

UČNI NAČRT: VIZUALNE UMETNOSTI (MA)  
UNIT SPECIFICATIONS: VISUAL ARTS (MA)

Smer: Sodobne vizualne prakse in teorije  
Course: Contemporary Visual Practices and Theories

Predmetnik MA/ Programme structure MA

Predmetnik MA/ Programme structure MA

Letnik 1 / Year 1 (1. Semester)				
Št. No	Koda Enote/ Unit Code	Učna enota / Unit Title	Nosilec/ka	ECTS
1.	P40/1 (PG)	Kreativne prakse 1 - Konceptualizacija / Creative Practice 1 - Conceptualisation	Doc. Peter Pepi Sekulich	8
2.	P41/1(PG)	Metode raziskave 1 – Analiza / Research Methods 1 - Analysis	Doc. Miran Mohar	8
3.	PT43(PG)	Strokovni kontekst – Teorija / Professional Context – Theory	Viš.pred. dr. Jovita Pristovšek	4
4.	PT, T	Izbirni predmet / Elective Course		4
5.	PT49(PG)	Umetniške prakse in teorije (gostujoča predavanja) / Artistic practices and theories (Guests talks)	Viš.pred. dr. Jovita Pristovšek	6
Skupaj				30
Letnik 1 / Year 1 (2. Semester)				
6.	P40/2(PG)	Kreativne prakse 2 – Produkcija / Creative Practice 2 – Production	Doc. Peter Pepi Sekulich	8
7.	P41/2(PG)	Metode raziskave 2 – Metodologija / Research Methods 2 – Methodology	Doc. Miran Mohar	8
8.	P46(PG)	Profesionalni kontekst in osebni razvoj / Professional Context and Personal Development	Doc. David Burrows	8
9.	T47/(PG)	Radikalno mišljenje: politika in estetika/ Radical Thinking: Politics and Aesthetics	Doc. dr. Sebastjan Leban	6
Skupaj				30
Skupaj 1. letnik / Total yr. 1				60

Letnik 2 / Year 2 (1. Semester)				
Št. No	Koda Enote/ Unit Code	Učna enota / Unit Title	Nosilec/ka	ECTS
1.	P50(MA)	Napredne kritične prakse 1 / Advanced Critical Practice 1	Doc. Peter Pepi Sekulich	8
2.	P51(MA)	Napredne kritične prakse 2 / Advanced Critical Practice 2	Doc. Miran Mohar	8
3.	T57(MA)	Kritična analiza: izgradnja Drugega / Critical Analysis: The Construction of the Other	Doc. dr. Sebastjan Leban	6
4.	PT, T	Izbirni predmet / Elective unit		4
5.	PT, T	Izbirni predmet / Elective unit		4
Skupaj				30
Letnik 2 / Year 2 (2. Semester)				
6.	PT56(MA)	Magistrsko delo (praktični in teoretični del) / Diploma dissertation MA (practical and theoretical part)		30
Skupaj				30
Skupaj 2. letnik / Total yr. 2				60

Izbirni predmeti / Elective Units:	Nosilec/ka / Unit Leader
T41 Praksa in teorija sodobne umetnosti / Practice and Theory of Contemporary Art	višja. pred. Jovita Pristovšek
PT45 Interdisciplinarna analiza fotografije / Interdisciplinary Analysis of Photography	doc. Aleksandra Vajd
T46 Kritika in teorija filma (MA) / Critique and Film Theory (MA)	doc. dr. Andrej Šprah
T48 Kreativno pisanje (MA) / Creative Writing (MA)	doc. Željko Hrs
T59 Vizualne kulture in reprezentacija / Visual Cultures and Representations	doc. dr. Sebastjan Leban

Krajšave	
P	Praksa in kontekst / Practice and Context
T	Teorija / Theory
PT	Praksa in teorija / Practice and Theory
(PG)	Podiplomski letnik 1
(MA)	Magistrski letnik 2

**MA 1. Letnik / MA Year 1****UČNI NAČRT PREDMETA / COURSE SYLLABUS**

Predmet Course Title	Kreativne prakse 1 - Konceptualizacija Creative Practice 1 - Conceptualisation
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Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	1

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	P40/1 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work	Terenske vaje Field work	Samost. delo Individual work	ECTS
10		80			150	8

Nosilec predmeta / Lecturer	doc. Peter Pepi Sekulich
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"><li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li><li>- izkazano samostojno delo</li></ul>	<ul style="list-style-type: none"><li>- In order to take the final exam students need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li><li>- Proven individual work</li></ul>

Vsebina	Content (Syllabus outline)
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<p>Predmet je osredotočen na razvoj konceptualizacije ideje, ki jo podiplomski študent<sup>1</sup> predloži ob vpisu na podiplomski študijski program. Osnovni koncept, ki ga zastavi študent, služi kot ogrodje na katerem s pomočjo tutorjev študent nadgradi razvija in izdela koncept predlagane raziskave. Posebna pozornost je usmerjena v razvoj zasnovane ideje, ki na stopnji konceptualizacije še nima končne forme, ampak se osredotoča na razširitev raziskovalnega problema. Študent zasnovi predlaganega projekta konceptualizira tudi v smeri teorije. To pomeni, da podpre konceptualizacijo s teoretičnim diskurzom, ki je v povezavi z zastavljenim ciljem/tezo. Pri tem mu v pomoč služita temeljna literatura učne enote in dodatna literatura, ki je s pomočjo tutorja določena in predlagana glede na specifikko in področje zastavljenega projekta. Uspešno opravljena učna enota je ključnega pomena v kontekstu vertikalne povezave učne enote <i>Kreativne prakse 1 – Konceptualizacija z učno enoto Kreativne prakse 2 – Produkcija</i>, kjer študente preide v fazo realizacije konceptualiziranega projekta.</p>	<p>The course is centred on the development of the conceptualisation of the project proposed by the postgraduate student at the moment of the enrolment at the Master Study Programme. The primary concept proposed by the student serves as a framework on the basis of which he/she, with the assistance of tutors, develops the concept of the proposed research. Special focus is given to the development of the conceptualised idea that at the level of conceptualisation has no final form, but is centred on the broadening of the research problem. The student conceptualises the idea of the proposed project also theoretically. This means that the student supports the conceptualisation with the theoretical discourse connected to the set goal/thesis. In doing this the student refers to the basic literature of the course unit and additional literature that is determined together with the tutors and proposed based on the specificity and field of the set project. A successfully concluded course unit is of key importance in the context of the vertical connection between the course units <i>Creative practices 1 – Conceptualisation</i> and <i>Creative practices 2 – Production</i> where the student enters the phase of realisation of the conceptualised project.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Bordwell, David in Thomson, Kristin. <i>Film Art: An introduction</i>, New York: McGraw-Hill, 2012.</li> <li>- De Bono, Edward. <i>Paralelno razmišljanje: od sokratskega do debonovskega razmišljanja</i>, Ljubljana: Mladinska knjiga, 2018.</li> <li>- Elwes, Catherine. <i>Video Art: A Guided Tour</i>, London: IB Tauris, 2005.</li> <li>- Harrison, Charles, <i>Modernizem in konceptualna umetnost</i>, Ljubljana : Založba / *cf. : SCCA, Zavod za sodobno umetnost, 2001.</li> <li>- O'Brien, Dave. <i>Cultural policy: Management, value and modernity in the creative industries</i>, Abingdon: Routledge, 2013.</li> <li>- Šuvaković, Miško, <i>Konceptualna umetnost</i>, Beograd : Orion art, 2012.</li> </ul>

<sup>1</sup> Moške oblike samostalnikov – študent, mentor, tutor, itd. – so v tem dokumentu uporabljene v generičnem smislu kot oblike nezaznamovanega slovničnega spola.

- Tusa, John. *Pain in the Arts*, London: IB Tauris, 2014.

*Priporočena literatura projeknega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,*

*As appropriate to the field of exploration/established with the help of project Tutor.*

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje s področja konceptualizacije umetniškega dela</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe strokovnih in delovnih praks ter drugih postopkov</li> <li>- projektnega načrtovanja</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- razvoja in razdelave konceptov</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advanced knowledge of the conceptualisation of the work of art</li> <li>- Capable of advanced application, understanding and use of professional and working practice and other procedures</li> <li>- Project planning</li> <li>- Qualified for independent work and research</li> <li>- Development and elaboration of concepts</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost razvijanja konceptov v teoriji in praksi</li> <li>- prepoznati in ustrezno obravnavati zastavljen problem</li> <li>- nadalje razvijati praktična in teoretična spoznanja</li> <li>- razumevanje odnosov med koncepti, postopki in izvedbo</li> <li>- razumevanje kontekstov, paradigem in idej</li> <li>- temeljito poznavanje metodologije konceptualizacije umetniškega dela</li> </ul>	<ul style="list-style-type: none"> <li>- The ability to develop concepts in theory and practice</li> <li>- Be able to recognise and properly address the set problem</li> <li>- Further develop of practical and theoretical findings</li> <li>- Understanding of the relationship between concepts, procedures and realisation</li> <li>- Understanding of contexts, paradigms and ideas</li> <li>- Perfect knowledge of the methodology of the conceptualisation of the artistic work</li> </ul>

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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne in skupinske vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- neodvisne raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual and group tutorials</li> <li>- Independent studio practice and research</li> <li>- Independent research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- kritična prezentacija</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Critical presentation</li> </ul>
<ul style="list-style-type: none"> <li>- izvedba in predstavitev delovne naloge</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Execution and presentation of the working project</li> </ul>

Reference nosilca/ Lecturers reference
<p>Peter Pepi Sekulich je ustanovitelj in iniciator AVA- Akademije za vizualne umetnosti in njenih programov. Diplomiral v Londonu /1992/ – Wimbledon College of Art (University of the Arts London). Kot gledališki scenograf je sodeloval pri več kot 30-tih gledaliških in plesnih predstavah s številnimi gledališči in skupinami: SNG Drama Ljubljana, Slovensko Mladinsko gledališče, PDG Nova Gorica, Mestno gledališče Ljubljana, Gledališče Ptuj, Koprsko gledališče, Fundacao Serralves Porto, Le Ballet Gent, En Knap in številni drugi. Sekulich je avtor filmskih scenografij za 13 celovečernih filmov in številnih srednje in kratkometražnih filmov kot so: Outsider 1995, Stereotip 1996, Ita Rina 1997, Spleti 1998, Ljubljana 1999, Zvenenje v glavi 2000, Varuh meje 2000, Desperado tonic 2001, Novi svet 2002, Jasnovidka 2003, Reality 2006, Stanje šoka 2011 itd. Je dobitnik številnih nagrad za filmsko scenografijo (2 kratni prejemnik nagrade 'Vesna' za najboljšo scenografijo). Režija celovečernega dokumentarno-igranega filma: Vaja za smrt 2007 in številnih video spotov. Je avtor številnih razstav in umetniških akcij. Poučeval je likovno umetnost in konceptualizacijo prostora na različnih Visokošolskih in umetniških inštitucijah. Poleg strokovnega in pedagoškega delovanja je v zadnjih letih organiziral številne dogodke:</p> <ol style="list-style-type: none"> <li>1. Produkcija diplomske razstave AVA 007, Galerija vžigalica, julij – avgust 2015</li> <li>2. Produkcija pregledne letne razstave študentov AVA : AVA 007, Inštitut AVA, Trubarjeva 5.</li> </ol>

3. Vodenje poletne šole: Koncept filmskega prostora, Summer school as school, Priština, julij 2015
4. Kuriranje in produkcija razstave *Malice in Wonderlands*: 12star galery – London, (februar 2016).
5. Vodenje poletne šole: Summer school as school, Priština, julij 2016
6. Produkcija diplomske razstave študentov AVA – Galerija Equrna, julij – avgust 2017
7. Produkcija razstave 'warming up', Galerija AVA, februar 2018
8. Produkcija diplomske in pregledne razstave študentov AVA, junij- julij 2018 Galerija Equrna in Gledališče Glej
9. Produkcija razstave ob 10 obletnici AVA , Palača Cukrarna september, 2018

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Pepi Sekulich is a founder and the initiator of the Institute A.V.A. – Academy for Visual Arts and it's programme. He graduated in London / 1992 / – Wimbledon College of Art (University of the Arts London) As a Theatre designer- scenographer participated in more than 30 theatre and dance performances in several theaters and companies such as: SNG Drama Ljubljana, Theatre Mladinsko, PDG, Nova Gorica, Ljubljana City Theatre, Theatre Ptuj, Koper Theatre, Fundacao Serralves Porto, Le ballet Gent, En Knap ...Production designer of 12 feature length films and numerous mid metrage and short films as: Outsider 1995, Stereotype 1996, Ita Rina, 1997, Web 1998, Ljubljana 1999, Head noise 2000, Guardian of the Frontier 2000, Desperado Tonic 2001, New World 2002, The Clairvoyant 2003, Reality 2006, State of Shock 2010 ...He recieved Three Awards for best Production design. Directed the feature length documentary-drama: A Rehearsal for Death 2007 (National TV) Author of numerous Exhibitions and Artistic Actions. Tought Fine Art and Design for stage and screen at several HE and Art Institutions. Beside pedagogical and professional work he has organized many events in the last years:

1. Production of the Degree show AVA 007, Galerija vžigalica, July – August 2015
2. Production of the selected student's exhibition AVA 007, Institute AVA, Trubarjeva 5.
3. Conduct of a summer school: The Concept of the Movie Space Koncept, Summer school as school, Priština, July 2015
4. Curating and producing pf the exhibition *Malice in Wonderlands*: 12star galery – London, February 2016
5. Conduct of a summer school: Summer school as school, Priština, July 2016
6. Production of the Degree show AVA – Galerija Equrna, July – August 2017
7. Production of the exhibition 'warming up', Galerija AVA, February 2018
8. Production of the Degree show AVA, junij- julij 2018 Galerija Equrna in Gledališče Glej
9. Production of the exhibition on the 10th anniversary AVA , Palača Cukrarna September, 2018

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**UČNI NAČRT PREDMETA / COURSE SYLLABUS**

<b>Predmet</b>	Metode raziskave 1 – Analiza
<b>Course Title</b>	Research Methods 1 - Analysis

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	1

<b>Vrsta predmeta</b>	Obvezni/Mandatory
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<b>Univerzitetna koda predmeta/ University code</b>	P41/1 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
10		80			150	8

<b>Nosilec predmeta / Lecturer</b>	Doc. Miran Mohar
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<b>Jeziki / Predavanja Languages / Lectures</b>	slovenski ali angleški / Slovene or English
<b>Vaje / Tutorials</b>	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students, need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li> <li>- Proven individual work</li> </ul>

Vsebina	Content (Syllabus outline)
Učna enota se osredotča na razdelavo in razvoj metode raziskave predlaganega projekta ob vpisu na podiplomski študijski program. Ključno pri izvedbi ustrezne metode raziskave in njene	The course unit is centred on the analysis and development of the research methods of the project proposed at the enrollment at the Master's programme. Key to elaboration



