slovenia; * ability for involving the aesthetic subjects into an studying process and into the reflection on his/hers own research and professional practices. | |
| **Metode poučevanja in učenja:** | | |  | **Learning and teaching methods:** | |
| * seminar (konzultacije o individualnem delu; specializirana področja estetike so prilagojena potrebam individualnih študijskih programov), * terensko delo (obisk umetniških dogodkov), * nastop/predstavitev seminarskega dela. | | |  | * seminar (consultations on individual work; specialized topics in aesthetics are available on demand and arguable by the specific needs of particular students programs), * work on terrain (visiting artistic events), * practice/presentation of seminar works. | |
| **Načini ocenjevanja:** | Delež (v %) /  Weight (in %) | | | | **Assessment:** |
| * izpit * seminarska naloga | 50 %  50 % | | | | * Exam * Seminar |
| **Reference nosilca / Lecturer's references:** | | | | | |
| PUNCER, Mojca. The politics of aesthetics of contemporary art in Slovenia and its avant-garde sources. *Filozofski vestnik*, ISSN 0353-4510. [Tiskana izd.], 2016, letn. 37, št. 1, str. 133-156, 226-227, ilustr. [COBISS.SI-ID [41171757](http://cobiss.izum.si/scripts/cobiss?command=DISPLAY&base=COBIB&RID=41171757)]  PUNCER, Mojca. Advanced constructivism and postgravity art : theoretical and philosophical implications. *Leonardo*, ISSN 0024-094X. [Print ed.], 2016, str. 1-18, ilustr., doi: [10.1162/LEON\_a\_01383](https://doi.org/10.1162/LEON_a_01383). [COBISS.SI-ID [23054344](http://cobiss.izum.si/scripts/cobiss?command=DISPLAY&base=COBIB&RID=23054344)], [[SNIP](http://www.cobiss.si/scripts/cobiss?command=SEARCH&base=snip&select=%28sc=0024-094X+and+PY=2015%29)]  PUNCER, Mojca. Umetniške raziskave urbanega življenja in nove prostorske ekologije. *Časopis za kritiko znanosti*, ISSN 0351-4285, 2015, letn. 43, št. 262, str. 135-147. [COBISS.SI-ID [285735424](http://cobiss.izum.si/scripts/cobiss?command=DISPLAY&base=COBIB&RID=285735424)]  PUNCER, Mojca. Articulations of space, community, neighborhoods - poetics, micropolitics in contemporary art : a few examples. V: LANG, Ye (ur.). *Diversities in Aesthetics : selected papers of the 18th Congress of International Aesthetics*. Beijing: Chinese Society for Aesthetics, 2013, str. 710-721. [COBISS.SI-ID [20909832](http://cobiss.izum.si/scripts/cobiss?command=DISPLAY&base=COBIB&RID=20909832)]  PUNCER, Mojca. Umetnost v socialnem prostoru : paralelne strategije, participativne prakse, stremljenje v skupnost. V: OREL, Barbara (ur.), ŠORLI, Maja (ur.), TROHA, Gašper (ur.). *Hibridni prostori umetnosti*, (Zbirka Transformacije, knj. 33). Ljubljana: Maska, 2012, str. 179-200. [COBISS.SI-ID [3448667](http://cobiss.izum.si/scripts/cobiss?command=DISPLAY&base=COBIB&RID=3448667)] | | | | | |