

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet:	Kritična estetika – filozofija umetnosti in kulture od antike do Jacquesa Rancièra
Course title:	Critical aesthetics—philosophy of art and culture from antiquity to Jacques Rancière

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:

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Prerequisites:

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Vsebina: S/A**Content (Syllabus outline):**

<p>Študenti se seznanijo s temeljnimi preoblikovanji v zgodovini estetike interpretirane kot filozofije umetnosti od antike do danes. Posebne pozornosti so deležne estetiške paradigme v 20. stoletju. Obravnavani so sledeči ključni pojmi v njihovem zgodovinskem in kulturnem kontekstu: umetnost, konec umetnosti (A. Danto), lepota, oblika, umetniško delo, proizvodnja, modernizem, postmodernizem, sodobna umetnost ter trije avtorji, ki so obravnavali sodobno umetnost (N. Bourriaud, J. Rancièrè in T. Smith).</p> <p>Prikazana je zgodovina estetike, ki ostaja močno podobna skozi njen celoten razvoj. Tako najdemo še tudi danes nepretrgano kontinuiteto od teorij Platona in Aristotela do J. J. Winckelmanna in nato prek F. Schillerja do J. Rancièra.</p> <p>Pokazano bo kako v nekaterih primerih tudi dandanes estetika ohranja pomembno vlogo v obči kulturi. Kot primer kulture, ki estetiki tudi danes pripisuje pomembno funkcijo bo prikazana estetika v sodobni Kitajski.</p>	<p>In the course students familiarize themselves with the key transformations in the history of aesthetics interpreted as philosophy of art from antiquity until the present day. Special attention is paid to aesthetic paradigms in the twentieth century.</p> <p>Presented are the following key notions in their historical and cultural setting: art, the end of art (A. Danto), beauty, form, artwork, production, modernism, postmodernism, contemporary art ,and three authors who discussed contemporary art (N. Bourriaud, J. Rancièrè in T. Smith).</p> <p>Presented is the historical thread in aesthetics that remains very much the same through its development. We thus encounter even today an unbroken continuity from Plato's and Aristotle's theories to those of J. J. Winckelmann and from F. Schiiler to J. Rancièrè.</p> <p>It will be demonstrated how in some instances today aesthetics retains an important role in general culture. China will be used as an illustration of culture that today assigns to aesthetics an important function.</p>
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Temeljni literatura in viri (domača in tuja) / Readings:

- HEGEL, G. W. F. (2003), *Predavanja o estetiki*, Uvod, Analecta, Ljubljana.
- SHINER, L. (2001), *The Invention of Art. A Cultural History*, Chicago University Press, Chicago, str. 3-27, 225-253, 286-296.
- ERJAVEC, A. (2004), *Ljubezen na zadnji pogled. Avantgarda, estetika in konec umetnosti*, ZRC SAZU, str. 71-146, 221-266. (Srbska izdaja 2008).
- ERJAVEC, A. (2009), *Estetika in politika modernizma*, Študentska založba, Ljubljana, str. 14-27, 244-267.
- ERJAVEC, A. (2010), »Aesthetics and the Aesthetic Today,« *Art and Aesthetics After Adorno*, University of California, Berkeley, str. 182-209.
- ERJAVEC, A. (2010), »Art and Aesthetics. From Modern to Contemporary,« *Diogenes*, zv. 59, št. 1-2, str. 148-157.
- ERJAVEC, A. in WANG, J. (ur.), (2017), »China and the West; Zhuyi and –isms,« *Art + Media*, št. 13, str. 123-142.

Cilji in kompetence:

Objectives and competences:

Zlasti v času svojega nastanka, tj. v dobi razsvetljenstva (A. Baumgarten) se estetika nanaša tako na čutno kot na lepo. S Heglom preneha biti v prvi vrsti vednost o čutnem in dojetanju ter postane filozofija (lepe) umetnosti. Do Hegla se lepota v prvi vrsti nanaša na naravno lepo, s Heglom pa postane lepo v prvi vrsti umetniško lepo – in to ostane vse do 20. stoletja, ko zlasti avantgarde spodbijajo samoumevnost zveze med umetnostjo in lepim. Koncem 19. stoletja se tudi prvič pojavi estetika »grdega«.