<p>priprave je analiza umetniškega področja s katerim je projekt v povezavi. Pri tem igra pomembno vlogo povezava med prakso in teorijo, zato je poseben poudarek namenjen teoriji in razvoju sodobne umetnosti od konceptualizma dalje. Učna enota vključuje praktičen in teoretičen del, kjer se od študenta pričakuje, da vzpostavi kritično analizo in razdelovo zastavljenega problema. S pomočjo tutorja študent razvije njemu lastno metodo raziskave, ki je osnova za nadaljno strokovno in profesionalno delovanje ter postavi v diskurzivno perspektivo lasten projekt v odnosu do obstoječih praks. Razvoj ustrezne metode raziskave, ki se v tej učni enoti materializira skozi analizo je izjemnega pomena za kasnejše razumevanje in obravnavo v učni enoti <i>Metode raziskave 2 – Metodologija</i>, kjer se študent sooči z razvojem in razdelavo njemu lastne metodologije dela. Učna enota se horizontalno povezuje z učno enoto <i>Kreativne prakse 1 – Konceptualizacija</i>, saj razdelavi koncepta dodaja funkcijo analize, ki študentu omogoča pridobitev ustreznega nabora znanja za prehod v fazo produkcije in z njo povezane metodologije dela.</p>	<p>of the appropriate research method and its preparation is the analysis of the field of art connected to the project. Of great importance is also the connection between practice and theory. Therefore special emphasis is put on theory and development of contemporary art, from conceptualisation onward. The course unit encompasses practical and theoretical part where the student is expected to establish a critical analysis and elaboration of the proposed project. With the assistance of a tutor students develop their own research method that is the basis for the professional work as well as put their project in the discursive perspective in relation to the existing practices. The development of a proper research method that in this course unit materialises through the analysis is of key importance for understanding and later development in the course unit <i>Research methods 2 – Methodology</i> where students learn to develop their own methodology of work. The course unit is horizontally connected to the course unit <i>Creative practices 1 – Conceptualisation</i> for it gives the analytical aspect to the conceptualisation, allowing the student to obtain the knowledge needed for the phase of production and working methodology.</p>
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#### Temeljni viri / Readings

- Badovinac, Zdenka. *Avtentični interes*, Ljubljana: Maska, 2010.
- Bishop, Claire. *Umetni pekli. Participatorna umetnost in politika gledalstva*, Ljubljana: Maska, 2012.
- Groys, Boris, *Teorija sodobne umetnosti*, Ljubljana: Študentska založba, 2002.
- Harrison, Charles in Wood, Paul. *Art in Theory: 1815-1900 An Anthology of Changing Ideas*, New Jersey: Wiley-Blackwell, 1998.
- Harrison, Charles. *Conceptual Art and Painting Further Essays on Art & Language*, Cambridge: MIT Press, 2001.
- Milohnič, Aldo. *Teorije sodobnega gledališča in performansa*, Ljubljana: Maska, 2009.
- Zabel, Igor. *Contemporary Art Theory*, Dijon: JRP Ringier, 2012.
- Zabel, Igor. *Eseji I: o moderni in sodobni umetnosti*, Ljubljana: Založba /\*cf., 2006.

- Žerovc, Beti. *Kurator in sodobna umetnosti – pogovori*, Ljubljana: Maska, 2008.

*Priporočena literatura projeknega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,*

*As appropriate to the field of exploration/established with the help of project Tutor.*

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje o umetniških metodah raziskave</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe strokovnih in delovnih praks ter drugih postopkov</li> <li>- priprave ustrezne analize raziskovalnega področja</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- razvoja in razdelave zastavljene analize</li> <li>- povezovanja analize in konceptualizacije pri zasnovi in pripravi umetniškega dela/projekta</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advanced knowledge of artistic research methods</li> <li>- Capable of advanced application, understanding and use of professional and working practice and other procedures</li> <li>- Preparation of proper analysis in relation to the research field</li> <li>- Development and elaboration of the proposed analysis</li> <li>- Integration of analysis and conceptualisation in the planning and execution of the artwork/project</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost izvajanja naprednih metod raziskave</li> <li>- prepoznati in ustrezno izvesti zastavljeno analizo</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje odnosa problem-analiza znotraj metod raziskave</li> <li>- določitev metode raziskave in njena ustrezna aplikacija</li> <li>- temeljito poznavanje procesa izvedbe metode raziskave in z njo povezane analize</li> </ul>	<ul style="list-style-type: none"> <li>- Ability to perform advanced research methods</li> <li>- Recognise and carry out the analysis</li> <li>- Further develop theoretical and practical knowledge</li> <li>- Understanding of the relationship between problem-analysis within the research methods</li> <li>- Defining the research method and its proper application</li> <li>- Deep knowledge of the process of carrying out the research methods and the relative analysis</li> </ul>

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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- neodvisne raziskave</li> <li>- predstavitve</li> <li>- ogled razstav in ostalih umetniških dogodkov in njihova kritična analiza</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual tutorials</li> <li>- Independent studio practice and research</li> <li>- Independent research</li> <li>- Presentations</li> <li>- Attend exhibitions and other artistic events and their critical analysis</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- kritična prezentacija</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Critical presentation</li> </ul>
<ul style="list-style-type: none"> <li>- izvedba in predstavitev delovne naloge</li> </ul>	50%	<ul style="list-style-type: none"> <li>Execution and presentation of the working project</li> </ul>

Reference nosilca/ Lecturers reference
<p>Miran Mohar, vizualni umetnik, grafični oblikovalec, scenograf. Je član skupine Irwin (1983) ter soustanovitelj Neue Slowenische Kunst (1984), soustanovitelj Gledališča sester Scipinon Nasice (1983–86), soavtor in scenograf predstave Krst pod Triglavom (1986) in soustanovitelj oblikovalske skupine Novi kolektivizem (1984). Kot član skupine Irwin, katere osnovni načeli sta kolektivno delo in retroavantgarda, je soavtor serije slik 'Was ist Kunst' (1985–2007), 'Retroavantgarda' (1994), 'Ikone' (1995–2006), 'Retroprincip' (2003). Že v 80. letih je bila za projekte Irwin značilna obravnava razmerja med umetnostjo, politiko in ideologijo; od začetka 90. let so razvili vrsto projektov, ki se osredotočajo na dialog med Vzhodom in Zahodom ter na vprašanje vzhodnoevropske identitete in zgodovine umetnosti (Kapital, 1990; NSK ambasada Moskva, 1992; Transnacionala, 1996; East Art Map, 2000–06). Nagrajenec Prešernovega sklada 1992, Jakopičeva nagrada 2004. Kot predstavnik skupine Irwin je član nevladnega Evropskega kulturnega parlamenta (ECP).</p> <p><u>Izbrane razstave:</u></p> <p>Biel, Art Center Pasquart, Dreams and Conflicts, 2017; Madrid, Reina Sofia, From Kapital to Capital, 2017; Vienna, NSK State Venice Pavilion in Vienna – Thinking Europe, ARCC.art Space, 2017; Venice, Palazzo Ca'Tron, NSK State Pavilion, 57th Venice Biennale, 2017; New York, James Gallery, Centre for the Humanities, NSK State Art: New York - The Impossible Return, 2017; Berlin, Paintings 1984 - 2016, Galerija Gregor Podnar, 2016; Moscow, NSK: From Kapital to Capital, Garage</p>

Museum of Contemporary Art, 2016; Eindhoven, NSK: From Kapital to Capital. An Event in the Final Decade of Yugoslavia, Van Abbemuseum, 2016; Gdańsk, IRWIN. Planting Seeds, Łaźnia Centre For Contemporary Art, 2016; Osnabrück, IRWIN. WO DENKST DU HIN?! Kunsthalle Osnabrück, 2016; Ljubljana, NSK from Kapital to Capital (Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia), Museum of Modern Art, Ljubljana, 2015; *Former West*, HKW, Berlin, *Art Turning Left*, Tate Liverpool, Liverpool, 2013; *A Bigger Splash*, Tate Modern, London; *NSK Passport Office*, Museum of Modern Art (MOMA), *Manifesta*, Genk, 2012, *The Global Contemporary. The Art Worlds after 1989*, ZKM /Center for Art and Media Karlsruhe, Karlsruhe; *Impossible Communities*, State Museum of Modern Art, Moscow; *The International*, MACBA, Barcelona, 2011 / Paris, *The Promises of the Past*, Centre Pompidou, 2010 / Moscow, Third Moscow Biennial, *New Old Cold War*, 2009 / Krems, Kunsthalle Krems, *State in Time*, 2009 / Taipei, Taipei Biennial, 2008 / New York, Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples, 1960 to Now*, 2006 / Istanbul, Istanbul Biennial, 2005 / Venice, Venice Biennial, *Personal Systems*, 2003 / Berlin, Künstlerhaus Bethanien, *Retroprincip*, 2003 / Berlin, Gropius Bau, *Berlin-Moscow /Moscow-Berlin*, 2003 / Hagen, Karl Ernst Osthaus Museum, *Museotopia*, 2002 / Rome, Galleria Moderna e Contemporanea, *Le Tribu' del'arte*, 2002 / Vienna, Museum of 20th Century, *Aspects and positions*, 1999 / Istanbul, Istanbul Biennial, 1997 / Rotterdam, Boyman Museum, *Manifesta*, 1996 / Ljubljana, Moscow, Apt Art and Ridzina Gallery, *NSK Embassy – Moscow*, 1992, Moderna galerija, *Slovenske Atene*, 1991 / Düsseldorf, Städtische Kunsthalle Düsseldorf, 1988, London, Riverside Gallery, 1987

\* \* \*

Miran Mohar, artist, graphic designer, set designer. He is a member of the group Irwin (1983) and co-founder of the Neue Slowenische Kunst (1984), co-founder of the theater Gledališče sester Scipinon Nasice (1983–86), co-author and scene-painter of *Krst pod Triglavom* (1986) and co-founder of the design group *Novi kolektivizem* (1984). As member of Irwin, who bases on the principle collective work and retro avant-garde he is co-author of a series of paintings (installations) 'Was ist Kunst', 'Retroavantgarda' ... – He was awarded with the national awards of 'Prešernov sklad' 1992 and the 'Jakopičeva nagrada' 2004. As representative of the Group Irwin he is a member of the non-governmental European Cultural Parliament (ECP).

Selected shows:

Biel, Art Center Pasquart, *Dreams and Conflicts*, 2017; Madrid, Reina Sofia, *From Kapital to Capital*, 2017; Vienna, NSK State Venice Pavilion in Vienna – *Thinking Europe*, ARCC.art Space, 2017; Venice, Palazzo Ca'Tron, NSK State Pavilion, 57th Venice Biennale, 2017; New York, James Gallery, Centre for the Humanities, NSK State Art: New York - *The Impossible Return*, 2017; Berlin, *Paintings 1984 - 2016*, Galerija Gregor Podnar, 2016; Moscow, NSK: *From Kapital to Capital*, Garage Museum of Contemporary Art, 2016; Eindhoven, NSK: *From Kapital to Capital. An Event in the Final Decade of Yugoslavia*, Van Abbemuseum, 2016; Gdańsk, IRWIN. *Planting Seeds*, Łaźnia Centre For Contemporary Art, 2016; Osnabrück, IRWIN. *WO DENKST DU HIN?! Kunsthalle Osnabrück*, 2016; Ljubljana, NSK from Kapital to Capital (Neue Slowenische Kunst – an Event of the Final Decade

of Yugoslavia), Museum of Modern Art, Ljubljana, 2015; *Former West*, HKW, Berlin, *Art Turning Left*, Tate Liverpool, Liverpool, 2013; *A Bigger Splash*, Tate Modern, London; *NSK Passport Office*, Museum of Modern Art (MOMA), *Manifesta*, Genk, 2012, *The Global Contemporary. The Art Worlds after 1989*, ZKM /Center for Art and Media Karlsruhe, Karlsruhe; *Impossible Communities*, State Museum of Modern Art, Moscow; *The International*, MACBA, Barcelona, 2011 / Paris, *The Promises of the Past*, Centre Pompidou, 2010 / Moscow, Third Moscow Biennial, *New Old Cold War*, 2009 / Krems, Kunsthalle Krems, *State in Time*, 2009 / Taipei, Taipei Biennial, 2008 / New York, Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples, 1960 to Now*, 2006 / Istanbul, Istanbul Biennial, 2005 / Venice, Venice Biennial, *Personal Systems*, 2003 / Berlin, Kunstlerhaus Bethanien, *Retroprincip*, 2003 / Berlin, Gropius Bau, *Berlin-Moscow /Moscow-Berlin*, 2003 / Hagen, Karl Ernst Osthaus Museum, *Museotopia*, 2002 / Rome, Galleria Moderna e Contemporanea, *Le Tribu' del'arte*, 2002 / Vienna, Museum of 20th Century, *Aspects and positions*, 1999 / Istanbul, Istanbul Biennial, 1997 / Rotterdam, Boyman Museum, *Manifesta*, 1996 / Ljubljana, Moscow, Apt Art and Ridzina Gallery, *NSK Embassy – Moscow*, 1992, Moderna galerija, *Slovenske Atene*, 1991 / Düsseldorf, Städtische Kunsthalle Düsseldorf, 1988, London, Riverside Gallery, 1987

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet Course Title	Strokovni kontekst - Teorija Professional Context - Theory
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Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	1

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	PT43 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			60	4

Nosilec predmeta / Lecturer	Višj. pred. dr. Jovita Pristovšek
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje na predavanjih in predstavitev (80% navzočnost)</li> <li>- pogoj za pristop k seminarju so vse opravljene obveznosti</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students need to actively participate and attend the lectures and presentations (minimum 80% attendance)</li> <li>- In order to take the final exam students need to fulfil all the obligations</li> </ul>

Vsebina	Content (Syllabus outline)
<p>Učna enota <i>Strokovni kontekst – Teorija</i> obravnava večplastno strukturo umetniškega sistema. V učni enoti se študent sooči in seznanja s sistemi valorizacije, historizacije in vrednotenja, ki so ključnega pomena za razumevanje delovanja umetniškega sistema. Ta se veže tako na eurocentrizen kot na kolonialno in postkolonialno matrico moči, preko katere se strukturira tudi umetniški sistem. Ključno je namreč, da študent spozna strukturo delovanja te matrice, ki v sistem valorizacije, historizacije in vrednotenja vnaša rasno klasifikacijo, klasifikacijo po spolu, po razredu. Študent se v učni enoti seznanja z naprednimi družbeno-kritičnimi praksami kot tudi z analizami delovanja umetniškega sistema in kulturne industrije ter z njimi povezano prekarizacijo. Analizirani so specifični primeri in prakse znotraj lokalnega, nacionalnega in mednarodnega konteksta. Izhodišče raziskovalnega dela je predložena ideja projekta ob vpisu v podiplomski študijski program <i>Vizualne umetnosti</i>. Znanje pridobljeno na predavanju mora študent aplicirati v razvoj seminarja v odnosu do zastavljenega projekta. Ta mora biti podprt z ustreznimi viri in literaturo. V okviru učne enote je posebna poudarka namenjen tudi razvoju metodologije</p>	<p>The course unit <i>Professional Context – Theory</i> deals with the multilayered structure of the system of art. The student becomes acquainted with systems of valorisation, hystorisation and evaluation that are key to understanding the functioning of the system of art. This last is linked to Eurocentrism as well as to colonial and postcolonial matrix of power through which this very system is constituted. It is important for the student to understand how this matrix work that brings the classification of race, gender and class into the system of valorisation, hystorisation and evaluation. The student becomes acquainted with advanced social-critical practices and analyses of functioning of the system of art and cultural industry and the precarisation linked to it. Analysed are specific examples and practices in the local, national and international context. Research is based on the idea of the project proposed at the enrollment at the Master's course <i>Visual arts</i>. The student must apply the knowledge obtained during the course in his seminal paper that deals with the proposed project. This last must be supported with appropriate sources and literature. The course unit gives special emphasis to the development of methodology of work</p>

