

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet: Umetnost in kultura času neoliberalizma in post-tranzicije
Course title: Art and Culture in the Age of Neoliberalism and Post-Transition

| 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

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 / Associate Professor Dr. Polona Tratnik

Jeziki /

Languages: S/A

Predavanja /

Lectures:

Slovenski / Slovenian

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

/

Prerequisites:

/

Vsebina:

Obravnavana umetnost je razumljena v globalnem kulturnem kontekstu, vendar je posebna pozornost posvečena Zahodni in Vzhodno evropski umetnosti, ki sta v sodobnosti pogosto zelo blizu druga drugi, vendar obstajajo med njima določene razlike, ki izhajajo iz različnih kulturnih tradicij in specifičnih kulturnih kontekstov, kot je izkušnja socializma oz. stabilnega razvoja kapitalizma,

Content (Syllabus outline):

Discussed art is comprehended in the global cultural context, yet attention is particularly devoted to the Western and the Eastern European art, which are in contemporaneity often very close to each other, yet often there exist certain differences between them originating from the cultural traditions and specific cultural contexts, such as the experience of socialism or steady development of capitalism,

vloga, ki jo je umetnost igrala v nedavni zgodovini itd. Sodobnost je razumljena kot doba po padcu berlinskega zidu. Za umetnost je značilno, da je njena avtonomija izzvana, da prehaja v življenje, da se povezuje z drugimi družbenimi polji in da obstaja v družbeni marginalnosti.

Topike:

Koncept sodobne evropske kulture in umetnosti v razmerju do globalnih družbenoekonomskih premikov in pogojev: kapitalizma, informatizacije, potrošništva, novih medijev in komunikacije; modernost in sodobnost – umetnost včeraj in danes; intermedijska umetnost: novi mediji, interaktivnost in interdisciplinarnost; koncepti zahoda, vzhoda, Balkana, »Mittelurope«, »druge« Evrope itd.; avantgarde, neoavantgarde, retrogarde in postavantgarde; družbenokritična umetnost, politična umetnost, hektivizem, taktični mediji; kritični potencial popularne kulture; umetnost in ekonomija, sodobna angažiranost umetnost v ekonomiji – kreativne industrije.

the role art played in the recent history etc.

Contemporaneity is understood as an era after the fall of the Berlin wall. For art it is significant that its autonomy is challenged, that it traverses to life, that it relates to other social fields and that it exists in social marginality.

Topics:

The concept of contemporary European culture and art in relation to the global socioeconomic shifts and conditions: capitalism, informatization, consumption, new media and communication; modernity and contemporaneity – art yesterday and today; intermedia art: new media, interactivity and transdisciplinarity; the concepts of the West, the East, the Balkan, "the Mitteleuropa", the "other" Europe etc.; avant-garde, neo-avant-garde, retrograde, and post-avant-garde; socially critical art, political art, hacktivism, tactical media; the critical potential of popular culture; biotechnological and bio related art; art and economy, contemporary engagement of art in economy – creative industries.

Temeljni literatura in viri (domača in tuja) / Readings:

ERJAVEC, A. (ed.) (2003), *Postmodernism and the postsocialist condition: politicized art under late socialism*, University of California Press, Berkeley.

GRŽINIĆ, M. (2000): *Fiction Reconstructed. Eastern Europe, Post-Socialism & the Retro-Avant-Garde*, Selene, Vienna.

IRWIN (ed.) (2006), *East Art Map: Contemporary Art and Eastern Europe*, Afterall Books, London.

MONROE, A. (2005), *Interrogation Machine: Laibach and NSK*, The MIT Press, Cambridge, MA, London.

ŠUVAKOVIĆ, M. and DJURIĆ, D. (eds.) (2006), *Impossible Histories: Historical Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991*, The MIT Press, Cambridge, MA, London.

