

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet: Avantgarde in avtonomija umetnosti
Course title: The avant-gardes and autonomy of art

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Humanistične znanosti, 3. stopnja / Humanities	/	1	2

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. Aleš Erjavec / Prof. Dr. Aleš Erjavec

Jeziki /

Languages: S/A

Predavanja /

Lectures:

Vaje / Tutorial:

Slovenski / Slovenian

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

/

Prerequisites:

/

Vsebina: S/A

Pri predmetu se študenti seznanijo z zgodovino umetniških avantgard in njihovem razvojem od začetka 19. stoletja do danes. Izpostavljene so povezave s političnimi avantgardami, poseben poudarek pa je na t.i. estetskih avantgardah (npr. futurizem in konstruktivizem).

Prikazan je pomen ideologij (zlasti anarhizma) za nastanek avantgard ter njihov pomen za emancipacijo modernega človeka. Razložen je

Content (Syllabus outline):

In the course students familiarize themselves with the history of the artistic avant-gardes and their development from the early nineteenth century to today. Highlighted are links with political avant-gardes, with special attention being paid to the so-called aesthetic avant-gardes (such as futurism and constructivism).

Shown is the import of ideologies (especially anarchist) as well as their significance for the emancipation of modern man. The connection

odnos med modernizmom, postmodernizmom in avantgardami.

Prikazana sta dva različna odnosa med avantgardami in postmodernizmom. Na koncu je zastavljeno vprašanje o možnosti avantgard danes.

between modernism, postmodernism and the avant-gardes is explained.

Shown are two different relationships between the avant-gardes and postmodernism. At the end the question about the possibility of avant-gardes today is being discussed.

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

POGIOLLI, R. (1968), *The Theory of the Avant-Garde*, Belknap Press, Cambridge, MA,, str. 11-77.

CALINESCU, M. (1987), *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*, Duke University Press, Durham, NC, str. 13-144.

RANCIÈRE, J. (2012), *Nelagodje v estetiki*, ZRC SAZU, Ljubljana, str. 7-92.

ERJAVEC, A. (ur./ed.: (2017), *Aesthetic Revolutions and Twentieth-Century Aesthetic Movements*, Durham, NC: 2015, str. 1-18, 55-115.

ERJAVEC, A. (2017): *Heteronomija umetnosti in avantgard*, Maska, Ljubljana Maska, str. 100-201.

Cilji in kompetence:

Skozi precejšen del 20. stoletja so avantgarde v umetnosti predstavljale enigmatično, a hkrati pomembno področje, iz katerega se je rodil večji del umetnosti, pa tudi družbenih gibanj tega stoletja. Umetniške avantgarde so zvečine vzpostavljale povezavo s političnimi avantgardami, te pa so od njih pričakovale politični angažma.

Predmet bo predstavil razvoj avantgard od t.i.«protoavantgard» (S. Morawski) do postmodernih avantgard, ki vzniknejo ob koncu 20. stoletja v bivših socialističnih deželah. V vseh zvrsteh in obdobjih avantgard bo pozornost veljala tako osrednjim avantgardnim gibanjem kot tudi njihovim oddaljenejšim pojavom.

S pomočjo znanja o avantgardah bodo študenti pridobili tudi znanje o manj radikalnih gibanjih v umetnosti, kot tudi

Objectives and competences:

Through a substantial part of the twentieth century avant-gardes in art represent an enigmatic but nevertheless very important realm from which a greater part of art has been born. Artistic avant-gardes have usually created the connection with the political avant-gardes, while the latter expected from the former a political engagement.

The course will present the development of the so-called "proto-avant-gardes (S. Morawski) to the postmodern avant-gardes that sprang up at the end of the century in the former socialist countries.

In all genres and periods the attention will be paid both to the central avant-garde movements as well as their more distant emanations.

With the aid of the knowledge of avant-gardes students will acquire also knowledge about less radical movements in art as well as about the artistic aspects of the non-politicized avant-

o umetnostnih vidikih nepolitičnih avantgard. Pokazali bomo, kako so avantgarde v umetnosti predstavljale jedro umetnosti preteklega stoletja iz katerega je nastala večina drugih smeri v umetnosti tiste dobe. Predmet predavanj bodo tudi usmeritve in gibanja, ki so se izogibala utečenim predstavam o umetnosti ali po so jim neposredno nasprotovala, kot npr. ruski konstruktivizem in situacionizem. Kako lahko tovrstne pojave vključimo v pojem umetnosti, če so pa zagovorniki in izvajalci takšnih gibanj sebe konceptualno vzpostavili prav prek kritike tega, kar so zavrgli?

Specifične kompetence, ki bodo gradile profesionalni profil študenta, vključujejo teoretsko-raziskovalne kvalifikacije za kontekstualno, komparativno in kritično analizo avantgardnih umetniških praks.

gardes. We shall demonstrate how the avant-gardes in art represented the kernel of art of the past century from which the majority of other currents and movements in art of that epoch sprang up. We shall also present orientations and movements that avoided the usual representations about art or have directly opposed them, such as Russian constructivism and situationism. How can we integrate such phenomena into the notion of art if the defenders and executioners of such movements have gained their existence precisely by art that that they have criticized and discarded.

Specific competences that will build the professional profile of the student include theoretical, contextual, comparative, and critical analyses of avant-garde artistic practices.

Predvideni študijski rezultati:

Študenti pridobijo zgodovinski pregled (zlasti v evropskem prostoru) čez zgodovino avantgardne umetnosti in kulture in čez značilnosti raznih avantgard v preteklem stoletju, spoznajo pa tudi specifičnosti avantgard. Ob tem si tudi lažje razjasnijo razliko med avantgardo in modernizmom.

Študenti so seznanjeni s t.i. »postmodernimi« avantgardami, ki po mnenju nekaterih raziskovalcev predstavljajo specifično obliko avantgardne umetnosti, s tem pa tudi predmet obič avangardnih raziskav.

Intended learning outcomes:

Students acquire a historical overview of recent history of avant-garde 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.

Students are familiarized with the so-called »postmodern« avant-gardes that according to some researchers represent a specific form of avant-garde art and therefore also an object of avant-garde research.

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 utrujejo. 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 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. Field 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, izvirnost. Na izpitu se zahteva poznavanje predpisane literature in razumevanje tematike iz predavanj.</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> <p>For the exam knowledge on the literature and comprehension of the subject matter is required.</p>

Reference nosilca / Lecturer's references:

ERJAVEC, Aleš. *K podobi*, Ljubljana: ZKOS 1996. (Kitajska izdaja 2002)

ERJAVEC, Aleš (ur.). *Postmodernism and the Postsocialist Condition. Politicized Art Under Late Socialism* (ur.), Berkeley: University of California Press, 2003. (Tajvanska izdaja 2009)

ERJAVEC, Aleš. *Eстетika in politika modernizma* (2009), Ljubljana: Študentska založba.

ERJAVEC, Aleš (Spring 2014), "Eastern Europe, Art, and the Politics of Representation," *boundary 2* (41): 2, str. 51-78.

ERJAVEC, Aleš. *Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements* (ur.) (2015), Duke University Press, Durham, N.C. (Srbska izdaja 2015, kitajska izdaja 2018)