<p>dela in raziskovanja na področju teorije. Vaje v okvirju seminarja so namenjene razvoju metodologije dela in raziskovanja v okviru strokovnega konteksta. To pomeni načinu izvajanja teoretične analize, navajanja virov, akademske strukture pisanja člankov, itd. S tem študent osvoji napredno znanje in razumevanje teoretičnega instrumentarija za pripravo ustreznega seminarja/članka, ki mu služi tudi kot osnova za druge seminarje/članke in izvedbo teoretičnega dela magistrske naloge.</p> <p>Horizontalno se učna enota povezuje s predmetoma <i>Kreativne prakse 1 – Konceptualizacija</i> in <i>Metode raziskave 1 – Analiza</i> na način, da praktično-teoretični razdelavi predlaganega projekta dodaja teoretično umestitev in utemeljitev.</p>	<p>and research in the field of theory. Tutorials in the context of the seminar help develop the methodology of work and research in the professional context as well as the method of doing theoretical analysis, citations, academic structure of writing articles etc. Thus the student gets the appropriate knowledge and understanding of the theoretical instrumentary for the preparation of the appropriate seminal paper/article that serves as the basis for future seminal papers /articles and theoretical part of the MA dissertation diploma.</p> <p>Horisontally the course unit is linked to the courses <i>Creative practices 1 – Conceptualisation</i> and <i>Methods of research 1 – Analysis</i> so that theoretical argumentation is given to the practical-theoretical development of the proposed project.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Apostol, L. Corina. <i>Art Workers Between Precarity and Resistance: A Genealogy</i>, ArtLeaks no.3, 2015, <a href="https://art-leaks.org/artleaks-gazette/">https://art-leaks.org/artleaks-gazette/</a>.</li> <li>- Berardi, Franco. <i>Kognitarci in semiokapital</i>, Ljubljana: Maska, 2016.</li> <li>- Berardi, Franco. <i>Duša na delu</i>, Ljubljana: Maska, 2013.</li> <li>- Debord, Guy. <i>Družba spektakla, komentarji k družbi spektakla. Panegirik</i>, Ljubljana: Koda, 1999.</li> <li>- Foucault, Michel. <i>Rosjstvo biopokitike: Kurz na Collège de France, 1978 – 1979</i>, Ljubljana: Založba Krtina, 2015.</li> <li>- Garrett, Rebeca in Jackson, Kim Liza. 'Art, Labour and Precarity in the Age of Veneer Politics', <i>Alternate Routes</i> vol. 27, 2016, <a href="http://www.alternateroutes.ca/index.php/ar/article/view/22404">http://www.alternateroutes.ca/index.php/ar/article/view/22404</a>.</li> <li>- Gill, Rosalinda in Pratt, Andy. <i>Precarity and Cultural Work in the Social Factory? Immaterial Labour, Precariousness and Cultural Work</i>, On Curating Issue 16, 2013, <a href="http://www.on-curating.org/issue-16.html#.WZmUeYpLeog">http://www.on-curating.org/issue-16.html#.WZmUeYpLeog</a></li> <li>- Grosfoguel, Ramón. <i>Transmodernity, Border Thinking, and Global Coloniality: Decolonizing Political Economy and Postcolonial Studies</i>, accessible in online journal Eurozine: <a href="http://www.eurozine.com/articles/2008-07-04-grosfoguel-en.html">http://www.eurozine.com/articles/2008-07-04-grosfoguel-en.html</a>, 2004.</li> <li>- Lazzarato, Maurizio. <i>The Misfortunes of the “Artistic Critique” and of Cultural Employment</i>, <a href="http://eicpc.net/transversal/0207/lazzarato/en">http://eicpc.net/transversal/0207/lazzarato/en</a>, 2007.</li> <li>- Leban, Sebastjan. Art in residency: precarity or opportunity? <i>Seismopolite: Journal of Art and Politics</i>, ISSN 1894-5449, 2018, iss. 18/19.</li> </ul>

<https://www.seismopolite.com/art-in-residency-precarity-or-opportunity>.  
[COBISS.SI-ID 513733762]

- Mbembe, Achille. *On the Postcolony*, Los Angeles: University of California Press, 2001.
- Mitropoulos, Angela. *Contract and Contagion: From Biopolitics to Oikonomia*, New York: Minor Composition, 2012.
- Mohanty, Talpade Chandra. *Under Western Eyes: Feminist Scholarship and Colonial Discourses in Third World Women and the Politics of Feminism*, ur. Chandra Talpade Mohanty, Ann Russo, Lourdes Torres, Bloomington: Indiana University Press, 1991.
- Quijano, Aníbal. *Coloniality of Power, Eurocentrism and Latin America*, in *Nepantla: Views from South 1.3*, Durham: Duke University Press, 2000.
- Rancière, Jacques. *Nevedni učitelj: pet lekcij o intelektualni emancipaciji*, Ljubljana: Zavod En-knap, 2005.
- Ross, Andrew. *The New Geography of Work: Power to the Precarious?*, On Curating Issue 16, 2013, <http://www.on-curating.org/issue-16.html#.WZmUeYpLeog>.
- Spivak, Chakravorty Gayatri. *Can the Subaltern Speak?*, Champaign: University of Illinois Press, 1988.
- Torres, Maldonado Nelson. *The Topology of Being and the Geopolitics of Knowledge: Modernity, Empire, Coloniality*, accessible online: [http://www.ceao.ufba.br/fabrica/txts/Maldonado/LORES\\_CCIT\\_8\\_1\\_MALDONADO-TORRES\\_pp.29-56.pdf](http://www.ceao.ufba.br/fabrica/txts/Maldonado/LORES_CCIT_8_1_MALDONADO-TORRES_pp.29-56.pdf), 2004.

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje s področja valorizacije, historizacije in vrednotenja v umetniškem sistemu</li> <li>- sposoben je naprednega razumevanja in uporabe strokovnih in znanstvenih analiz</li> <li>- diskurzivnega kritičnega mišljenja</li> <li>- usposobljen za samostojno delovanje, raziskovanje in analizo</li> <li>- razvoja in razdelave konceptov in tez</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advance knowledge from the fields of valorisation, historisation and evaluation in the artistic field</li> <li>- Capable of advanced application, understanding and use of professional and scientific analysis</li> <li>- Discursive critical thinking</li> <li>- Qualified for independent work, research and analysis</li> <li>- Development and elaboration of concepts and thesis</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost izvajanja strokovnih analiz in raziskav</li> </ul>	<ul style="list-style-type: none"> <li>- Capable executing professional analysis and research</li> </ul>



<ul style="list-style-type: none"> <li>- prepoznati in ustrezno izvesti zastavljeno strokovno analizo in raziskavo</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje strokovnih izivov in kontekstov</li> <li>- razumevanje pomena valorizacije, historizacije in vrednotenja v umetniškem sistemu</li> <li>- temeljito poznavanje strokovnega področja</li> </ul>	<ul style="list-style-type: none"> <li>- Recognize and properly execute a defined professional analysis and research</li> <li>- Further development of theoretical and practical discoveries</li> <li>- Understanding of professional challenges and contexts</li> <li>- Understanding of the meaning of valorisation, historisation and evaluation in the art system</li> <li>- Accurate understanding of the professional field</li> </ul>
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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- samostojno delo in raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Independent work and research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- seminar (3000 besed)</li> <li>- predstavitev seminarja</li> </ul>	100%	<ul style="list-style-type: none"> <li>- Seminar (3000 words)</li> <li>- Presentation of the seminal paper</li> </ul>

Reference nosilca/ Lecturers reference
<p><b>ČLANKI IN DRUGI SESTAVNI DELI</b></p> <p><b><u>Izvirni znanstveni članek</u></b></p> <p>PRISTOVŠEK, Jovita. Sublime, race, racialization: formalization, necessity, contingency. <i>AM : art + media</i>, ISSN 2217-9666. [Print ed.], 2017, no. 14, str. 45-56. <a href="https://fmkjournals.fmk.edu.rs/index.php/AM/rt/printerFriendly/202/0">https://fmkjournals.fmk.edu.rs/index.php/AM/rt/printerFriendly/202/0</a>, doi: <a href="https://doi.org/10.25038/am.v0i14.202">10.25038/am.v0i14.202</a>. [COBISS.SI-ID <a href="#">43240493</a>]</p> <p>PRISTOVŠEK, Jovita. Rasa, družbeni spol, postpolitično. <i>Dialogi</i>, ISSN 0012-2068, 2017, letn. 53, št. 11/12, str. 178-193. [COBISS.SI-ID <a href="#">43232301</a>]</p> <p>PRISTOVŠEK, Jovita. Re/-production : identity, queer, and labour in the work of Angela Mitropoulos. <i>Identities : journal for politics, gender and culture</i>, ISSN 1857-8616, 2013, vol. 10, no. 1/2, str. 20-28. <a href="http://www.identitiesjournal.edu.mk/documents/IDENTITETI-VOL10-NO.-1--2.pdf">http://www.identitiesjournal.edu.mk/documents/IDENTITETI-VOL10-NO.-1--2.pdf</a>. [COBISS.SI-ID <a href="#">36457261</a>]</p>

### **1.02 Pregledni znanstveni članek**

PRISTOVŠEK, Jovita. Urbani likovni projekti skozi teoretično optiko sprememb prostora. *Praznine : glasilo za arhitekturo, umetnost in bivanjsko kulturo*, ISSN 2232-4216, 2015, [Št.] 9, str. 22-27. [COBISS.SI-ID [293284608](#)]

### **1.12 Objavljeni povzetek znanstvenega prispevka na konferenci**

PRISTOVŠEK, Jovita. Sublimno, rasa, rasializacija : formalizacija, nujnost, kontingenca = Sublime, race, racialization : formalisation, necessity, contingency. V: *Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture*. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti]. 2016, str. [12-13], [36]. [COBISS.SI-ID [41017645](#)]

PRISTOVŠEK, Jovita. O obratu od politike reprezentacije k režimu estetskega = On the shift from politics of representation to the regime of aesthetic. V: GRŽINIĆ, Marina (ur.). *Mednarodni kolokvij Politika, estetika in demokracija = International colloquium Politics, Aesthetics and Democracy*. [Ljubljana: Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti: Akademija za vizualne umetnosti. 2015], str. [9]. [COBISS.SI-ID [39208749](#)]

### **1.16 Samostojni znanstveni sestavek ali poglavje v monografski publikaciji**

PRISTOVŠEK, Jovita. O obratu od politike reprezentacije k režimu estetskega. V: GRŽINIĆ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 57-71. [COBISS.SI-ID [39218989](#)]

PRISTOVŠEK, Jovita. Commodity racism. V: AGREDO, Carolina (ur.), et al. *Utopia of alliances, conditions of impossibilities and the vocabulary of decoloniality : conflictual histories in hegemonic spaces*. Wien: Löcker. cop. 2013, str. 121-127. [COBISS.SI-ID [36420653](#)]

## **IZVEDENA DELA (DOGODKI)**

### **3.15 Prispevek na konferenci brez natisa**

PRISTOVŠEK, Jovita. *Globalna mreža teles : predavanje 45. kolokviju Slovenskega društva za estetiko z nasl. "Družbena koreografija", Moderna galerija, Ljubljana 10. nov. 2017*. [COBISS.SI-ID [43262253](#)]

PRISTOVŠEK, Jovita. *On the limits of artistic expression : predavanje na mednarodnem simpoziju "Blindfold: censorship, art and voluntary blindness", Mala dvorana ZRC SAZU, Ljubljana, 28. nov. 2011*. [COBISS.SI-ID [43262509](#)]

### **3.25 Druga izvedena dela**

PRISTOVŠEK, Jovita. *Biopolitika, nekropolitika : sublimno, rasizem, podoba in nove digitalne tehnologije : soizvedba sklopa predavanj na Podiplomski šoli ZRC SAZU v Ljubljani v okviru modula Transformacija moderne misli - filozofija, psihoanaliza, kultura pri predmetu Sodobne teorije umetnosti in kulture ter estetika novih tehnologij (nosilka red. prof. dr. Marina Gržinić), ZRC SAZU, Ljubljana, 16. feb. 2018, 23. feb. 2018, 2. mar. 2018, 9. mar. 2018, 16. mar. 2018, 23. mar. 2018*. [COBISS.SI-ID [43322157](#)]

PRISTOVŠEK, Jovita. *Estetski režim : sublimno : I. del : gostujoče predavanje za študente na Akademiji za likovno umetnost Univerze v Ljubljani v okviru predmeta Oblikovne zasnove II (nosilec izr. prof. Sergej Kapus), Aluo Ljubljana, 29. mar. 2018.* [COBISS.SI-ID [43321645](#)]

PRISTOVŠEK, Jovita. *Estetski režim : sublimno : II. del : gostujoče predavanje za študente na Akademiji za likovno umetnost Univerze v Ljubljani, v okviru predmeta Oblikovne zasnove II (nosilec izr. prof. Sergej Kapus), Aluo Ljubljana, 5. apr. 2018.* [COBISS.SI-ID [43321901](#)]

AMBROŽIČ, Mara (diskutant), BAHOVEC, Eva D. (diskutant), BARŠI, Jože (diskutant), GRŽINIČ, Marina (diskutant), POGAČAR PODGORNIK, Tjaša (diskutant), RAJGELJ, Barbara (diskutant), PRISTOVŠEK, Jovita (diskutant). *O pedagoškem obratu : okrogla miza, Muzej sodobne umetnosti Metelkova, Ljubljana, 29. mar. 2016.* [COBISS.SI-ID [40106029](#)]

PRISTOVŠEK, Jovita. *Teoretična konceptualizacija javnega prostora : gostujoče predavanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani v okviru predmeta Oblikovne zasnove (nosilec izr. prof. Sergej Kapus), 11. dec. 2015.* [COBISS.SI-ID [43322413](#)]

PRISTOVŠEK, Jovita. *Praznina, ki ustvarja diskurz, in diskurz, ki ustvarja praznino : gostujoče predavanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani v okviru predmeta Oblikovne zasnove (nosilec izr. prof. Sergej Kapus), 28. nov. 2014.* [COBISS.SI-ID [43322669](#)]

## **SEKUNDARNO AVTORSTVO**

### **Urednik**

*Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture.* Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti], 2016. [44] str. [COBISS.SI-ID [40619565](#)]

*Šum : revija za kritiko sodobne umetnosti.* Pristovšek, Jovita (član uredniškega odbora 2015). [Tiskana izd.]. Ljubljana: Galerija Boks, društvo študentov za kulturno umetniško dejavnost, 2013-. ISSN 2335-4232. <http://sumrevija.si/issues/>. [COBISS.SI-ID [268984064](#)]

### **Mentor pri diplomskih delih (bolonjski študij 1. stopnje)**

HÄGGLUND, Evelina. *Exposing overexposure : degree dissertation = diplomsko delo.* Ljubljana: [E. Hägglund], 2018. [28] f. [COBISS.SI-ID [43346477](#)]

OBLAK, Nina. *Memorial to erasure and forgetting : degree dissertation = Obeležitev brisanja in pozabljanja : diplomsko delo.* Ljubljana: [N. Oblak], 2018. [33] f, ilustr. [COBISS.SI-ID [43346221](#)]