Cilji in kompetence:

Objectives and competences:

Cilj predmeta je zaobjeti relevantna spoznanja na področju umetnosti in vizualne kulture v evropski reviji in osvetliti premise umetnosti iz Vzhodne in Zahodne Evrope s posvečanje posebne pozornosti specifičnim kulturnim tradicijam in kontekstom. V tem oziru je cilj tudi obravnavati problematične koncepte, kot so »Vzhodna Evropa«, »Mitteleuropa« in »druga« Evropa in izprašati hegemonika razmerja med Zahodom in Vzhodom. Nadalje je cilj analizirati sodobno umetnost v Evropi v primerjavi z globalnimi trendi in z nanašanjem na globalni kontekst. V tem razmerju je cilj tudi preiskati sodobne forme in strukture umetnosti, predstaviti nove medije, interaktivnost, interdisciplinarnost, pa tudi osvetliti, kako sodobna umetnost gradi na zgodovinskih tradicijah avantgard.

Cilj predmeta je obravnavati sodobni kritični potencial umetnosti in popularne kulture. Specifične kompetence, ki bodo gradile profesionalni profil študenta, vključujejo teoretsko-raziskovalne kvalifikacije za kontekstualno, komparativno in kritično analizo (sodobnih) umetniških praks.

Predmet opremi študenta s kompetenco, da ravna kot kritični in odgovorni subjekt v sodobnem družbeno-ekonomskem kontekstu in drugih kulturnih kontekstih.

The objective of the course is to encompass relevant acknowledgements in the field of art and visual culture in the European region and to enlighten the premises of art from the Eastern and Western Europe with paying attention to the specific cultural traditions and contexts. In this regards the objective is as well to treat the problematic concepts, such as "Eastern Europe", "Mitteleuropa" and the "Other" Europe and to question the related hegemonic relations between West and East.

Furthermore, the objective is to analyze contemporary art in Europe in comparison with the global trends and in reference to the global context. In this relation the aim is also to investigate the contemporary forms and structures of art, to introduce new media, interactivity, interdisciplinarity, as well as enlighten, how contemporary art is building upon the historical traditions of the avant-gardes.

An objective of the course is to discuss the contemporary critical potential of art and popular culture.

Course-specific competences that will build the professional profile of the student include theoretical-research qualifications for contextual, comparative and critical analysis of (contemporary) art practices.

The course equips the student with the competence to act as a critical and responsible subject in contemporary socio-economic context and in other cultural contexts.

Predvideni študijski rezultati:

Študenti se seznanijo z zgodovinskim potekom nedavne umetnosti in kulture, zlasti v evropskem prostoru. Posebna pozornost je posvečena tistih umetnostim in kulturnim praksam, ki so politično, družbeno in umetniško subverzivne in zahtevajo novo teoretsko analizo ter interpretacije.

Predmet tudi osvetli sodobne umetniške prakse, ki morda niso deležne svetovne pozornosti umetniške institucije in so zadržane v ozadju zaradi morebitnih hegemonskih razlogov. Obenem bodo študenti obveščeni o

Intended learning outcomes:

The students get acquainted with the historical course of the recent art and culture, particularly in the European space. Special attention is devoted to those arts and cultural practices, which are politically, socially or artistically subversive and require new theoretical analysis and interpretations.

The course also enlightens the contemporary art practices that may not get the global attention of the art institution and are kept in the background for probable hegemonic reasons. At the same time the students get

relevantnih tekstih, ki analizirajo takšno umetniško produkcijo na prepričljiv in teoretsko konsistentni način.

Študent/ka pridobi znanje glede glavnih premis sodobne družbe in kulture, kot so globalizacijski procesi, potrošniška kultura, informatizacija, novi mediji in sodobna sredstva komuniciranja in o pojavu umetnost v odnosu do teh premis.

Študent/ka se seznanja s kritičnimi intervencijami sodobne umetnosti, kot tudi glede nekaterih relevantnih sodobnih umetniških žanrov, kot so biotehnoška umetnost, s posebno pozornostjo do specifik, ki izvirajo iz kulturnih kontekstov, političnih tradicij, pa tudi umetniške in intelektualne zapuščine.

informed about the relevant texts that analyze such art production in a persuasive and theoretically consistent manner.

The student gains knowledge about the main premises of contemporary society and culture, such as globalization processes, consumption culture, informatization, new media and contemporary communication means and about the appearance of art in reference to these premises.

The student gets informed about critical interventions of contemporary art, as well as about some relevant contemporary art genres, such as biotechnological art, with a particular attention to the specifics originating from the cultural contexts, political traditions, as well as artistic and intellectual heritage.

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).

| Načini ocenjevanja: | Delež (v %) / 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,</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,</p> |

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

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](#)]