

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet:	Kritična estetika in umetnost 20. stoletja
Course title:	Critical aesthetics and twentieth century art

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Primerjalni študij idej in kultur, doktorski študij 3. stopnje	Transformacije moderne misli – filozofija, psihoanaliza, kultura	Brez letnika	/
Comparative study of ideas and cultures, doctoral study 3 rd cycle	The transformation of modern thought – philosophy, psychoanalysis, culture	Not specified	/

Vrsta predmeta / Course type: splošno izbirni / general elective

Univerzitetna koda predmeta / University course code: 47

Predavanja Lectures	Seminar Seminar	Vaje Tutorial	Klinične vaje work	Druge oblike študija	Samost. delo Individ. work	ECTS
60	30				90	6

Nosilec predmeta / Lecturer: red. prof. dr. Aleš Erjavec,
red. prof. dr. Lev Kreft

Jeziki /
Languages: Predavanja / Lectures: slovenščina, angleščina / Slovenian, English
Vaje / Tutorial: /

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

Ni posebnih pogojev.

Prerequisites:

None required.

Vsebina:

- Estetika: kratek pregled
- Temeljni izrazi
- Immanuel Kant
- Friedrich Schiller (z Jacquesom Rancièrom)
- Estetika kot filozofija umetnosti (Hegel)
- Martin Heidegger (in van Gogh)
- Maurice Merleau-Ponty (in Paul Cézanne)
- Frankfurtska šola
- Theodor W. Adorno: avtonomija umetnosti
- Walter Benjamin: aura in spremenjeni čutna percepcija
- Modernost, modernizem/modernizmi, moderna umetnost
- Teorija o koncu umetnosti (Arthur Danto)
- Peter Bürger, Benjamin Buchloh in neoavantgarde

Content (Syllabus outline):

- Aesthetics: a short survey
- Basic terms
- Immanuel Kant
- Friedrich Schiller (with Jacques Rancièrè)
- Aesthetics as philosophy of art (Hegel)
- Martin Heidegger (and van Gogh)
- Maurice Merleau-Ponty (and Paul Cézanne)
- Frankfurt School
- Theodor W. Adorno: autonomy of art
- Walter Benjamin: aura and changed sense perception
- Modernity, modernism(s), modern art
- The "end of art" theory (Arthur Danto)
- Peter Bürger, Benjamin Buchloh, and the neo-avant-gardes
- Situationism

- Situacionizem
- Postmodernizem: od Charlesa Jencksa do Fredrica Jamesona
- NSK
- Nicolas Bourriaud and relacijska estetika
- Sodobna umetnost: Arthur Danto – Hans Belting – Terry Smith
- Jacques Rancière, umetnost in estetika
- Estetika vsakdanjega življenja
- Geografija umetnosti: Thomas DaCosta Kaufmann

- Postmodernism: from Charles Jencks to Fredric Jameson
- NSK
- Nicolas Bourriaud and relational aesthetics
- Contemporary art: Arthur Danto – Hans Belting – Terry Smith
- Jacques Rancière, art and aesthetics
- Aesthetics of everyday life
- Geography of art: Thomas DaCosta Kaufmann

Temeljni literatura in viri / Readings:

- Adorno, Theodor W. 1963. Culture industry reconsidered. V B. O'Connor, The Adorno Reader. Oxford: Blackwell, str. 231-238.
- Benjamin, Walter. 1998. Umetnina v času, ko jo je mogoče tehnično reproducirati. Izbrani spisi. Ljubljana: Studia humanitatis, str. 145-176.
- Benjamin, Walter. 1978. Surrealism. V P. Demetz (ur.), Reflections. New York: Schocken Books str. 177-192.
- Buchloh, Benjamin. November 1984. Theorizing the Avant-Garde. Art in America, str. 19-21.
- Bürger, Peter. 1984. Theory of the Avant-Garde. Minneapolis: University of Minnesota Press.
- Greenberg, Clement. 1939. Avant-garde and kitsch. Art and Culture. Critical Essays. Boston: Beacon Press, 1961.
- Groys, Boris 1992. The Total Art of Stalinism. Princeton: Princeton University Press.
- Erjavec, Aleš (ur.), 2003. Postmodernism and the Postsocialist Condition. Berkeley: University of California Press.
- Erjavec, Aleš. 2014. Predgovor v Teri Smit, Savremena umetnost I savremenost. Beograd: Orion Art, str. 5-14.
- Erjavec, Aleš & Miller, Tyrus (ur.). 2014. Modernism Revisited. Filozofski vestnik, zv. XXXVI, št. 2.
- Erjavec, Aleš (ur.) 2015. Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements. Durham: Duke University Press.
- Hegel, Georg W. F. 2003. Predavanja o estetiki. Uvod. Ljubljana: Analecta.
- Heidegger, Martin 1976. Izvir umetniškega dela. Izbrane razprave. Ljubljana: Cankarjeva založba, str. 241-318.
- Horkheimer, Max in Adorno, Theodor W. 2006. Dialektika razsvetljenstva, Ljubljana: Studia humanitatis, str. 17-55, 133-179.
- Jencks, Charles. 1977. The Language of postmodern architecture. London: Academy Editions.
- Merleau-Ponty, Maurice, 2004. Oko in duh. Likovne besede. Priloga Horizonti. Št. 1,2, str. 35-46.
- Rancière, Jacques. 2004. The Politics of Aesthetics. London: Continuum. 2004. str. 7-65.
- Schiller, Friedrich. 1967. O estetski vzgoji človeka. Ljubljana: Študentska založba, 2003.
- Shiner, Larry. 2001. The invention of art. A cultural history. Chicago: University of Chicago Press.
- Smith, Terry. 2009. What is contemporary art? Chicago: University of Chicago Press.