UČNI NAČRT PREDMETA / COURSE SYLLABUS	
Predmet Course Title	Umetniške prakse in teorije (Gostujoča predavanja) Artistic practices and theories (Guest lectures)

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	1

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	PT49 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			120	6

Nosilec predmeta / Lecturer	Višj. pred. dr. Jovita Pristovšek
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje na predavanjih in predstavitev (80% navzočnost)</li> <li>- pogoj za pristop k seminarju so vse opravljene obveznosti</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students need to actively participate and attend the lectures and presentations (minimum 80% attendance)</li> <li>- In order to take the final exam students need to fulfil all the obligations</li> </ul>

Vsebina	Content (Syllabus outline)
Učne enota vključuje 10 individualnih zunanjih predavanj priznanih strokovnjakov s področja umetnosti in sodobnih teorij. Zunanje predavatelje se določi na začetku študijskega leta. Cilj učne enote <i>Umetniške prakse in teorije</i>	The course unit consists of 10 individual external lectures of renowned professionals in the field of art and contemporary theories. External lecturers are defined at the beginning of the academic year. The objective of the

<p><i>Gostujoča predavanja</i> je študente soočiti z različnimi strokovnimi in profesionalnimi praksami s področja umetnosti in teorije. Učna enota zahteva 80% prisotnost na zunanjih predavanjih in aktivno sodelovanje s strani študenta. Temeljni cilj učne enote je, da je študent sposoben strukturirati diskurz, ki vključuje analizo posameznega predavanja ali skupka predavanj, ki so postavljena v smiselno celoto. Teze, ki jih študent postavi mora podpreti z ustrežno teoretično strukturo, slediti pa mora kritični analizi analizirane prakse. Tako lahko študent pripravi več krajših analiz ali eno samo, ki zaobjema vse obravnavane predstavitve. Učna enota se zaključi s predavanjem s strani študenta, ki mora biti formalno in kontekstualno ustrezno izvedena. Teoretično mora predavanje sloneti na analizi izvedeni v okviru serije zunanjih predavanj. V okviru učne enote se ocenjuje tudi intervencije s strani študenta na zunanjih predavanjih (v obliki vprašanj, komentarjev, diskusij). Horizontalno se predmet povezuje s predmeti <i>Kreativne prakse 1 – Konceptualizacija, Metode raziskave 1 – Analiza in Strokovni kontekst- Teorija</i> na način, da praktično-teoretični razdelavi, umestitvi in utemeljitvi teze/problema, dodaja raven diskurzivne analize in primerjave, s katerima dopolnjuje triado konceptualizacija-analiza-utemeljitev.</p>	<p>course unit <i>Artistic practices and theories – Guests talks</i> is to acquaint the students with various professional practices from the field of art and theory. The course unit requires an 80% attendance at the external lectures and active collaboration of students. The key objective is that the student is able to structure the discourse that consists of analysis of each lecture or set of lectures that are put into a reasonable whole. The students must support his thesis with an appropriate theoretical structure and follow a critical analysis of the analysed practice. Thus the student prepares more short analysis or just one that encompasses all presentations. The course unit terminates with student's lecture that shall be performed adequately both formally and contextually. Theoretically the lecture must be based on the analysis performed within the series of external lectures. In the context of the course unit intervention of students at external lectures is also evaluated (in the form of questions, commentaries, discussions). Horizontally the course is linked with the courses <i>Creative practices 1 – Conceptualisation, Methods of research 1 – Analysis</i> and <i>Professional context - Theory</i> in a way that the practical-theoretical elaboration, classification and argumentation of the thesis/problem adds the level of discursive analysis and comparison with which the triad conceptualisation-analysis-argumentation is completed.</p>
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#### Temeljni viri / Readings

- Agamben, Giorgio: *Odprto. Človek in žival*, prev. Vera Troha, Ljubljana: Knjižna zbirka Koda, Študentska založba, 2011.
- Benjamin, Walter: »The Work of Art in the Age of its Technological Reproducibility: Second Version«, *Selected Writings: Volume 3, 1935–1938*, ur. Howard Eiland in Michael W. Jennings, prev. Edmund Jephcott, Howard Eiland et al., Cambridge, MA: Belknap Press, 2002, str. 101–133.
- Foucault, Michel: »Družbo je treba braniti«. *Predavanja na Collège de France (1975-1976)*, prev. Ana Monika Habjan, Ljubljana: Studia Humanitatis, 2015.
- Foucault, Michel: *Življenje in prakse svobode*, ur. Jelica Šumič-Riha, prev.

Jelka Kernev Štrajn et al., Ljubljana: Založba ZRC, ZRC SAZU, 2007.

- Gržinić, Marina (ur.): *Border Thinking. Disassembling Histories of Racialized Violence*. Publication Series of the Academy of Fine Arts Vienna, Vol. 21, Berlin: Sternberg Press, 2018.
- Gržinić, Marina: *Kolonializem Evrope, dekolonialnost in rasizem*. Politika, estetika in demokracija, ur. Marina Gržinić, Ljubljana: Založba ZRC SAZU, 2015, 107–122.
- Hoyle, Sophie: »Collapse: Contemporary Artists' Works Exploring Global Divisions of Labour«, video-esej, predstavljen na *Material Matters in Times of Crisis Capitalism*, Justus-Liebig University, Giessen, 13. –15. november 2014, in na *Between Urgency and Abstraction: Cultural Studies After Stuart Hall*, Panel II: Aesthetics of Urgency: Between Figure and Abstraction, na Goldsmiths University 26. junij 2014, [https://www.youtube.com/watch?v=\\_RAEBEr2AFA](https://www.youtube.com/watch?v=_RAEBEr2AFA).
- Mbembe, Achille: »Necropolitics«, *Public Culture*, let. 15, št. 1, 2003, str. 11–40, <http://www.jhfc.duke.edu/icuss/pdfs/Mbembe.pdf>.
- Mbembe, Achille, *Critique of Black Reason*, prev. Lauren Dubois, Durham, London: Duke University Press, 2017.
- Quijano, Anibal: »Coloniality of Power, Eurocentrism, and Latin America«, *Nepantla: Views from South*, let. 1, št. 3, 2000, str. 533–580, <https://www.unc.edu/~aescobar/wan/wanquijano.pdf>.
- Rancière, Jacques: *The Politics of Aesthetics. The Distribution of the Sensible*, prev.
- Gabriel Rockhill, London, New York: Continuum, 2006.<sup>[L]</sup><sub>[SEP]</sub>
- Virno, Paolo: *Slovnica množva. K analizi oblik sodobnega življenja*, prev. Igor Pribac, Ljubljana: Knjižna zbirka Krt, Krtina, 2003.<sup>[L]</sup><sub>[SEP]</sub>

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent razvije raziskovalni pristop k združevanju prakse in sodobnih teorij umetnosti, dekolonialne teorije, filozofije, estetike, politike in kulture</li> <li>- študent osvoji napredno znanje s področja diskurzivne analize in primerjave</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe praktičnega in teoretičnega diskurza</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- razvoja in razdelave konceptov in tez</li> </ul>	<ul style="list-style-type: none"> <li>- Student has to develop a research approach in combining practice and theories of contemporary art with decolonial theory, philosophy, aesthetics, politics and culture</li> <li>- Student acquires advanced knowledge of the discursive analysis and comparison</li> <li>- Capable of advanced application, understanding and use of practical and theoretical discourse</li> <li>- Qualified for independent work and research</li> <li>- Development and elaboration of concepts and thesis</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost razvijanja teorije v praksi</li> <li>- prepoznati in ustrezno obravnavati zastavljen problem</li> <li>- nadalje razvijati pridobljena praktična in teoretična spoznanja</li> <li>- razumevanje odnosov med argumentacijo, diskurzom in izvedbo</li> <li>- razumevanje kontekstov, paradigem in idej</li> <li>- temeljito poznavanje metodologije dela in raziskovanja v polju teorije in prakse</li> </ul>	<ul style="list-style-type: none"> <li>- Ability to develop theory in practice</li> <li>- Recognise and appropriately address the proposed project</li> <li>- Further develop obtained practical and theoretical findings</li> <li>- Understand the relationship between argumentation, discourse and performance</li> <li>- Understand contexts, paradigms and ideas</li> <li>- Thorough knowledge of the methodology of work and research in the field of theory and practice</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne in skupinske vaje</li> <li>- samostojne raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual and group tutorials</li> <li>- Independent research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- pisna naloga</li> <li>- predavanje</li> <li>- sodelovanje</li> </ul>	<p>30%</p> <p>50%</p> <p>20%</p>	<ul style="list-style-type: none"> <li>- Written exam</li> <li>- Lecture</li> <li>- Participation</li> </ul>

Reference nosilca/ Lecturers reference
<p><b>ČLANKI IN DRUGI SESTAVNI DELI</b></p> <p><b><u>Izvirni znanstveni članek</u></b></p> <p>PRISTOVŠEK, Jovita. Sublime, race, racialization: formalization, necessity, contingency. <i>AM : art + media</i>, ISSN 2217-9666. [Print ed.], 2017, no. 14, str. 45-56. <a href="https://fmkjournals.fmk.edu.rs/index.php/AM/rt/printerFriendly/202/0">https://fmkjournals.fmk.edu.rs/index.php/AM/rt/printerFriendly/202/0</a>,</p>

doi: [10.25038/am.v0i14.202](https://doi.org/10.25038/am.v0i14.202). [COBISS.SI-ID [43240493](#)]

PRISTOVŠEK, Jovita. Rasa, družbeni spol, postpolitično. *Dialogi*, ISSN 0012-2068, 2017, letn. 53, št. 11/12, str. 178-193. [COBISS.SI-ID [43232301](#)]

PRISTOVŠEK, Jovita. Re/-production : identity, queer, and labour in the work of Angela Mitropoulos. *Identities : journal for politics, gender and culture*, ISSN 1857-8616, 2013, vol. 10, no. 1/2, str. 20-28. <http://www.identitiesjournal.edu.mk/documents/IDENTITETI-VOL10-NO.-1--2.pdf>. [COBISS.SI-ID [36457261](#)]

### **1.02 Pregledni znanstveni članek**

PRISTOVŠEK, Jovita. Urbani likovni projekti skozi teoretično optiko sprememb prostora. *Praznine : glasilo za arhitekturo, umetnost in bivanjsko kulturo*, ISSN 2232-4216, 2015, [Št.] 9, str. 22-27. [COBISS.SI-ID [293284608](#)]

### **1.12 Objavljeni povzetek znanstvenega prispevka na konferenci**

PRISTOVŠEK, Jovita. Sublimno, rasa, rasializacija : formalizacija, nujnost, kontingenca = Sublime, race, racialization : formalisation, necessity, contingency. V: *Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture*. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti]. 2016, str. [12-13], [36]. [COBISS.SI-ID [41017645](#)]

PRISTOVŠEK, Jovita. O obratu od politike reprezentacije k režimu estetskega = On the shift from politics of representation to the regime of aesthetic. V: GRŽINIĆ, Marina (ur.). *Mednarodni kolokvij Politika, estetika in demokracija = International colloquium Politics, Aesthetics and Democracy*. [Ljubljana: Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti: Akademija za vizualne umetnosti. 2015], str. [9]. [COBISS.SI-ID [39208749](#)]

### **1.16 Samostojni znanstveni sestavek ali poglavje v monografski publikaciji**

PRISTOVŠEK, Jovita. O obratu od politike reprezentacije k režimu estetskega. V: GRŽINIĆ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 57-71. [COBISS.SI-ID [39218989](#)]

PRISTOVŠEK, Jovita. Commodity racism. V: AGREDO, Carolina (ur.), et al. *Utopia of alliances, conditions of impossibilities and the vocabulary of decoloniality : conflictual histories in hegemonic spaces*. Wien: Löcker. cop. 2013, str. 121-127. [COBISS.SI-ID [36420653](#)]

## **IZVEDENA DELA (DOGODKI)**

### **3.15 Prispevek na konferenci brez natisa**

PRISTOVŠEK, Jovita. *Globalna mreža teles : predavanje 45. kolokviju Slovenskega društva za estetiko z nasl. "Družbena koreografija", Moderna galerija, Ljubljana 10. nov. 2017*. [COBISS.SI-ID [43262253](#)]

PRISTOVŠEK, Jovita. *On the limits of artistic expression : predavanje na mednarodnem simpoziju "Blindfold: censorship, art and voluntary blindness", Mala dvorana ZRC SAZU, Ljubljana, 28. nov. 2011*. [COBISS.SI-ID [43262509](#)]



### **3.25 Druga izvedena dela**

PRISTOVŠEK, Jovita. *Biopolitika, nekropolitika : sublimno, rasizem, podoba in nove digitalne tehnologije : soizvedba sklopa predavanj na Podiplomski šoli ZRC SAZU v Ljubljani v okviru modula Transformacija moderne misli - filozofija, psihoanaliza, kultura pri predmetu Sodobne teorije umetnosti in kulture ter estetika novih tehnologij (nosilka red. prof. dr. Marina Gržinić), ZRC SAZU, Ljubljana, 16. feb. 2018, 23. feb. 2018, 2. mar. 2018, 9. mar. 2018, 16. mar. 2018, 23. mar. 2018.* [COBISS.SI-ID [43322157](#)]

PRISTOVŠEK, Jovita. *Estetski režim : sublimno : I. del : gostujoče predavanje za študente na Akademiji za likovno umetnost Univerze v Ljubljani v okviru predmeta Oblikovne zasnove II (nosilec izr. prof. Sergej Kapus), Aluo Ljubljana, 29. mar. 2018.* [COBISS.SI-ID [43321645](#)]

PRISTOVŠEK, Jovita. *Estetski režim : sublimno : II. del : gostujoče predavanje za študente na Akademiji za likovno umetnost Univerze v Ljubljani, v okviru predmeta Oblikovne zasnove II (nosilec izr. prof. Sergej Kapus), Aluo Ljubljana, 5. apr. 2018.* [COBISS.SI-ID [43321901](#)]

AMBROŽIČ, Mara (diskutant), BAHOVEC, Eva D. (diskutant), BARŠI, Jože (diskutant), GRŽINIČ, Marina (diskutant), POGAČAR PODGORNİK, Tjaša (diskutant), RAJGELJ, Barbara (diskutant), PRISTOVŠEK, Jovita (diskutant). *O pedagoškem obratu : okrogla miza, Muzej sodobne umetnosti Metelkova, Ljubljana, 29. mar. 2016.* [COBISS.SI-ID [40106029](#)]

PRISTOVŠEK, Jovita. *Teoretična konceptualizacija javnega prostora : gostujoče predavanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani v okviru predmeta Oblikovne zasnove (nosilec izr. prof. Sergej Kapus), 11. dec. 2015.* [COBISS.SI-ID [43322413](#)]

PRISTOVŠEK, Jovita. *Praznina, ki ustvarja diskurz, in diskurz, ki ustvarja praznino : gostujoče predavanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani v okviru predmeta Oblikovne zasnove (nosilec izr. prof. Sergej Kapus), 28. nov. 2014.* [COBISS.SI-ID [43322669](#)]

### **SEKUNDARNO AVTORSTVO**

#### **Urednik**

*Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture.* Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti], 2016. [44] str. [COBISS.SI-ID [40619565](#)]

