

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet: Sodobne teorije v umetnosti
Course title: Contemporary Theories in Art

| Študijski program in stopnja Study programme and level | Študijska smer Study field | Letnik Academic year | Semester Semester |
|---|-------------------------------|----------------------------|----------------------|
| Humanistične znanosti, 3. stopnja | / | 2 | 3 |
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Vrsta predmeta / Course type

Izbirni

Univerzitetna koda predmeta / University course code:

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| 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. Miodrag (Miško)
Šuvaković

**Jeziki /
Languages:**

**Predavanja /
Lectures:** Srpski/ Engleski
Vaje / Tutorial: /

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

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Prerequisites:

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Vsebina:

Content (Syllabus outline):

Sodobna umetnost, kultura in družba so kompleksne prakse brez skupnega metajezika. Sodobna teorija umetnosti je kritična kombinacija estetike, filozofije umetnosti, kulturnih teorij in teorij o posebnih ali interdisciplinarnih in transdisciplinarnih umetnostih. Hibridne teorije umetnosti so interdisciplinarne in transdisciplinarne teorije, ker se izražajo skozi različna področja (politika, feminizem, mediji, kultura, filozofija, humanistika) na odprt in fleksibilen način. Preučujejo sedanje in spreminjajoče umetniške pojavnosti, prisotne na lokalnem in globalnem nivoju.

Problem moderne teorije se raziskuje in interpretira skozi pet modalitet:

1. Konceptualna umetnost (Art&Language, OHO grupa)
2. Hibridizacija filozofije (Benjamin, Lyotard, Derrida, Cixous, Agamben)
3. Poližanrovsko teoretsko pisanje (Acker, Burgin, Atlas group)
4. Nova umetnostna zgodovina in kulturne študije (Pollock, Harriss, Krauss, Foster)
5. Kritika postmoderne teorije - dehibridizacija teorije (Osborn, Groys, Eglton, Agamben, Ranciere, Massumi).

Contemporary art, culture and society are complex practices that have not a common meta-language. Modern theories of art is a critical combination of aesthetics, philosophy, art, cultural theory and the theory of special or interdisciplinary and transdisciplinary arts. Hybrid theories of arts are interdisciplinary and transdisciplinary theories because they are performed from different positions (politics, feminism, media, culture, philosophy, humanities, every day life) in an open and flexible way. They study the current and changing the appearance of art in the local and the global level present.

The problem of modern theory explores and interprets the five modalities:

1. Conceptual Art (Art&Language, OHO grupa)
2. Hybridization of philosophy (Benjamin, Lyotard, Derrida, Cixous, Agamben)
3. Poly-genre theoretical writings (Acker, Burgin, Atlas group)
4. New History of art and cultural studies (Pollock, Harriss, Krauss, Foster)
5. The criticism of postmodern theory - the de-hybridization of theory (Osborn, Groys, Eglton, Agamben, Ranciere, Massumi)

Temeljni literatura in viri / Readings:

- Acker, K, *Bodies of Work. Essays*, Serpent's Tail, New York, 1997.
- Agamben, A, *What is an Aparatus? – And Other Essays*, Stanford University Press, Stanford CA, 2009.
- Alliez, E, Osborne P, *Spheres of Action: Art and Politics*, Tate, London, 2013l.
- Elliot, J, Attridge, D. (eds.), *Theory after 'Theory'*, Routledge, London, 2011.
- Erjavec, A. (ed.), *Aesthetic Revolutions*, Duke University Press, Durham, 2015.
- Gržinić, M, *Situated Contemporary Art Practices – Art, Theory and Activism from (the East of) Europe*, Revolver, Založba ZRC, Ljubljana, Frankfurt am Main, 2004.
- Harris, J, *The New Art History*, Rutledge, London, 2001.
- Harrison, C, Wood, P. (eds), *Art in Theory 1900-2000, An Anthology of Changing Ideas*, Basil Blackwell, Oxford UK, Cambridge USA, 2003.
- Jameson, F, *The Ideologies of Theory*, Verso, London, 2008.
- Krauss, R, Michelson, A, Bois, Y-A, Buchloh, B. H. D, Foster, H, Hollier, D, Kolbowski, S. (eds), *October. The Second Decade, 1986-1996*, An October Book, The MIT Press, Cambridge MA, 1997.
- Massumi, B, *Parables for the Virtual: Movement, Affect, Sensation (Post-Contemporary*

Interventions), Duke University Press, Durham, 2002.

- Osborne, P, *Anywhere or Not at All. Philosophy of Contemporary Art*, Verso, 2013.
- Rancière, J, *The Politics of Aesthetics – The Distribution of the Sensible*, Continuum, London, 2004.
- Stanford Friedman, S, “Theorizing Cultural Hybridity”, iz *Mappings – Feminism and the Cultural Geographies of Encounter*, Princeton University Press, Princeton NJ, 1998.
- Šuvaković, M, *Pojmovnik suvremene umjetnosti*, Horetzky Zagreb i Vlees&Beton Ghent, 2005.
- Šuvaković, M, *Konceptualna umetnost*, Orion, Beograd, 2010.
- Šuvaković, M, *Umentost i politika*, Službeni Glasnik, Beograd, 2012

Cilji in kompetence:

Cilj predmeta je spoznavanje študentov z modernimi gibanji v inter- in trans-disciplinarni umetnosti in kulturi. Pozornost je usmerjena na raziskovanje in interpretacijo hibridizacije hibridizacije modernistične teorije, ter dehibridizacijo postmoderne teorije. Cilj je spoznavanje študentov s kritičnim in analitičnim teoretičnim delom na področju moderne umetnosti in kulture. Predmet predstavi vlogo umetnostne teorije, teoristične prakse v umetnosti, na predstavne teoretične prakse in na učinke teorije v umetnosti in kulturi.

