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Tanja Mastnak

RAZSTAVNA POLITIKA V LIKOVNIH GALERIJAH OB KONCU 19. STOLETJA Z OZIROM NA KONSTRUKCIJO SPOLOV

Povzetek:

Druga polovica devetnajstega stoletja velja za obdobje, v katerem se je temeljito spremenil odnos kulturnega okolja do likovne umetnosti. Uveljavil se je nov umetnostnozgodovinski slog: impresionizem, ki pomeni uvod v modernizem, umetnostno smer, ki se bistveno razlikuje od ustaljenega novoveškega pojmovanja likovne umetnosti. Spremembe pa se niso dogajala samo na torišču slikarskega platna, temveč tudi v širšem družbenem kontekstu. Finese odnosov, ki so se izoblikovali znotraj kulturne politike in novoforimiranega umetnostnega tržišča, lahko analiziramo tudi s stališča marginaliziranih skupin in posameznikov, ki so bili dejavni v tem času. V marginaliziranem položaju so vsekakor bile tudi ženske, ki so se začele uveljavljati v likovni umetnosti. Na eni strani so se začele organizirati v skupine in se boriti za pravico do profesionalnosti na likovnem področju, na drugi strani pa so bile še vedno sistematično izrivane iz sistema reprezentacije. Številne posebnosti delovanja žensk v teh okoliščinah lahko spoznamo iz življenja in dela slovenske slikarke Ivane Kobilce, ki je večino časa preživela v tujini.

Ključne besede: likovna umetnost, druga polovica devetnajstega stoletja, kulturna politika, ženske umetnice, reprezentacija v umetnosti

Summary

Exposition Policy in Galleries of Figurative Art at the End of 19th Century with Regard to the Construction of Gender

Second half of the 19th century is considered to be a period of ground changes in the attitudes towards figurative art. The new figurative art historical style, impressionism, was put into force and it represents the beginning of the modern art – art period which is crucially different from ideas which were in use during the period of modern era. The changes did not take place only on painters' canvases, but also in the broader context of society. The subtle relations that formed part of cultural politics and newly developed art market can be analysed also from the point of view of margin groups and individuals working at that period. Women painters can be considered as such group of marginal individuals. On the one hand they began to organize interest groups and to fight for the right of professional career in arts, but on the other hand they were still systematically driven out of systems of representation. From the life story of Slovene painter Ivana Kobilca, who spent most of her time abroad, we can learn a lot about activities of women in art.

Mitja Sardoč

GENEALOGIJA FREUDOVEGA »ODKRITJA« SANJ

Povzetek:

Pričujoči prispevek obravnava genealogijo Freudovega »odkritja« pomena sanj. V ospredju analize je konceptualizacija psihoanalitične teorije o sanjah, njen položaj v psihoanalizi, zastavitev sanj kot modela v primerjavi z ostalimi tvorbami nezavednega in pomen ter problematizacija analogije med sanjami in simptomom. Preko ugotovitev iz konceptualizacije sanj kot modela skušam v tem prispevku ponovno ovrednotiti in postaviti na pravo mesto teoretično umestitev dihotomije normalno/patološko v Interpretaciji sanj ter psihoanalizi nasploh. S tem želim opozoriti, da je treba posebno pozornost nameniti temu, kako misliti razmerje med normalnim in patološkim v psihoanalizi, ter sami utemeljivi Freudovega razsrediščenja te dihotomije. Najpomembnejši vidik psihoanalitične teorije sanj, ki jo Freud razvije v Interpretaciji sanj, predstavlja artikulacija sanj kot modela, »paradigme«, za razlago tako normalnih kot patoloških psihičnih procesov, ki so podrejeni enakemu mehanizmu delovanja; to mu omogoči novo izhodišče za preučevanje psihičnega življenja in s tem povezano premestitev konceptualizacije samega odnosa med normalnim in patološkim.

Ključne besede: psihoanaliza, sanje, Interpretacija sanj, normalno, patološko

Abstract

Genealogy of Freud's "Discovery" of Dreams

This article deals primarily with the genealogy of Freud's »discovery« of dreams' meaning. The analysis in my work focuses on the conceptualisation of psychoanalytic theory of dreams, its place within psychoanalysis, the establishment of dreams as a model in contrast to other unconscious formations, and the meaning as well as the study of the analogy between dreams and the symptom. Through the findings from the conceptualisation of dreams as a model we try to re-evaluate and put into the right perspective the theoretical placement of the dichotomy normal/pathological in *The Interpretation of Dreams* and psychoanalysis in general. I try to draw the attention to a more detailed elaboration on how to consider the relationship between the normal and pathological in psychoanalysis and how to understand the argumentation for Freud's partial abandonment of this dichotomy. The most important aspect of psychoanalytic theory of dreams, developed by Freud in his work *The Interpretation of Dreams*, is the articulation of dreams as a *model*, »a paradigm« for explaining both normal and pathological psychic processes which are subject to the same mechanism of functioning. This enables him a new starting point for studying psychic life and consequently a shift in the conceptualisation of the normal/pathological relationship itself.

Tadej Praprotnik

JEZIK V (KON)TEKSTU RAČUNALNIŠKO POSREDOVANE KOMUNIKACIJE *

Nastopno predavanje za izvolitev v naziv docenta
za področje lingvistike govora in teorije družbene komunikacije

We »write« e-mails, not »speak« them. But chatgroups are for »chat«, and people certainly »speak« to each other there – as do people involved in virtual worlds.

(David Crystal, Language and the Internet, 2001: 29)

Summary

Language in the (Con)Text of Computer-mediated Communication

In the following article I discuss several problems concerning communication praxes of participants in computer-mediated communication. I focus my attention on typical interactive types of such communication, i.e. discussion forums and chat-rooms. Here the interactive aspect of computer-mediated communication is especially important. The attention is drawn towards similarities and differences between synchronous and asynchronous types of on-line communication. Both types have its own peculiarities. These discrepancies lead participants to different linguistic praxes. Asynchrony makes it impossible to have control over what has been sent, nor it is possible to correct or modify the interpretation of other participants. The situation we encounter in synchronous (real-time) chat-rooms (internet relay chat) is different. Here the linguistic style of participants is influenced much stronger by technological possibilities. The result of synchrony is the high level of interactivity and the speed of interaction. In synchronous types of communication two apparently antagonistic ways converge: the purely conversational style, usually found only in face-to-face interaction, and the written form.