*Šum : revija za kritiko sodobne umetnosti.* Pristovšek, Jovita (član uredniškega odbora 2015). [Tiskana izd.]. Ljubljana: Galerija Boks, društvo študentov za kulturno umetniško dejavnost, 2013-. ISSN 2335-4232. <http://sumrevija.si/issues/>. [COBISS.SI-ID [268984064](#)]

### **Mentor pri diplomskih delih (bolonjski študij 1. stopnje)**

HÄGGLUND, Evelina. *Exposing overexposure : degree dissertation = diplomsko delo*. Ljubljana: [E. Hägglund], 2018. [28] f. [COBISS.SI-ID 43346477]

OBLAK, Nina. *Memorial to erasure and forgetting : degree dissertation = Obeležitev brisanja in pozabljanja : diplomsko delo*. Ljubljana: [N. Oblak], 2018. [33] f, ilustr. [COBISS.SI-ID 43346221]

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet Course Title	Kreativne prakse 2 - Produkcija Creative Practice 2 - Production
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Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	2

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	P40/2 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
10		80			150	8

Nosilec predmeta / Lecturer	Doc. Peter Pepi Sekulich
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje	- In order to take the final exam students need to actively participate

na predavanjih in vajah (80% navzočnost) - izkazano samostojno delo - opravljene obveznosti iz učne enote <i>Kreativne prakse 1 - Konceptualizacija</i>	and attend the lectures and tutorials (minimum 80% attendance) - Proven individual work - Fulfillment of obligations from the unite <i>Creative practice 1 - Conceptualisation</i>
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Vsebina	Content (Syllabus outline)
Učna enota <i>Kreativne prakse 2 – Produkcija</i> nadaljuje delo začeto znotraj učne enote <i>Kreativne prakse 1 – Konceptualizacija</i> s poudarkom na praktični izvedbi konceptualiziranega in razdelanega projekta, ter v smeri raziskave ustreznih medijev in materialov za izvedbo zastavljenega koncepta. V okviru učne enote študent eksperimentira z različnimi mediji in materiali. To eksperimentiranje je sistematično, kar pomeni, da študent beleži, spreminja in strukturira razvoj koncipirane ideje v različnih formah. Te forme lahko ostanejo na ravni preizkusa, lahko pa postanejo novo ogrodje dela v katerem študent razvija in raziskuje praktično raven (materialno in nematerialno) zastavljenega in konceptualiziranega projekta. To pomeni, da študent eksperimentira tako v klasičnih medijih in tehnikah, kot so slikarstvo, kiparstvo, grafika, instalacija kot v modernejših medijih kot so to video, film, performans, tekstualna umetnost, razne hibridne in interdisciplinarne umetniške prakse. Smisel učne enote je, da študent spozna in razume pomen in strukturo raziskovanja in preizkušanja lastne ideje znotraj različnih medijev in materialov. S tem prvič širi platformo za izvedbo zastavljene konceptualizirane ideje. Drugič preizkuša raznolikost izvedbe in zakonitosti posameznih medijev in materialov. Tretjič izgrajuje lastno prakso delovanja, ki je nadgrajena z pluriverzalno izkušnjo medijev in materialov, ki je za podiplomsko študijsko in profesionalno formacijo ključnega pomena.	The course unit <i>Creative practices 2 – Production</i> is a continuation of the work started in the course unit <i>Creative practices 1 – Conceptualisation</i> with emphasis on the practical realisation of the conceptualised project and in the direction of research of adequate media and material for the realisation of the proposed concept. Within the course unit the student experiments with various media and material. This experimenting is systematic, meaning that a student records, changes and structures the evolvement of the conceptualised idea in various form that can remain at the level of an experiment or serve as a new framework of the work in which a student develops and researches the practical level (material and immaterial) of the proposed and conceptualised project. This means that the student experiments both with classical media and techniques, such as painting, sculpture, graphics, installation, as well as with modern media, such as video, film, performance, textual art, various hybrid and interdisciplinary artistic practices. The purpose of the course unit is to teach the student the sense and structure of research and experimenting their own idea within various media and material. Thus they extend the platform for realisation of the conceptualised idea, try different modes of realisation of various media and material and constructs their own working practice that is upgraded with pluriversal experience of various media and materials that is vital for the postgraduate study and professional formation.

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#### Temeljni viri / Readings

- Bachelard, Gaston. *The Poetics of Space*, Boston: Beacon Press, 1994.
- Bishop, Claire. *Umetni pekli: participatorna umetnost in politika gledalstva*, Ljubljana: Maska, 2012.
- Bishop, Claire. *Installation art: a critical history*, London: Tate, 2012.
- Elwes, Catherine. *Video Art: A Guided Tour*, London: IB Tauris, 2005.
- Leighton, Tanya (ur.), *Art and the Moving Image: A Critical Reader*, London: Tate Publishing in association with Afterall, 2008.
- Popper, Frank. *From Technological to Virtual Art*, Cambridge, MA: The MIT Press, 2007.
- Ran, Faye. *A History of Installation Art and the Development of New Art Forms: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation*, New York: Peter Lang Publishing, 2009.
- Stallabrass, Julian. *Sodobna umetnost: zelo kratek uvod*, Ljubljana: Krtina, 2007.
- Zabel, Igor. *Strategije, taktike*, Ljubljana: Književna mladina Slovenije, 1985.

*Priporočena literatura projektnega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,*

*As appropriate to the field of exploration/established with the help of project Tutor.*

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje s področja poznavnja materialov in medijev</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe strokovnih in delovnih praks ter drugih postopkov</li> <li>- projektnega načrtovanja in dela</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- izvedbe konceptualiziranega dela</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advanced knowledge of materials and media</li> <li>- Capable of advanced application, understanding and use of professional and working practice and other procedures</li> <li>- Project planning and work</li> <li>- Qualified for independent work and research</li> <li>- Execution of the conceptualised work</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- prikaza pridobljenega znanja</li> <li>- razumevanje odnosov med materialom, mediji, postopki,</li> </ul>	<ul style="list-style-type: none"> <li>- Demonstration of the acquired knowledge</li> <li>- Understand relationships between materials, media,</li> </ul>

<p>izvedbo in prezentacijo v svoji kreativni praksi</p> <ul style="list-style-type: none"> <li>- prikazati strategije raziskav tehnik, procesov, materialov in medijev, ki podpira kreativno prakso</li> <li>- evidentiranja, načrtovanja in raziskovanja tehnik, procesov, materialov in medijev v podporo uspešni realizaciji konceptualiziranega projekta</li> </ul>	<p>procedures, realisation and presentation within their creative practice</p> <ul style="list-style-type: none"> <li>- Demonstrate a strategic enquiry into techniques, processes, materials and media that supports creative practice</li> <li>- Record, plan and explore techniques, processes, materials and media that will inform successful realisation of the conceptualise project</li> </ul>
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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne in skupinske vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- delavnice</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual and group tutorials</li> <li>- Independent studio practice and research</li> <li>- Workshops</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- kritična prezentacija</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Critical presentation</li> </ul>
<ul style="list-style-type: none"> <li>- izvedba in predstavitev delovne naloge</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Execution and presentation of the working project</li> </ul>

Reference nosilca/ Lecturers reference
<p>Peter Pepi Sekulich je ustanovitelj in iniciator AVA- Akademije za vizualne umetnosti in njenih programov. Diplomiral v Londonu /1992/ – Wimbledon College of Art (University of the Arts London). Kot gledališki scenograf je sodeloval pri več kot 30-tih gledaliških in plesnih predstavah s številnimi gledališči in skupinami: SNG Drama Ljubljana, Slovensko Mladinsko gledališče, PDG Nova Gorica, Mestno gledališče Ljubljana, Gledališče Ptuj, Koprsko gledališče, Fundacao Serralves Porto, Le Ballet Gent, En Knap in številni drugi. Sekulich je avtor filmskih scenografij za 13 celovečernih filmov in številnih srednje in kratkometražnih filmov kot so: Outsider 1995, Stereotip 1996, Ita Rina 1997, Spleti 1998, Ljubljana 1999, Zvenenje v glavi 2000, Varuh meje 2000, Desperado tonic 2001, Novi svet 2002, Jasnovidka 2003, Reality 2006, Stanje šoka 2011 itd. Je dobitnik številnih nagrad za filmsko scenografijo (2 kratni prejemnik nagrade</p>

'Vesna' za najboljšo scenografijo). Režija celovečernega dokumentarno-igranega filma: Vaja za smrt 2007 in številnih video spotov. Je avtor številnih razstav in umetniških akcij. Poučeval je likovno umetnost in konceptualizacijo prostora na različnih Visokošolskih in umetniških inštitucijah. Poleg strokovnega in pedagoškega delovanja je v zadnjih letih organiziral številne dogodke:

1. Produkcija diplomske razstave AVA 007, Galerija vžigalica, julij – avgust 2015
2. Produkcija pregledne letne razstave študentov AVA : AVA 007, Inštitut AVA, Trubarjeva 5.
3. Vodenje poletne šole: Koncept filmskega prostora, Summer school as school, Priština, julij 2015
4. Kuriranje in produkcija razstave *Malice in Wonderlands*: 12star galery – London, (februar 2016).
5. Vodenje poletne šole: Summer school as school, Priština, julij 2016
6. Produkcija diplomske razstave študentov AVA – Galerija Equrna, julij – avgust 2017
7. Produkcija razstave 'warming up', Galerija AVA, februar 2018
8. Produkcija diplomske in pregledne razstave študentov AVA, junij- julij 2018 Galerija Equrna in Gledališče Glej
9. Produkcija razstave ob 10 obletnici AVA , Palača Cukrarna september, 2018

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Pepi Sekulich is a founder and the initiator of the Institute A.V.A. – Academy for Visual Arts and it's programme. He graduated in London / 1992 / – Wimbledon College of Art (University of the Arts London) As a Theatre designer- scenographer participated in more than 30 theatre and dance performances in several theaters and companies such as: SNG Drama Ljubljana, Theatre Mladinsko, PDG, Nova Gorica, Ljubljana City Theatre, Theatre Ptuj, Koper Theatre, Fundacao Serralves Porto, Le ballet Gent, En Knap ...Production designer of 12 feature length films and numerous mid metrage and short films as: Outsider 1995, Stereotype 1996, Ita Rina, 1997, Web 1998, Ljubljana 1999, Head noise 2000, Guardian of the Frontier 2000, Desperado Tonic 2001, New World 2002, The Clairvoyant 2003, Reality 2006, State of Shock 2010 ...He recieved Three Awards for best Production design. Directed the feature length documentary-drama: A Rehearsal for Death 2007 (National TV) Author of numerous Exhibitions and Artistic Actions. Tought Fine Art and Design for stage and screen at several HE and Art Institutions. Beside pedagogical and professional work he has organized many events in the last years:

1. Production of the Degree show AVA 007, Galerija vžigalica, July – August 2015
2. Production of the selected student's exhibition AVA 007, Institute AVA, Trubarjeva 5.
3. Conduct of a summer school: The Concept of the Movie Space Konzept, Summer school as school, Priština, July 2015
4. Curating and producing pf the exhibition *Malice in Wonderlands*: 12star galery – London, February 2016
5. Conduct of a summer school: Summer school as school, Priština, July 2016
6. Production of the Degree show AVA – Galerija Equrna, July – August 2017

7. Production of the exhibition 'warming up', Galerija AVA, February 2018
8. Production of the Degree show AVA, junij- julij 2018 Galerija Eurna in Gledališče Glej
9. Production of the exhibition on the 10th anniversary AVA , Palača Cukrarna September, 2018

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet	Metode raziskave 2 - Metodologija
Course Title	Research Methods 2 - Methodology

Študijski program in stopnja Study programe and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	2

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	P41/2 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
10		80			150	8

Nosilec predmeta / Lecturer	Doc. Miran Mohar
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> <li>- opravljene obveznosti iz učne enote <i>Metode raziskave 1 - Analiza</i></li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li> <li>- Proven individual work</li> <li>- Fulfilment of obligations from the unite <i>Research Methods 1 - Analysis</i></li> </ul>

Vsebina	Content (Syllabus outline)
<p>Učna enota <i>Metode raziskave 2 – Metodologija</i> nadaljuje po vertikalni osi delo, ki ga začne študent razvijati v učni enoti <i>Metode raziskave 1 – Analiza</i>. Uspešno opravljeno analizo, ki jo je študent opravil v okviru predlaganega projekta mora znotraj učne enote nadgraditi v smeri razvoja metodologije dela. Znotraj umetniškega raziskovanja ima metodologija ključno vlogo. Ta ne zajema samo metodologije dela, ki vključuje zbiranje podatkov, gradiva, analize, sistematizacije, razvrščanja, selekcioniranja in izločevanja, ampak tudi razvoj metodologije. Glede na izbrani medij ali medije v katerih študent raziskuje poteka razvoj metodologije v treh fazah. Prva vključuje materialno izvedbo opravljene analize. Druga vključuje spoznavanje in razvoj metodologije dela. Tretja, zaključuje učno enoto v kateri študent razvije, overdnoti in utemelji lastno metodologijo dela. Skozi razvoj praktične metodologije dela se študent nauči strukturirati umetniško delo/projekt po fazah, znotraj teh faz pa razviti kritično samorefleksijo, ki predstavlja osnovni element umetniškega ustvarjanja. To študentu omogoči razviti kritično distanco do dela in na ta način znotraj sebe strukturirati lastno kritično metodologijo dela. Razvoj takšnega delovnega procesa je ključnega pomena za razvoj lastnega umetniškega jezika in prakse kot tudi za razvoj teorije, ki iz te prakse izhaja.</p>	<p>The course unit <i>Research Methods 2 – Methodology</i> continues through the vertical axis the work that the student started to develop in the course unit <i>Research Methods 1 – Analysis</i>. The student must upgrade the successfully done analysis within the context of the proposed project in the direction of the development of the methodology of work. Methodology plays a key role in the artistic research. It consists of the methodology of work that includes collection of data, material, analysis, systematisation, classification, selection and exclusion, as well as the development of methodology. This last consists of three phases depending on the chosen medium or media in which the student performs his research. The first consists of material elaboration of the performed analysis, the second is aimed at studying and development of the methodology of work. The third is the final part of the course unit in which the student develops, evaluates and grounds his own methodology of work. Through the development of practical methodology of work the student learns how to structure the work of art/project in phases and develop within these phases critical self-reflection that is vital to the artistic practice. Thus the student is able to develop a critical distance towards the work and structure his own critical methodology of work. The development of such working process is key to the development of one's own artistic expression and practice as well as development of theory that arises therefrom.</p>

Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Groys, Boris. <i>Art Power</i>, Cambridge: MIT Press, 2008.</li> <li>- Groys, Boris. <i>Sumljivost: Fenomenologija medijev</i>, Maribor: Založba KMŠ, 2012.</li> <li>- IRWIN, <i>East Art Map</i>, London: Afterall, 2006.</li> <li>- Djurić, Dubravka in Šuvaković, Miško. <i>Impossible Histories</i></li> </ul>



*Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991*, Cambridge: MIT Press, 2006.

- Piotrowski, Piotr. *Art and Democracy in Post-Communist Europe*, London: Reaktionbooks, 2012.
- Staniszewski, Mary Anne. *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, Cambridge: MIT Press, 1998.
- Gržinić, Marina. *Rekonstruirana fikcija: novi mediji, (video) umetnost, postsocializem in retroavantgarda: teorija, politika, estetika : 1997-1985*, Ljubljana: Koda, 1997.

