

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet: Filozofija vizualnih umetnosti
Course title: Philosophy of the Visual Arts

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Humanistične znanosti, 3. stopnja / Humanities	/	1	1

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:

prof. dr. Paul Crowther/ Prof. Dr. Paul Crowther

Jeziki /

Languages: S/A

Predavanja / Angleški / English

Lectures:

Vaje / Tutorial:

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

/

Prerequisites:

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Vsebina: S/A

Najsodobnejši filozofski pristopi k vizualni umetnosti zavzemajo orientacijo z vidika gledalca. Ta predmet bo, nasprotno, izpostavljal procese izdelovanja ali sestavljanja ter ontologijo vizualnih umetnosti.

Izhodiščne študije se bodo osredotočile na risbo in sliko z vidika njunih pred-zgodovinskih izvorov in njunega razmerja do moči zaznave in imaginacije. Pozornost bomo posvetili estetiki risbe in slike ter pomenu abstraktne

Content (Syllabus outline):

Most contemporary philosophical approaches to visual art take a spectator orientated approach. This module, in contrast, will emphasize processes of making and/or assembling, and the ontology of the visual arts.

Initial studies will focus on drawing and painting considering their pre-historic origins and their relation to powers of perception and imagination. Attention will also be paid to the aesthetics of drawing and painting, and to the

umetnosti.

Pri predmet bomo mislili pomen fotografije v primerjavi in kontrastu z drugimi piktorialnimi mediji.

Naslednja večja skupina področij bo zadevala tri-dimenzionalno delo, ki se razteza od tradicionalnih idiomov skulpture do modernega in postmodernega pojava inštalacije in asemblažne umetnosti. Upoštevali bomo tudi primer arhitekture.

Nazadnje bo narejena študija različic digitalne umetnosti v luči specifičnih vizualnih značilnosti in njenih interaktivnih možnosti.

meaning of abstract art.

The course will also consider the significance of photography in terms of comparisons and contrasts with the other pictorial media.

The next major group of topics concerns three-dimensional work – extending from traditional idioms of sculpture to the modern and postmodern phenomenon of installation and assemblage art. The case of architecture will also be considered.

Finally study will be made of the varieties of digital art, focussing on its specific visual characteristics, and on its interactive possibilities

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

Paul Crowther, *Phenomenology of the Visual Arts (even the frame)*, Stanford University Press, 2009

Maurice Merleau-Ponty, *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*, ed. G. Johnson, Northwestern University Press, 1993

W.J.T. Mitchell, *Iconology: Image, Text, Ideology*, Chicago University Press, 1986

Paul Crowther, *What Drawing and Painting Really Mean: The Phenomenology of Image and Gesture*, Routledge, 2017

Jason Gaiger, *Aesthetics and Painting*, Continuum, 2008

John Golding, *Paths to the Absolute*, Princeton University Press, 2000

Alex Potts, *The Sculptural Imagination*, Yale University Press, 2000

Claire Bishop, *Installation Art*, Tate Publishing, 2005

Roland Barthes, *Camera Lucida*, Jonathan Cape, 1982

Edward Winters, *Aesthetics and Architecture*, Bloomsbury, 2007

Christiane Paul, *Digital Art*, Thames and Hudson, 2015

Cilji in kompetence:

Glavni cilji predmeta so

- 1) Priskrbeti podrobno poznavanje vseh različnih vidikov vizualnih podob in artefaktov, ki se jih je uporabljalo za namene umetnosti.
- 2) Vpeljati študente v pristop k filozofskemu učenju in estetiki, ki temeljita na objektu
- 3) Pojasniti glavne relevantne

Objectives and competences:

The course's main objectives are

- 1) to provide detailed knowledge of all the different aspects of visual images and artifacts that have been pursued for artistic purposes.
- 2) to introduce students to an object based approach in philosophical learning and aesthetics
- 3) to initiate students into range of examples from different historical epochs and cultures.
- 3) to clarify the main relevant philosophical methodologies most notably, different varieties of

filozofske metodologije, še posebej različice fenomenološkega pristopa in tehnik analitične filozofije.

phenomenological approach, and techniques of analytic philosophy

Predvideni študijski rezultati:

- 1) Študentom bo omogočeno, da se kritično ukvarjajo s celotnim obsegom vizualnih umetnosti.
- 2) Sposobni bodo prepoznati pristope, ki se najbolj prilegajo problemom interpretacije različnih primerov iz specifičnih vizualnih medijev.
- 3) Sposobni bodo oceniti relativne zasluge teh različnih pristopov.
- 4) Opremljeni bodo z razponom uporabnega znanja pri kontekstualizaciji njihovih drugih študij.
- 5) Opremljeni bodo s sredstvi za veliko bolj podrobno sledenje njim zanimivim vsebinam, če bodo tako želeli.

Intended learning outcomes:

- 1) Students will be able to engage critically with the whole range of visual arts
- 2) They will be able to identify which approaches are most suitable in relation to the problems of interpretation presented by different examples from specific visual media.
- 3) They will be able to assess the relative merits of these different approaches,
- 4) They will be equipped with a range of knowledge of use in contextualizing their other studies
- 5) They will be equipped with the means to follow up topics of interest in much greater detail should they so desire

Metode poučevanja in učenja:

Predavanja potekajo frontalno, vendar se spodbuja aktivno sodelovanje študentov.

Za seminar študenti pripravljajo 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.

Learning and teaching methods:

The lectures will be in a traditional format, using powerpoint. However, students will be engaged by dedicated questions from the lecturer planned for specific stages in the lecture.

The seminars will be introduced by the lecturer, but the bulk of the class will be based on a student presentation of a pre-agreed topic, that arises from the lectures. The presentation will then be written up, and submitted as a formal essay.

Študenti oddajo seminarske naloge v pisni obliki.	Field trips may be offered in lieu of selected lectures.
Terensko delo (obisk umetniških dogodkov).	

Načini ocenjevanja:	Delež (v %) / Weight (in %)	Assessment:
<p>Seminarska naloga, Izpit.</p> <p>Seminarsko delo in aktivna udeležba bo štela do 30 točk. Seminarska naloga bo ocenjena z vidika izvirnosti argumentov in bogatosti njenih analitskih pristopov. Pričakovalo se bo, da študent prikaže poznavanje z razponom relevantne literature.</p> <p>Izpit bo ocenjen z istimi kriteriji kot seminar, vendar bo pričakovana literatura za študij širša. Izpit bo štel do 70 točk.</p>	<p>SN = 30% / SP =30%</p> <p>I = 70% / E = 70%</p>	<p>Type (examination, oral, coursework, project):</p> <p>seminar paper, exam.</p> <p>Seminar work and active participation will count for up to 30 points. The seminar paper will be assessed in terms of the originality of its arguments and the richness of its analytic approaches. It will be expected that the student show familiarity with a range of relevant literature</p> <p>The exam will be assessed in the same terms as the seminar, except that the range of literature the student engages with, will be expected to be broader. It will count for up to 70 points</p>

Reference nosilca / Lecturer's references:

<p><i>What Drawing and Painting Really Mean: The Phenomenology of Image and Gesture</i> Routledge, 2017.</p> <p><i>How Pictures Complete Us: The Beautiful, the Sublime, and the Divine</i> Stanford University Press, 2016</p> <p><i>Phenomenologies of Art and Vision: A Post-Analytic Turn</i> Bloomsbury 2013</p> <p><i>The Phenomenology of Modern Art: Exploding Deleuze, Illuminating Style</i> Continuum, 2012</p> <p><i>The Kantian Aesthetic: From Knowledge to the Avant-Garde</i>, Oxford University Press, 2010</p> <p><i>Phenomenology of the Visual Arts (even the frame)</i>, Stanford University Press, 2009</p> <p><i>Defining Art, Creating the Canon: Artistic Value in an Era of Doubt</i> Oxford University Press, 2007</p> <p><i>Philosophy After Postmodernism; Civilized Values and the Scope of Knowledge</i>, Routledge ,2003,</p>

The Transhistorical Image: Philosophizing Art and its History, Cambridge
University Press 2002

The Language of Twentieth-Century Art; A Conceptual History, Yale University
Press 1997