Cilji in kompetence:

Predmet sledi dvema potema: (1) predstavi in obravnava nekatere ključne razvojne točke estetike od njenega začetka v 18. stoletju do danes. Estetika je tu pretežno razumljena kot kritično filozofska dejavnost, ki je povezana s tradicijo filozofske kritike na eni strani in kritično teorijo na drugi. Zajema tudi estetsko teorijo in filozofijo umetnosti. (2) Predmet hkrati predstavi in obravnava vzporedna dogajanja v umetnosti 19. in 20. stoletja, še posebej tista, ki so pomembna za stališča, poglede in argumente v estetiki (v širokem pomenu besede, kot je razložen zgoraj).

Nastanek obče kategorije "umetnost" v ednini v času francoske revolucije pomeni globoko prekinitev med dotedanjo umetnostjo (slikarstvom, kiparstvom, glasbo, pesništvom, arhitekturo) in ti. "moderno" in modernistično umetnostjo. (Jacques Rancière je pred kratkim vpeljal pojem "estetskega režima umetnosti" kot njihov nadomestek.) Pomemben segment modernizma je avantgardna umetnost, ki je vzniknila na prelomu stoletja (tj. v ekspresionizmu, kubizmu, futurizmu itd.) in ki se bo – bomo trdili – nadaljevala ne le v neoavantgardah, pač pa tudi v umetnosti sedanjega tisočletja. Osrednja tema predavanj bosta tako obe strani teh dveh med seboj povezanih poti ti. "instauracije" (kot sta ta izraz uporabila Etienne Souriau in Louis Althusser).

Predmet se bo najprej osredotočil na zgodovinsko platformo s katere je bil lansirana moderna zahodna umetnost, namreč klasicizem in romantika, nato pa se bo obrnil k realizmu, impresionizmu in simbolizmu – da bi dosegel forme, dela, umetnike, gibanja in ideje dvajsetega stoletja. Tu bodo posebne pozornosti deležna tista avantgardna gibanja, ki so videla kot svojo nalogo preseganje meje med umetnostjo in "življenjem" in ki so jih označevali kot "radikalna", "politizirana", "zgodovinska" itd. Istočasno bo pozornost usmerjena na "moderno umetnost", postmodernost in sodobno umetnost. Pozornosti bodo deležna tudi dogajanja izven tradicionalnih hegemonističnih umetnostnih središč kot sta

Objectives and competences:

The course follows two paths: (1) It presents and discusses some pivotal developments in aesthetics from its inception in the eighteenth century to the present. Aesthetics is here understood predominantly as a critical philosophical endeavor, linked to the tradition of philosophical critique on the one hand and critical theory on the other. It encompasses also aesthetic theory and philosophy of art. (2) At the same time the course presents and discusses coincident developments in nineteenth and twentieth-centuries art, especially those that are relevant for the positions, views and arguments in aesthetics (interpreted in the broad sense mentioned above).

The emergence of the general category "art" in singular at the time of the French Revolution signifies a profound break between the previous art (painting, sculpture, music, poetry, architecture) and the so-called "modern" and modernist art. (Jacques Rancière has recently introduced the notion of "aesthetic regime of art" as their replacement.) An important segment of modernism is avant-garde art that emerged at the turn of the century (i.e., expressionism, cubism, futurism, etc.) and—we shall argue—which finds its continuation not only in the neo-avant-gardes but also in the art of the present millennium. The central topic of lectures will thus be both sides of the two interrelated paths of "instaurations" (Souriau, Althusser).