*Priporočena literatura projeknega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,*

*As appropriate to the field of exploration/established with the help of project Tutor.*

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje o metodologiji dela</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe strokovnih in delovnih praks ter drugih postopkov</li> <li>- priprave ustrezne metodologije del v okviru raziskovalnega projekta</li> <li>- razvoja in razdelave kritične metodologije dela</li> <li>- povezovanja metodologije dela z analizo in konceptualizacijo pri zasnovi in pripravi umetniškega dela/projekta</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advanced knowledge of methodology of work</li> <li>- Capable of advanced application, understanding and use of professional and working practice and other procedures</li> <li>- Preparation of proper methodology in relation to the research project</li> <li>- Development and elaboration of a critical methodology of work</li> <li>- Integration of methodology of work with analysis and conceptualisation in the planning and execution of the artwork/project</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost izvajanja naprednih metod raziskave</li> <li>- prepoznati in ustrezno izvesti zastavljeno analizo</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje odnosa problem-analiza znotraj metod raziskave</li> </ul>	<ul style="list-style-type: none"> <li>- Ability to perform advanced methods of research</li> <li>- Recognize and properly perform the set analysis</li> <li>- Further develop theoretical and practical findings</li> <li>- Understand the relationship between the problem and</li> </ul>

<ul style="list-style-type: none"> <li>- določitev metode raziskave in njena ustrezna aplikacija</li> <li>- temeljito poznavanje procesa izvedbe metode raziskave in z njo povezane analize</li> </ul>	<p>analysis within the methods of research</p> <ul style="list-style-type: none"> <li>- Define the methods of research and their proper application</li> <li>- Thorough knowledge of the process of performing the method of research and the relative analysis</li> </ul>
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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- predstavitve</li> <li>- ogled razstav in ostalih umetniških dogodkov in njihova kritična analiza</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual tutorials</li> <li>- Independent studio practice and research</li> <li>- Presentations</li> <li>- Attend exhibitions and other artistic events and their critical analysis</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- kritična prezentacija</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Critical presentation</li> </ul>
<ul style="list-style-type: none"> <li>- izvedba in predstavitev delovne naloge</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Execution and presentation of the working project</li> </ul>

Reference nosilca/ Lecturers reference
<p>Miran Mohar, vizualni umetnik, grafični oblikovalec, scenograf. Je član skupine Irwin (1983) ter soustanovitelj Neue Slowenische Kunst (1984), soustanovitelj Gledališča sester Scipinon Nasice (1983–86), soavtor in scenograf predstave Krst pod Triglavom (1986) in soustanovitelj oblikovalske skupine Novi kolektivizem (1984). Kot član skupine Irwin, katere osnovni načeli sta kolektivno delo in retroavantgarda, je soavtor serije slik 'Was ist Kunst' (1985–2007), 'Retroavantgarda' (1994), 'Ikone' (1995–2006), 'Retroprincip' (2003). Že v 80. letih je bila za projekte Irwin značilna obravnava razmerja med umetnostjo, politiko in ideologijo; od začetka 90. let so razvili vrsto projektov, ki se osredotočajo na dialog med Vzhodom in Zahodom ter na vprašanje vzhodnoevropske identitete in zgodovine umetnosti (Kapital, 1990; NSK ambasada Moskva, 1992; Transnacionala, 1996; East Art Map, 2000–06). Nagrajenec Prešernovega sklada 1992, Jakopičeva nagrada 2004. Kot predstavnik skupine Irwin je član nevladnega Evropskega kulturnega parlamenta (ECP).</p> <p><u>Izbrane razstave:</u></p>

Biel, Art Center Pasquart, Dreams and Conflicts, 2017; Madrid, Reina Sofia, From Kapital to Capital, 2017; Vienna, NSK State Venice Pavilion in Vienna – Thinking Europe, ARCC.art Space, 2017; Venice, Palazzo Ca'Tron, NSK State Pavilion, 57th Venice Biennale, 2017; New York, James Gallery, Centre for the Humanities, NSK State Art: New York - The Impossible Return, 2017; Berlin, Paintings 1984 - 2016, Galerija Gregor Podnar, 2016; Moscow, NSK: From Kapital to Capital, Garage Museum of Contemporary Art, 2016; Eindhoven, NSK: From Kapital to Capital. An Event in the Final Decade of Yugoslavia, Van Abbemuseum, 2016; Gdańsk, IRWIN. Planting Seeds, Łaźnia Centre For Contemporary Art, 2016; Osnabrück, IRWIN. WO DENKST DU HIN?! Kunsthalle Osnabrück, 2016; Ljubljana, NSK from Kapital to Capital (Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia), Museum of Modern Art, Ljubljana, 2015; *Former West*, HKW, Berlin, *Art Turning Left*, Tate Liverpool, Liverpool, 2013; *A Bigger Splash*, Tate Modern, London; *NSK Passport Office*, Museum of Modern Art (MOMA), *Manifesta*, Genk, 2012, *The Global Contemporary. The Art Worlds after 1989*, ZKM /Center for Art and Media Karlsruhe, Karlsruhe; *Impossible Communities*, State Museum of Modern Art, Moscow; *The International*, MACBA, Barcelona, 2011 / Paris, *The Promises of the Past*, Centre Pompidou, 2010 / Moscow, Third Moscow Biennial, *New Old Cold War*, 2009 / Krems, Kunsthalle Krems, *State in Time*, 2009 / Taipei, Taipei Biennial, 2008 / New York, Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples, 1960 to Now*, 2006 / Istanbul, Istanbul Biennial, 2005 / Venice, Venice Biennial, *Personal Systems*, 2003 / Berlin, Kunstlerhaus Bethanien, *Retroprincip*, 2003 / Berlin, Gropius Bau, *Berlin-Moscow /Moscow-Berlin*, 2003 / Hagen, Karl Ernst Osthaus Museum, *Museotopia*, 2002 / Rome, Galleria Moderna e Contemporanea, *Le Tribu' del'arte*, 2002 / Vienna, Museum of 20th Century, *Aspects and positions*, 1999 / Istanbul, Istanbul Biennial, 1997 / Rotterdam, Boyman Museum, *Manifesta*, 1996 / Ljubljana, Moscow, Apt Art and Ridzina Gallery, *NSK Embassy – Moscow*, 1992, Moderna galerija, *Slovenske Atene*, 1991 / Düsseldorf, Städtische Kunsthalle Düsseldorf, 1988, London, Riverside Gallery, 1987

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Miran Mohar, artist, graphic designer, set designer. He is a member of the Group Irwin (1983) and co-founder of the Neue Slowenische Kunst (1984), co-founder of the theater Gledališče sester Scipinon Nasice (1983–86), co-author and scene-painter of Krst pod Triglavom (1986) and co-founder of the design group Novi kolektivizem (1984). As member of Irwin, who bases on the principle collective work and retro avant-garde he is co-author of a series of paintings (installations) 'Was ist Kunst', 'Retroavantgarda' ... – He was awarded with the national awards of 'Prešernov sklad' 1992 and the 'Jakopičeva nagrada' 2004. As representative of the Group Irwin he is a member of the non-governmental European Cultural Parliament (ECP).

Selected shows:

Biel, Art Center Pasquart, Dreams and Conflicts, 2017; Madrid, Reina Sofia, From Kapital to Capital, 2017; Vienna, NSK State Venice Pavilion in Vienna – Thinking Europe, ARCC.art Space, 2017; Venice, Palazzo Ca'Tron, NSK State Pavilion, 57th Venice Biennale, 2017; New York, James Gallery, Centre for the Humanities, NSK State Art: New York - The Impossible Return, 2017; Berlin, Paintings 1984 - 2016,

Galerija Gregor Podnar, 2016; Moscow, NSK: From Kapital to Capital, Garage Museum of Contemporary Art, 2016; Eindhoven, NSK: From Kapital to Capital. An Event in the Final Decade of Yugoslavia, Van Abbemuseum, 2016; Gdańsk, IRWIN. Planting Seeds, Łaźnia Centre For Contemporary Art, 2016; Osnabrück, IRWIN. WO DENKST DU HIN?! Kunsthalle Osnabrück, 2016; Ljubljana, NSK from Kapital to Capital (Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia), Museum of Modern Art, Ljubljana, 2015; *Former West*, HKW, Berlin, *Art Turning Left*, Tate Liverpool, Liverpool, 2013; *A Bigger Splash*, Tate Modern, London; *NSK Passport Office*, Museum of Modern Art (MOMA), *Manifesta*, Genk, 2012, *The Global Contemporary. The Art Worlds after 1989*, ZKM /Center for Art and Media Karlsruhe, Karlsruhe; *Impossible Communities*, State Museum of Modern Art, Moscow; *The International*, MACBA, Barcelona, 2011 / Paris, *The Promises of the Past*, Centre Pompidou, 2010 / Moscow, Third Moscow Biennial, *New Old Cold War*, 2009 / Krems, Kunsthalle Krems, *State in Time*, 2009 / Taipei, Taipei Biennial, 2008 / New York, Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples, 1960 to Now*, 2006 / Istanbul, Istanbul Biennial, 2005 / Venice, Venice Biennial, *Personal Systems*, 2003 / Berlin, Künstlerhaus Bethanien, *Retroprincip*, 2003 / Berlin, Gropius Bau, *Berlin-Moscow /Moscow-Berlin*, 2003 / Hagen, Karl Ernst Osthaus Museum, *Museotopia*, 2002 / Rome, Galleria Moderna e Contemporanea, *Le Tribu' del'arte*, 2002 / Vienna, Museum of 20th Century, *Aspects and positions*, 1999 / Istanbul, Istanbul Biennial, 1997 / Rotterdam, Boyman Museum, *Manifesta*, 1996 / Ljubljana, Moscow, Apt Art and Ridzina Gallery, *NSK Embassy – Moscow*, 1992, Moderna galerija, *Slovenske Atene*, 1991 / Düsseldorf, Städtische Kunsthalle Düsseldorf, 1988, London, Riverside Gallery, 1987

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet Course Title	Profesionalni kontekst in osebni razvoj Professional Context and Personal Development
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Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	2

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	P46(PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work	Terenske vaje Field work	Samost. delo Individual work	ECTS

			(Studio work)			
20	20	30			170	8

Nosilec predmeta / Lecturer	Doc. David Burrows
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li> <li>- Proven individual work</li> </ul>

Vsebina	Content (Syllabus outline)
<p>Učna enota <i>Profesionalni kontekst in osebni razvoj</i> je namenjena izgradnji osebnega razvoja znotraj profesionalnega konteksta delovanja. Študent v okviru učne enote raziskuje vez, ki se vzpostavlja med osebnim razvojem in profesionalnim kontekstom. To povezavo študent dokumentira v obliki beležke/knjige, ki je lahko tekstualna, vizualna ali tekstualno/vizualna. Izhodišče beležke/knjige predstavlja predlagani projekt študenta ob vpisu, ki določa profesionalni kontekst v katerega se ta uvršča. To so lahko klasični mediji kot so slikarstvo, kiparstvo, instalacija ali sodobnejši medije kot so video, performas, multimedijski in intermedijski projekti, itd. ali celo druga umetniška polja ter polja kulturne in kreativne industrije. Namen učne enote <i>Profesionalni kontekst in osebni razvoj</i> je da študent razdela strokovno polje v katerega se uvršča predlagani projekt ob vpisu na podiplomski študij ter ga vanj umesti. Projekt mora biti umeščen in beležen od začetne faze (ob prijavi) kakor tudi skozi celoten proces dela, ki</p>	<p>The course unit <i>Professional Context and Personal Development</i> is centred on student's personal development within the professional context of work. The student explores the connection between the personal development and professional context, documenting it in the form of a note/book that can be textual, visual or textual/visual. The note/book is based on the student's proposed project at the enrollment that defines the professional context to which the project belongs. This last can take the form of classical media, like painting, sculpture, installation, or contemporary media, like video, performance, multimedia and intermedia projects etc., or other artistic fields and fields of culture and creative industry. The aim of the course unit <i>Professional Context and Personal Development</i> is that the student researches the expert field to which belongs the project proposed at the enrollment at the Master's course and position the project within that context. The project must be positioned and evidenced from the first phase on (at the enrollment) and through</p>

<p> vključuje konceptualizacijo, metodologijo, raziskavo, analizo, itd., ki se odvija pri drugih učnih enotah v okviru predavanj prvega letnika podiplomskega študija <i>Vizualne umetnosti</i>. Tu se vzpostavlja vertikalna in horizontalna povezava saj študent beleži lasten razvoj v odnosu do strokovnega polja v katerega se projekt uvršča upoštevajoč znanje in vedenje, ki ga pridobiva v drugih učnih enotah. Končni produkt je knjiga umetnika iz katere izhajajo raziskovalno, analitično, konceptualno, itd. delo, ki ga študent opravi v prvem letniku.</p>	<p>the whole process of work that encompasses conceptualisation, methodology, research, analysis etc. carried out through other course units within the contexts of 1 year lectures of the Master's course <i>Visual Arts</i>. This is where the vertical-horizonta link is established because the student records his own development in relation to the professional field to which the project belongs, taking into consideration the knowledge and knowing obtained in other course units.</p> <p>The final product is the artist book that encompasses his research, analytical, conceptual or other work done by the student in the first year.</p>
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Temeljni viri / Readings	
<ul style="list-style-type: none"> <li>- Lipard, Lucy, <i>Six Years: Dematerialization of the Art Object from 1966 – 1972</i>, Berkeley: University of California Press, 1997.</li> <li>- Kosuth, Joseph, <i>Art After Philosophy and After: Collected Writings 1966 – 1990</i>, London: MIT Press, 1991.</li> <li>- Beuys, Joseph &amp; Volker, Harlan, <i>What is Art?: Conversations with Joseph Beuys</i>, Forst Row: Clairview Books, 2004.</li> <li>- Burgin, Victor, <i>Thinking Photography</i>, London: Macmillian Press, 1982.</li> <li>- Harrison, Charles, <i>Essays on Art &amp; Language</i>, Cambridge: MIT Press, 2001.</li> <li>- Goldberg, RoseLee, <i>Performance Art: From Futurism to the Present</i>, New York: Thames &amp; Hudson, 2011.</li> <li>- Krauss, Rosalind, <i>Art since 1900: Modernism, Antimodernism, Post-modernism</i>, London: Thames &amp; Hudson, 2004.</li> <li>- Harrison, Charles &amp; Wood, Paul, <i>Art in Theory 1900 – 1990: An Anthology of Changing Ideas</i>, , Oxford: Blackwell Publisher, 1992.</li> </ul>	
<p><i>Priporočena literatura projektnega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,</i></p>	
<p><i>As appropriate to the field of exploration/established with the help of project Tutor.</i></p>	

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje o profesionalnem kontekstu in osebnem razvojem</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advanced knowledge of professional context and personal development</li> </ul>