Objectives and competences:

The aim of the course is to introduce students within contemporary trends in inter- and trans-disciplinary arts and culture. Attention is focused on research and interpreting the hybridization of modernist theory and de-hybridization of postmodern theory. The aim is to familiarize students with critical and analytical theoretical work in the field of contemporary art and culture. The course indicates the status of the theory of the arts, of the theoretical practice in the arts, of the performing theoretical practices, and on the effects of theory in art and culture.

Predvideni študijski rezultati:

Poznavanje in razumevanje:

Po zaključenem izpitu mora biti študent sposoben:

- Razlikovati med modernimi, postmodernimi in sodobnimi teoretizacijami umetnosti in kulture,
- pokazati znanje o ključnih temah teorije umetnosti in humanističnih teorij na inter- in trans- disciplinaren način,
- uporabiti znanje pri raziskovanju in interpretaciji odnosov med umetnostjo, kulturo in modernimi teorijami,
- kot teoretiki, zgodovinarji sedanosti, analitiki kulture ali kuratorji sodelovati v modernih umetniških in kulturnih praksah.

Intended learning outcomes:

Knowledge and understanding:

After completing this course the student will be able to:

- make difference between modern, postmodern and contemporary theorization of art and culture,
- demonstrate knowledge of key topics of art theory and humanistic theory of inter- and trans- disciplinary way,
- apply knowledge to research and interpretation of the relationship between contemporary art, culture and theory,
- participate as theorists, contemporary art historians, curators and cultural analysts in a sovereign artistic and cultural practices.

Prenosna/ključna znanja in lastnosti:

- sposobnost razumevanja in menjave konceptov in znanj o moderni umetnosti,
- sposobnost povezovanja teorije umetnosti, moderne humanistike in estetike z umetniškimi in kulturnimi praksami,
- ustna in pisna analiza in interpretacija primerov iz umetniških i kulturnih praks v Sloveniji in regiji,
- didaktične razlage moderne teorije umetnosti in njenih pristopov k umetnosti in kulturi.

Transferable/Key Skills and other attributes:

- the possibility of understanding and exchange of concepts and knowledge of contemporary art,
- the ability to connect the theory of art, contemporary humanities and aesthetics with artistic and cultural practices,
- oral and written case analysis and interpretation of artistic and cultural practices in Slovenia and the region,
- didactic interpretations of contemporary art theory and its approach to the arts and cultures.

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. Terensko delo (obisk umetniških dogodkov).

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. Terrain work (vising art events).

Delež (v %) /

Weight (in %)

Načini ocenjevanja:

Assessment:

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| <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>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> |
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| Na izpitu se zahteva poznavanje predpisane literature in razumevanje tematike iz predavanj. | | For the exam knowledge on the literature and comprehension of the subject matter is required. |
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Reference nosilca / Lecturer's references:

- ŠUVAKOVIĆ, Miško. Art education /critical design for procedures and platforms of contemporary art education, *Šolsko polje : revija za teorijo in raziskave vzgoje in izobraževanja*, ISSN: 1581-6036.- Letn. 26, št. 5/6 (2015), str. 33-59, 170-171.
<http://cobiss5.izum.si/scripts/cobiss?ukaz=DISP&id=1226249629457212&rec=-122842112&sid=2&fmt=11>
- ŠUVAKOVIĆ, Miško. Soudeležba in kompleksnost : teater upora / upor teatru / iz srbsčine prevedel Janez Bostič. *Dialogi* ISSN: 0012-2068.- Letn. 51, št. 1/2 (2015), str. 165-171.
<http://cobiss5.izum.si/scripts/cobiss?ukaz=DISP&id=1226249629457212&rec=5&sid=2>
- ŠUVAKOVIĆ, Miško, et all. European theories in former Yugoslavia : trans-theory relations between global and local discourses, Newcastle upon Tyne : Cambridge Scholars Publishing, cop. 2015, ISBN 978-1-4438-7720-6.
<http://cobiss5.izum.si/scripts/cobiss?ukaz=DISP&id=1226249629457212&rec=7&sid=4>
- ŠUVAKOVIĆ, Miško. in Aesthetic revolutions and twentieth-century avant-garde movements / Aleš Erjavec, editor, Durham, (N.C.) ; London : Duke University Press, 2015, ŠUVAKOVIĆ, Miško.Theories of modernism. Politics of time and space, *Modernism revisited.-* Letn. 35, št. 2 (2014), str. 103-120, 331-332. ISBN 978-0-8223-5861-9 (trda vezava).
<http://cobiss5.izum.si/scripts/cobiss?ukaz=DISP&id=1226249629457212&rec=18&sid=4>
- 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](#)]