The course will first focus on the historical platform from which modern western art was launched, namely classicism and romanticism, and then turn to realism, impressionism and symbolism—to reach the twentieth-century forms, works, artists, movements and ideas. Here special attention will be paid to those avant-garde movements that saw as their task the transgression of the divide between art and "life" and that were designated as "radical," "politicized," historical," etc. At the same time attention will be paid also to "modern art" as a specific instance of twentieth-century art. In the course the main focus of attention in art will be on modernism, postmodernism and

Evropa in Združene države – namreč na Kitajskem, Mehiki, itd. Interpretirana bodo kot instance modernizmov, postmodernizmov in sodobne umetnosti. Na koncu bo obravnavan vpliv estetike in povezane teorije na umetnost dvajsetega stoletja.

contemporary art. Attention will be also paid to developments outside the traditional hegemonic art centers such as Europe and the United States, namely in Eastern Europe, China, Mexico, etc. They will be frequently interpreted as instances of modernisms, postmodernisms and contemporary art. Finally the impact of aesthetics and related theory on twentieth-century art will also be ascertained.

Predvideni študijski rezultati:

Slušatelji in slušateljice znanje, pridobljeno pri predmetu, uporabijo pri pisanju znanstvenega teksta, ki lahko služi kot osnutek poglavja disertacije ali znanstvenega članka.

Intended learning outcomes:

Students use the knowledge acquired in the course to write a piece of academic writing that can serve as a draft of a dissertation chapter or a research article.

Metode poučevanja in učenja:

Oblike dela:

- Frontalna oblika poučevanja
- Delo v manjših skupinah oz. v dvojicah
- Samostojno delo študentov
- e-izobraževanje

Metode (načini) dela:

- Razlaga
- Razgovor/ diskusija/debata
- Delo z besedilom
- Proučevanje primera
- Igra vlog
- Druge vrste nastopov študentov
- Reševanje nalog
- "Terenske vaje" (npr. obiski podjetij)
- Vključevanje gostov iz prakse

Learning and teaching methods:

Types of learning/teaching:

- Frontal teaching
- Work in smaller groups or pair work
- Independent students work
- e-learning

Teaching methods:

- Explanation
- Conversation/discussion/debate
- Work with texts
- Case studies
- Roleplay
- Different presentation
- Solving exercises
- Field work (e.g. company visits)
- Inviting guests from companies

Načini ocenjevanja:

Krajši pisni izdelki
Daljši pisni izdelki
Javni nastop ali predstavitev
Končno ocenjevanje (pisni/ustni izpit)
Drugo

Delež (v %) /
Weight (in %)

80
20

Assessment:

Short written assignments
Long written assignments
Presentations
Final examination (written/oral)
Other

Reference nosilca / Lecturer's references:

- ERJAVEC, Aleš. Art and criticism. Filozofski vestnik. [Tiskana izd.]. 2019, vol. 40, no. 3, str. 147-160, 302.
- 2. ERJAVEC, Aleš. Photography: of nation and mountains. Analele Universitații București. Filosofie. 2018, vol. 67, no. 1, str. 133-156. ISSN 2537-4044. <http://annals.ub-filosofie.ro/index.php/annals/article/view/267/251>.

- ERJAVEC, Aleš. Revolutions. V: WAUGH, Patricia (ur.), BOTHA, Marc (ur.). *Future theory : a handbook to critical concepts*. London [etc.]: Bloomsbury Academic, 2021. Str. 237-252.
- ERJAVEC, Aleš. The politics of futurism. V: BERGHAUS, Günter (ur.). *Handbook of international futurism*. Berlin; Boston: De Gruyter, cop. 2019. Str. 28-46.
- KREFT, Lev. From the marginal to the exemplary = Od marginalnog do egzemplarnog. *Slavica Tergestina*. 2020, let. 24, št 1, str. 72-93.
- KREFT, Lev. Kako je Panekuk tri puta postao odpadnik. *Arhe : časopis za filozofiju*. 2020, let. 17, št. 33, str. 27-63
- KREFT, Lev. Kastracija političnega, nakar še policija. *Amfiteater : revija za teorijo scenskih umetnosti*. 2018, let. 6, št. 1, str. 28-40
- KREFT, Lev. Aesthetic Marxism: Yugoslavia and After. *Research on Marxist Aesthetics*, let. 20, št. 2,, 2018, str. 161-178 (kitajski prevod) in 7-8 (angl. povzetek in ključne besede)
- KREFT, Lev. Dandyjevski socializem = Dandy socialism. *Maska*. jesen 2017, let. 32, št. 185/186, str. 134-145.