<ul style="list-style-type: none"> <li>- sposoben je napredne aplikacije, razumevanja in uporabe pridobljenega znanja</li> <li>- priprave ustrezne raziskave in analize profesionalnega konteksta</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- razvoja in razdelave kritične metodologije dela</li> <li>- izvedba umetniške knjige iz katere je vidna napredna raven raziskave</li> </ul>	<ul style="list-style-type: none"> <li>- Capable of advanced application, understanding and use of acquired knowledge</li> <li>- Preparation of proper methodology in relation to professional context</li> <li>- Capable of individual work and research</li> <li>- Development and elaboration of a critical methodology of work</li> <li>- Production of an artist's book that reflects the advanced level of research</li> </ul>
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost izvajanja naprednih strokovnih analiz</li> <li>- prepoznati in ustrezno izvesti zastavljeno analizo</li> <li>- sposoben napredne definicije profesionalnega konteksta in njegove lokalizacija</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje odnosa profesionalni kontekst-osebni razvoj</li> <li>- ustrezna umestitev profesionalnega konteksta v lasten umetniški razvoj</li> <li>- ustrezna umestitev osebnega razvoja v lasten umetniški razvoj</li> <li>- temeljito poznavanje procesov vezanih na profesionalni kontekst in osebni razvoj</li> </ul>	<ul style="list-style-type: none"> <li>- Capable of executing advanced professional analysis</li> <li>- Recognise and properly execute the defined analysis</li> <li>- Capable of advanced definition of the professional context and its localisation</li> <li>- Further development of the acquired theoretical and practical knowledge</li> <li>- Understanding the relationship between professional context and the personal development</li> <li>- Proper installment of professional context in one's own artistic development</li> <li>- Proper installment of personal development in one's own artistic development</li> <li>- Thorough knowledge of process connected to professional context and personal development</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> </ul>

<ul style="list-style-type: none"> <li>- individualne vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Individual tutorials</li> <li>- Independent studio practice and research</li> <li>- Presentations</li> </ul>
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Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- kritična prezentacija</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Critical presentation</li> </ul>
<ul style="list-style-type: none"> <li>- izvedba in predstavitev delovne naloge (umetniška knjiga)</li> </ul>	50%	<ul style="list-style-type: none"> <li>- Execution and presentation of the working project (artist book)</li> </ul>

Reference nosilca/ Lecturers reference
<p>David Burrows je bil sedem let predstojnik Katedre za Gledališče in Film (Theatre School) na Wimbledon College of Art, University of the Arts, London do leta 2009. Njegova kariera v visokošolskem izobraževanju vključuje delo, tako uradnega zunanjega ocenjevalca akademskih programov (External Examiner) znotraj britanskega visokošolskega sistema, kot predmetnega specialista v imenu Britanske agencije za nadzor kvalitete visokošolskih programov (QAA). Vzporedno z akademskim delom, je deloval na področju gledališča kot svobodni umetnik in scenograf, predvsem v Združenem kraljestvu (v regionalnih gledališčih vključno z West Endom), na Cipru, v Nemčiji in v Avstriji. V več kot 30 letni karieri, je sodeloval predvsem z režiserji kot so Phil Young, Alkis Kritikos in David Graham-Young. V zadnjih petih letih je raziskoval življenje in delo vplivnega gledališnega oblikovaleca in režiserja Richard Negri-ja ter o njem izdal knjigo, dostopno na <a href="http://richardnegri.co.uk">richardnegri.co.uk</a>. Celoten spisek Davidova dela je dosegljiv na <a href="http://www.davidburrows.com">www.davidburrows.com</a></p> <p style="text-align: center;">* * *</p> <p>David Burrows was Head of the Theatre School at Wimbledon College of Art, University of the Arts, London for seven years until 2009. His career in higher education included work as an external examiner and as a subject specialist for subject reviews on behalf of the UK's Quality Assurance Agency (QAA). In parallel with his work as an academic he has worked as a freelance theatre designer, principally in the UK (including the West End and regional theatres), Cyprus, Germany and Austria, for more than 30 years, mainly in collaboration with directors Phil Young, Alkis Kritikos and David Graham-Young. For the last five years he has also conducted research into the life and work of the influential theatre designer Richard Negri, the outcome of which can be seen at <a href="http://richardnegri.co.uk">richardnegri.co.uk</a>. A full account of David's work can be seen at <a href="http://www.davidburrows.com">www.davidburrows.com</a></p>



UČNI NAČRT PREDMETA / COURSE SYLLABUS	
Predmet Course Title	Radikalno mišljenje: politika in estetika Radical Thinking: Politics and Aesthetics

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1	2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1	2

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	T47 (PG)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
30	30	20			100	6

Nosilec predmeta / Lecturer	Doc. dr. Sebastjan Leban
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje na predavanjih in predstavitev (80% navzočnost)</li> <li>- pogoj za pristop k seminarju so vse opravljene obveznosti</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students need to actively participate and attend the lectures and presentations (minimum 80% attendance)</li> <li>- In order to take the final exam students need to fulfil all the obligations</li> </ul>

Vsebina	Content (Syllabus outline)
V okviru učne enote <i>Radikalno mišljenje: politika in estetika</i> se študent seznaní z napredno raziskavo in analizo diferenciacije med estetskim režimom in družbeno-kritičnim režimom, ki se od konca 19. stoletja vzpostavljata v	Within the course unit <i>Radical Thinking: Politics and Aesthetics</i> students learn how to carry out an advanced research and analysis of the differentiation between the aesthetical regime and social-critical regime

<p>umetnosti in družbenem prostoru. Nasprotno od linearne branja, ki nam ga nudi Zgodovina umetnosti skozi strukturo (izmov) učna enota <i>Radikalno mišljenje: politika in estetika</i> študenta sooči s ključnimi razlikami, ki so in ki definirajo umetniško produkcijo v estetskem in političnem kontekstu. To linijo diferenciacije učna enota vzpostavi od realizma dalje, ko začnejo v umetniški prostor, motiv, kontekst vedno bolj vstopati družbeno-kritične teme. Predmet analize s stališča estetskega in družbeno-kritičnega režima v umetnosti se v okviru učne enote odvija prek analize razvoja estetsko/formalističnega režima, kjer so v ospredje postavljeni pojmi estetike, lepega, edinstvenega, itd. in prek analize razvoja politično/družbeno-kritičnega režima, kjer so v osprednje postavljeni vloga družnebelega spola, rase in razreda. Učna enota zaključuje vertikalno in horizontalno povezavo učnih enot prvega letnika s teoretično umestitvijo estetskega in političnega konteksta, ki sta esencialna za razumevanje strukture delovanja sodobne umetniške produkcije.</p>	<p>established in art and social environment since the end of the 19th century. Contrary to the linear reading provided by the history of art through the structure (of isms), the course unit familiarise students with key differences that defined and still define the artistic production in the aesthetical and political context. This line of differentiation is established from Realism onwards when social-critical themes start to permeate the artistic space, motif, context. The subject of analysis from the point of view of the aesthetical and social-critical regime in art is carried out through the analysis of the development of the aesthetical/formalistic regime centred on the concepts of aesthetics, beauty, uniqueness etc. and through the analysis of the development of the political/social-critical regime centred on the role of gender, race and class. The course unit ends the vertical and horizontal connection of the course units at the first level with the theoretical placement of the aesthetical and political context that are essential for the understanding of the structure of functioning of artistic production.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Rancière, Jacques. <i>Aisthesis: Prizori iz estetskega režima umetnosti</i>, Ljubljana: Maska, 2015.</li> <li>- Rancière, Jacques. <i>Nelagodje v estetiki</i>, Ljubljana: Založba ZRC, ZRC SAZU, 2012.</li> <li>- Rancière, Jacques. <i>Emancipirani gledalec</i>, Ljubljana: Maska, 2010.</li> <li>- Rancière, Jacques. <i>Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art</i>, 2018, <a href="http://www.artandresearch.org.uk/v2n1/ranciere.html">http://www.artandresearch.org.uk/v2n1/ranciere.html</a>.</li> <li>- Rancière, Jacques. <i>Aesthetics and Its Discontents</i>, Cambridge: Polity Press, 2009.</li> <li>- Foster, Hal. <i>The Return of the Real</i>, Cambridge: MIT Press, 2001.</li> <li>- Foster, Hal. <i>Post-Critical</i>, <a href="http://www.pharmacygallery.com/2012/05/hal-foster-post-critical-2012/">http://www.pharmacygallery.com/2012/05/hal-foster-post-critical-2012/</a>.</li> </ul>

- Foster, Hal. *What's the Problem with Critical Art*, <http://www.lrb.co.uk/v35/n19/hal-foster/whats-the-problem-with-critical-art>, 2013.
- Benjamin, Walter. *The Author as Producer*, Thinking Photography, ed. Victor Burgin, London: Macmillan Press, 1982.
- Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*, Illuminations, ed. Hannah Arendt, New York: Schochen Books, 1969.
- Harrison, Charles in Wood, Paul. *Art in Theory 1900 – 1990: An Anthology of Changing Ideas*, Oxford: Blackwell Publisher, 1992.
- Leban, Sebastjan. *Paradigma svobode: reprodukcija kapitala in demokracije*. V: GRŽINIĆ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 7-20.
- Torres, Maldonado Nelson. *On the Coloniality of Being*, in Cultural Studies Vol. 21, Abingdon: Routledge, 2001.
- Kunst, Bojana. *Nevarne povezave: telo, filozofija in razmerje do umetnega*, Ljubljana: Maska, 2004.
- Gržinić, Marina. *Rekonstruirana fikcija: novi mediji, (video) umetnost, postsocializem in retroavangarda: teorija, politika, estetika: 1997-1985*, Ljubljana: Študentska organizacija Univerze, Študentska založba, 1997.
- Mbembe, Achille. *On the Postcolony*, Los Angeles: University of California Press, 2001.
- Mbembe, Achille. *Necropolitics*, in *Public Culture 15*, Vol. 1, Durham: Duke University Press, 2003.
- Gržinić, Marina. *The Emergence of the Political Subject, Emancipation of the Resistance*, <http://emancipationofresistance.wordpress.com/grzinic/>, 2013.

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje na področju estetske in politične umetniške produkcije</li> <li>- kritično zavedanja o paradigmah, ki jih estetska in politična umetniška produkcija proizvaja</li> <li>- sposoben je naprednega razumevanja in uporabe strokovnih in teoretičnih analiz</li> <li>- diskurzivnega kritičnega mišljenja</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advance knowledge from the aesthetical and political artistic production</li> <li>- critical understanding of the paradigms produced by the aesthetical and political artistic production</li> <li>- Capable of advanced application, understanding and use of professional and theoretical analysis</li> <li>- Discursive critical thinking</li> <li>- Qualified for independent work, research and analysis</li> </ul>

<ul style="list-style-type: none"> <li>- usposobljen za samostojno delovanje, raziskovanje in analizo</li> <li>- razvoja in razdelave konceptov in tez</li> </ul>	<ul style="list-style-type: none"> <li>- Development and elaboration of concepts and thesis</li> </ul>
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost sodelovanja na diskusijah</li> <li>- sposobnost poglobljenjega branja, interpretacije in razumevanja teoretičnih besedil</li> <li>- aplikacije teorije in tez v praksi</li> <li>- znati vzpostaviti korelcije zgodovina-teorija-praksa</li> <li>- dosegati visoko stopnjo diskurzivnosti</li> <li>- sposobnost izvajanja strokovnih analiz in raziskav</li> <li>- prepoznati in ustrezno izvesti zastavljeno strokovno analizo in raziskavo</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje strokovnih izizov in kontekstov</li> <li>- razumevanje pomena valorizacije, ki je v uporabi v estetskem in političnem režimu</li> <li>- temeljito poznavanje strokovnega področja</li> </ul>	<ul style="list-style-type: none"> <li>- Capable of participation at discussions</li> <li>- Capable of in-depth reading, interpretation and understanding of theoretical texts</li> <li>- Application of theory and thesis in practice</li> <li>- Capable of establishing the corelation of history-theory-practice</li> <li>- Reach a high level of discursivity</li> <li>- Capable executing professional analysis and research</li> <li>- Recognize and properly execute a defined professional analysis and research</li> <li>- Further development of theoretical and practical discoveries</li> <li>- Understanding of professional challenges and contexts</li> <li>- Understanding of the meaning of valorisation in use in the aesthetical and the political regime</li> <li>- Accurate understanding of the professional field</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- samostojno delo in raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Independent work and research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %)	Assessment

	Weight (in%)	
- Seminar (3000 besed)	50%	- Seminal paper (3000 words)
- Izpit	50%	- Oral exam

#### Reference nosilca/ Lecturers reference

Doc. dr. Sebastjan Leban je teoretik in raziskovalec. Deluje na področju teorije in umetnosti. Med leti 2007 in 2011 je bil glavnih urednik in soustanovitelj časopisa in platforme *Reartikulacija*. Raziskovalna polja: politična ekonomija, dekolonialne in postkolonialne študije, kulturne in vizualne študije.

\* \* \*

Assoc. prof. dr. Sebastjan Leban is a theoretician and researcher. He works in the field of theory and art. During the years 2007-2011 was the editor in chief of the platform and journal *Reartikulacija*. Research fields: political economy, decolonial and postcolonial studies, cultural and visual studies.

#### 1.01 Izvirni znanstveni članek

1. LEBAN, Sebastjan. The construction of the other : (re)producing bare life. *AM*, ISSN 2406-1654, Oct. 2017, iss. 14, str. 69-79.

<https://fmkjournals.fmk.edu.rs/index.php/AM/article/view/200>, doi: [10.25038/am.vO14.200](https://doi.org/10.25038/am.vO14.200). [COBISS.SI-ID [513733250](#)]

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3. LEBAN, Sebastjan. Conditioned contemporaneity (*Reartikulacija*, part 1 of 3).

*E-flux journal*, ISSN 2164-1625, issue 0, 11/2008. <http://www.e-flux.com/journal/view/25>. [COBISS.SI-ID [30309421](#)]

4. GRŽINIĆ, Marina, KLEINDIENST, Staš, LEBAN, Sebastjan. Prezemanje na opštstvenite, istoriskite i političkite prostori : Slovenija i EU = The appropriation of social, historical and political spaces : Slovenia and the EU. *Identiteti : spisanie za politika, rod i kultura*, ISSN 1409-9268, Summer 2007/Winter 2008, vol. 6, no. 2/3, str. 237-267. [COBISS.SI-ID [30339885](#)]

#### 1.04 Strokovni članek

5. LEBAN, Sebastjan. Art in residency : precarity or opportunity?. *Seismopolite : Journal of Art and Politics*, ISSN 1894-5449, 2018, iss. 18/19.