V istem času postane estetika pomembna univerzitetna disciplina, ki pa kmalu izgubi na tem pomenu, saj s svojimi, iz antike pridobljenimi kategorijami ne more zapopasti narave nastajajočega modernizma.

Estetiko razumemo kot filozofijo umetnosti in filozofijo kulture, pri čemer je to drugo področje še relativno neizdelano.

Po analogiji s Frankfurtsko šolo (pa tudi Kantom) govorimo o »kritični estetiki«.

Po dolgem obdobju kritike estetike s strani neakademske filozofije ter z vpeljavo strukturalizma in iz njega nastalih teorij, se je občasno estetika intenzivneje proglašala za znanost, medtem ko je fenomenološka estetiška tradicija pogosto bila proglašena za »poezijo« (V. Descombes).

Po nastanku in razvoju postmodernih teorij v osemdesetih in devetdesetih letih prejšnjega stoletja, je estetika znova pričela pridobivati na legitimnosti, kar se je izražalo tudi v nastanku treh estetik, ki so imele najintenzivnejši vpliv in aplikacijo v zadnjih dveh ali treh desetletjih. (N. Bourriaud, J. Rancière, T. Smith).

Especially at the time of its emergence, i.e. in the age of Enlightenment (A. Baumgarten) aesthetics simultaneously dealt both with the sensible and the beautiful. With Hegel the beautiful concerned the artistically beautiful and remained such until the twentieth century when especially the avant-gardes criticized the automatic connection between art and the beautiful. Towards the end of the nineteenth century appeared for the first time also aesthetics of the ugly.

In the same epoch aesthetics became an important academic discipline. In spite of this position it soon lost its importance with its categories it could not grasp the nature of the nascent modernism.

Aesthetics is here understood as philosophy of art as well as philosophy of culture, with this latter realm still remaining relatively ambiguous and underdeveloped.

In an analogy with the Frankfurt School (as well as I. Kant) we refer to »critical aesthetics«.

After a long period of criticizing aesthetics by the non-academic aestheticians and with the introduction of structuralism and of theories that arose from it, aesthetics was frequently proclaimed to be science, while

phenomenological aesthetics was often proclaimed to be »poetry« (V. Descombes).

After the emergence and development of postmodern theories in the eighties and the nineties of the previous century, aesthetics once again started to gain in legitimacy, a process that resulted also in the creation of three aesthetics that had their greatest influence and application in the last two or three decades (N. Bourriaud, J. Rancière, T. Smith).

Predvideni študijski rezultati:

Expected learning outcomes:

Študenti pridobijo zgodovinski pregled čez razvoj estetike od antike do danes s ciljem, da bi uspeli pridobljeno znanje uporabljati tudi pri obravnavi pretekle in sodobne umetnosti in kulture. Hkrati se seznanijo s ključnimi filozofskimi in teoretskimi koncepti, ki so pomembni za estetiko.

Students acquire an historical overview of the development of aesthetics from antiquity to the present time, with the aim to learn how to apply the acquired knowledge in the analysis of past and contemporary art and culture. At the same time they familiarize themselves with the key philosophical and theoretical concepts that are of import to aesthetics.

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. 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. 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:
Način (pisni izpit, ustno izpraševanje, naloge, projekt): seminarska naloga, izpit. Seminarske naloge in aktivno sodelovanje pri prevajanju teorije v prakso: do 30 točk. Pisni izpit: do 70 točk. Merila za oceno pri seminarju: trud (aktivno sodelovanje v obliki priprave domačih nalog),	SN = 30% I = 70%	Type (examination, oral, coursework, project): seminar paper, exam. Seminar work and active participation in translation of theory into practice: up to 30 points. The written exam: up to 70 points. The criteria for the seminar work: engagement (active participation in the preparation of the homework),

utemeljenost pripravljenih primerov, analitičnost, izvirnost. Na izpitu se zahteva poznavanje predpisane literature in razumevanje tematike iz predavanj.		argumentation of the studied cases, 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:

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. *Estetika 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), Durham, NC, Duke University Press. (Srbska izdaja 2016, kitajska izdaja 2018)