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6. LEBAN, Sebastjan. Rethinking the future: politics of extermination. *Reartikulacija : umetniško-politična-teoretična-diskurzivna platforma*, ISSN 1855-1335, 2009, [Št.] 6, str. 13-14. [COBISS.SI-ID [30098477](#)]

### 1.12 Objavljeni povzetek znanstvenega prispevka na konferenci

12. LEBAN, Sebastjan. Izgradnja drugega : (re)produkcija golega življenja = The construction of the Other : (re)production bare life. V: *Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture*. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti]. 2016, str. [11]-[12], [35]. [COBISS.SI-ID [41016621](#)]

13. LEBAN, Sebastjan. Radical Critical Politics/Aesthetics. *Glasnik AMEU ISH*, ISSN 2464-0557, 2016, letn. 1, št. 1, str. 20. [COBISS.SI-ID [3659124](#)]

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### 1.16 Samostojni znanstveni sestavek ali poglavje v monografski publikaciji

15. LEBAN, Sebastjan. Paradigma svobode : reprodukcija kapitala in demokracije. V: GRŽINIČ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 7-20. [COBISS.SI-ID [39217965](#)]

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33. LEBAN, Sebastjan. *Radical Critical Politics/Aesthetics : [predavanje na mednarodnem simpoziju: 44th International Colloquium Art and Aesthetics under Post-Transition, ki sta ga v Ljubljani prganizirala Slovenian Society of Aesthetics in Alma Mater Europea - Institutum Studiorum Humanitatis ter The Global Center of Advance Studies, 20 in 21. okt. 2016]*. [COBISS.SI-ID [3658868](#)]

34. LEBAN, Sebastjan. *Rethinking the future: politics of exterminations : [predavanje na Transmediale.09, Deep North - festival for art and digital culture, na temo "The Digital Greenhouse", Berlin (Nemčija), 28.jan.2009]*. Berlin, 2009. [COBISS.SI-ID [30096941](#)]

35. LEBAN, Sebastjan. *Silent weapon of extermination : [predavanje na International Symposium "Sustainability and Contemporary Art", Central*

*European University, Budimpešta (Madžarska), 26.mar.2009].* Budapest, 2009.  
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### **Urednik**

**42.** LEBAN, Sebastjan (urednik), MOHAR, Miran (urednik). *Razstava diplomantov = Degree show : Galerija Eqrna, 20. 6. - 14. 7. 2017.* Ljubljana: AVA, 2017. 89 str., ilustr. [COBISS.SI-ID [41973037](#)]

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**44.** MOHAR, Miran (urednik), LEBAN, Sebastjan (urednik). *Razstava diplomatov = Degree show.* Ljubljana: AVA, 2016. 105 str., ilustr. [COBISS.SI-ID [3657844](#)]

**45.** MOHAR, Miran (urednik), LEBAN, Sebastjan (urednik). *Razstava diplomatov = Degree show.* Ljubljana: AVA, 2014. 42 str., ilustr. [COBISS.SI-ID [3657332](#)]

### **Mentor pri diplomskih delih**

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**47.** ERJAVEC, Vanja. *From king to empire : degree dissertation = Od kralja do imperija : diplomsko delo.* Ljubljana: [V. Erjavec], 2017. 22 f., ilustr. [COBISS.SI-ID [513735554](#)]

**48.** VUČKO, Nika. *The aestheticisation of the image within the capitalist mode of production : degree dissertation = Estetizacija podobe znotraj kapitalističnega načina produkcije : diplomsko delo.* Ljubljana: [N. Vučko], 2016. 26 f., ilustr. [COBISS.SI-ID [513736834](#)]

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**51.** ALIČ, Maja. *Various interprentations of artists' bodies in artistic practices of body art performance : degree dissertation = Različne interpretacije teles umetnikov v umetniških praksah body art performansa : diplomsko delo.* Ljubljana: [M. Alič], 2014. 50 f., ilustr. [COBISS.SI-ID [513736578](#)]

**52.** MARINČEK, Matej. *Commodification of art : impact of digital mode of production on commodification of art : degree dissertation = Komodifikacija*

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53. PILIČ, Oliver. *The black square as a condition of contemporaneity : degree dissertation : diplomsko delo*. Ljubljana: [O. Pilič], 2012. 32 f., ilustr. [COBISS.SI-ID [513736066](#)]

54. GOLOBIČ, Adrian. *Information as terrorism : degree dissertation = Informacija kot terorizem : diplomsko delo*. Ljubljana: [A. Golobič], 2012. 34 f., ilustr. [COBISS.SI-ID [513737090](#)]

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## MA 2. Letnik / MA Year 2

### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet	Napredne kritične prakse 1
Course Title	Advanced Critical Practice 1

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	2	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	2	1

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	P50 (MA)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	40		20	140	8



Nosilec predmeta / Lecturer	Doc. Peter Pepi Sekulich
Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English
Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> <li>- opravljen je obveznosti prvega letnika</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li> <li>- Proven individual work</li> <li>- Completed obligations from the first year</li> </ul>
Vsebina	Content (Syllabus outline)
<p>V učni enoti <i>Napredne kritične prakse 1</i> mora študent izvesti projekt na temo, ki jo določi skupaj s tutorjem. Projekt je lahko izveden v različnih medijih, lahko pa združuje različne medije v novo celoto. Izdelava projekta na temo vključuje zasnovane ideje, konceptualizacijo, analizo, metodologijo, strokovni in profesionalni kontekst. Ključna pri vseh fazah projekta je njegova povezava s teorijo. Ta se ne uvršča v didaktični proces samo prek končne utemeljitve in umestitve zastavljenega projekta ampak iz procesa mora izhajati, da se teoretični instrumentarij študenta razvija sočasno s praktičnim.</p> <p>Obenem mora projekt odražati osnove, ki jih je študent pridobil v prvem letniku študija po vsej vertikalni in horizontalni osi. Ta osnova je tudi vodilo skozi katero študent izgradi projekt.</p> <p>Namen tega je dvig ravni praktične in teoretične produkcije v smeri sočasne interakcije med prakso in teorijo skozi katero študent strukturira nove dialektične povezave in tako nadgradi lastno vizualno prakso. V okviru horizontalne in vertikalne povezave je učna enota <i>Napredne kritične prakse 1</i></p>	<p>Within the course unit <i>Advanced Critical Practice 1</i> the student must do a project on a theme that is to be defined together with the tutor. The project can be done in different media or it may merge different media into a new whole. The project on a theme consists of the planning of the idea, conceptualisation, analysis, methodology, professional context. Key in all phases of the project is its connection with theory. This last is included in the didactical process not only through the final substantiation and placing of the proposed project, but the process must show that the theoretical instrumentary of the student is developed simultaneously with the practical one.</p> <p>The project must also reflect the basis obtained by the student in the first year of study along the vertical and horizontal axis. This basis is also the common thread of the student's project. The aim of this is to elevate the level of practical and theoretical production in the direction of simultaneous interaction between practice and theory through which the student structures a new dialectical connection thus upgrading their own visual practice. In terms of the</p>

<p>tesno in neločljivo povezana z učnima enotama <i>Napreden kritične prakse 2</i> in učne enote <i>Kritična analiza: Izgradnja Drugega</i>. Ta povezava se vzpostavlja po horizontalni osi s sočasnimi izvajanjem učnih enot in njihovo medsebojno interakcijo, vertikalno pa se odvija v smeri sočasnega razvoja posameznih stopenj izvedbe zastavljenega projekta.</p>	<p>horizontal and vertical connection, the course unit <i>Advanced Critical Practice 1</i> is intrinsically connected with the course unit <i>Advanced Critical Practice 2</i> and course unit <i>Critical Analysis: The Construction of the Other</i>. This connection is established horizontally with simultaneous realisation of course units and their interaction and vertically in the direction of simultaneous development of individual levels of realisation of the proposed project.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Bachelard, Gaston. <i>The Poetics of Space</i>, Boston: Beacon Press, 1994.</li> <li>- Baldessari, John. <i>Pure beauty</i>, London: Tate Publishing, 2009.</li> <li>- Leighton, Tanya (ur.). <i>Art and the Moving Image: A Critical Reader</i>, London: Tate Publishing in association with Afterall, 2008.</li> <li>- Lewitt, Sol. <i>A Cube</i>, Köln: Walther König, 1990.</li> <li>- Popper, Frank. <i>From Technological to Virtual Art</i>, Cambridge: MIT Press, 2007.</li> <li>- Ran, Faye. <i>A History of Installation Art and the Development of New Art Forms: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation</i>, New York: Peter Lang Publishing, 2009.</li> <li>- Vovk, Martina, <i>I like America and America likes m: Joseph Beuys</i>, Ljubljana: Galerija Škuc, 2014.</li> </ul> <p style="text-align: center;"><i>Priporočena literatura projektnega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,</i></p> <p style="text-align: center;"><i>As appropriate to the field of exploration/established with the help of project Tutor.</i></p>

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji in razvija napredno poznavanje interakcije med prakso in teorijo</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe najzahtevnejših nalog, postopkov in diskurzov</li> <li>- celovitega konceptualnega, projektnega in produkcijskega procesa na</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire and develop advanced knowledge of the interaction between practice and theory</li> <li>- Capable of advanced application, understanding and use of the most demanding tasks, procedures and discourse</li> <li>- Complete planning, conceptualisation and</li> </ul>

praktičnem in teoretičnem področju - usposobljen za samostojno delovanje in raziskovanje - profesionalnega in strokovnega razvoja ter izvedbe na najvišji ravni	productive proces in the practical and theoretical field - Qualified for independent work and research - Professional and expert development and execution on top level
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost sočasnega delovanja in produkcije v praksi in teoriji</li> <li>- prepoznati, artikulirati in razviti zastavljen problem po akademskih standardih, ki veljajo za podiplomski študijski program</li> <li>- nadalje razvijati praktična in teoretična spoznanja</li> <li>- razumevanje kompleksnosti strukture, ki se vzpostavlja med prakso in teorijo</li> <li>- naprednega poznavanja celovitosti postopkov realizacije umetniškega dela</li> <li>- temeljito poznavanje lastnega raziskovalnega polja</li> <li>- razviti poglobljeno samostojno raziskavo</li> <li>- razviti in razdelati individualno perspektivo podprto z raziskavo</li> <li>- razviti sposobnost povezave z drugimi deli in njihova kontekstualizacija</li> </ul>	<ul style="list-style-type: none"> <li>- ability of simultaneous work and production in theory and practice</li> <li>- recognize, articulate and develop the proposed project according to academic standards that apply for the postgraduate study programme</li> <li>- further develop practical and theoretical findings</li> <li>- understanding the complexity of the structure established between theory and practice</li> <li>- advanced knowledge of the processes of realisation of a work of art</li> <li>- thorough knowledge of own research field</li> <li>- develop an in-depth individual research</li> <li>- develop and structure an individual perspective supported by research</li> <li>- develop the ability to connect with and conceptualise other works</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- neodvisne raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual tutorials</li> <li>- Independent studio practice and research</li> <li>- Independent research</li> <li>- Presentations</li> </ul>

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Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
- kritična prezentacija in utemeljitev (praksa in teorija)	50%	- Critical presentation and argumentation (practice and theory)
- realizacija delovne naloge	50%	- Execution of the working project

Reference nosilca/ Lecturers reference
<p>Peter Pepi Sekulich je ustanovitelj in iniciator AVA- Akademije za vizualne umetnosti in njenih programov. Diplomiral v Londonu /1992/ – Wimbledon College of Art (University of the arts London). Kot gledališki scenograf je sodeloval pri več kot 30-tih gledaliških in plesnih predstavah s številnimi gledališči in skupinami: SNG Drama Ljubljana, Slovensko Mladinsko gledališče, PDG Nova Gorica, Mestno gledališče Ljubljana, Gledališče Ptuj, Koprsko gledališče, Fundacao Serralves Porto, Le Ballet Gent, En Knap in številni drugi. Sekulich je avtor filmskih scenografij za 13 celovečernih filmov in številnih srednje in kratkometražnih filmov kot so: Outsider 1995, Stereotip 1996, Ita Rina 1997, Spleti 1998, Ljubljana 1999, Zvenenje v glavi 2000, Varuh meje 2000, Desperado tonic 2001, Novi svet 2002, Jasnovidka 2003, Reality 2006, Stanje šoka 2011 itd. Je dobitnik številnih nagrad za filmsko scenografijo (2 kratni prejemnik nagrade 'Vesna' za najboljšo scenografijo). Režija celovečernega dokumentarno-igranega filma: Vaja za smrt 2007 in številnih video spotov. Je avtor številnih razstav in umetniških akcij. Poučeval je likovno umetnost in konceptualizacijo prostora na različnih Visokošolskih in umetniških inštitucijah. Poleg strokovnega in pedagoškega delovanja je v zadnjih letih organiziral številne dogodke:</p> <ol style="list-style-type: none"> <li>1. Produkcija diplomske razstave AVA 007, Galerija vžigalica, julij – avgust 2015</li> <li>2. Produkcija pregledne letne razstave študentov AVA : AVA 007, Inštitut AVA, Trubarjeva 5.</li> <li>3. Vodenje poletne šole: Koncept filmskega prostora, Summer school as school, Priština, julij 2015</li> <li>4. Kuriranje in produkcija razstave <i>Malice in Wonderlands</i>: 12star galery – London, (februar 2016).</li> <li>5. Vodenje poletne šole: Summer school as school, Priština, julij 2016</li> <li>6. Produkcija diplomske razstave študentov AVA – Galerija Eurna, julij – avgust 2017</li> <li>7. Produkcija razstave 'warming up', Galerija AVA, februar 2018</li> <li>8. Produkcija diplomske in pregledne razstave študentov AVA, junij-julij 2018 Galerija Eurna in Gledališče Glej</li> </ol>

9. Produkcija razstave ob 10 obletnici AVA , Palača Cukrarna september, 2018

\* \* \*

Pepi Sekulich is a founder and the initiator of the Institute A.V.A. – Academy for Visual Arts and it's programme. He graduated in London / 1992 / – Wimbledon College of Art (University of the Arts London) As a Theatre designer- scenographer participated in more than 30 theatre and dance performances in several theaters and companies such as: SNG Drama Ljubljana, Theatre Mladinsko, PDG, Nova Gorica, Ljubljana City Theatre, Theatre Ptuj, Koper Theatre, Fundacao Serralves Porto, Le ballet Gent, En Knap ...Production designer of 12 feature length films and numerous mid metrage and short films as: Outsider 1995, Stereotype 1996, Ita Rina, 1997, Web 1998, Ljubljana 1999, Head noise 2000, Guardian of the Frontier 2000, Desperado Tonic 2001, New World 2002, The Clairvoyant 2003, Reality 2006, State of Shock 2010 ...He recieved Three Awards for best Production design. Directed the feature length documentary-drama: A Rehearsal for Death 2007 (National TV) Author of numerous Exhibitions and Artistic Actions. Tought Fine Art and Design for stage and screen at several HE and Art Institutions. Beside pedagogical and professional work he has organized many events in the last years:

1. Production of the Degree show AVA 007, Galerija vžigalica, July – August 2015
2. Production of the selected student's exhibition AVA 007, Institute AVA, Trubarjeva 5.
3. Conduct of a summer school: The Concept of the Movie Space Koncept, Summer school as school, Priština, July 2015
4. Curating and producing pf the exhibition *Malice in Wonderlands*: 12star galery – London, February 2016
5. Conduct of a summer school: Summer school as school, Priština, July 2016
6. Production of the Degree show AVA – Galerija Equrna, July – August 2017
7. Production of the exhibition 'warming up', Galerija AVA, February 2018
8. Production of the Degree show AVA, junij- julij 2018 Galerija Equrna in Gledališče Glej
9. Production of the exhibition on the 10th anniversary AVA , Palača Cukrarna September, 2018

Predmet	Napredne kritične prakse 2
Course Title	Advanced Critical Practice 2

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	2	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	2	1

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	P51 (MA)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	40			160	8

Nosilec predmeta / Lecturer	Doc. Miran Mohar
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> <li>- opravljen je obveznosti prvega letnika</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students, need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li> <li>- Proven individual work</li> <li>- Completed obligations from the first year</li> </ul>

Vsebina	Content (Syllabus outline)
V okviru učna enote <i>Napredne kritične prakse 2</i> se študent sooči z razvojem, izvedbo in realizacijo projekta v izbranem mediju. To vključuje zasnovo razstave/dogodka/predstavitve od	In the context of the course unit <i>Advanced Critical Practice 2</i> the student learns how to develop and realise a project in the chosen medium. This includes conceptualisation and

<p>njegove zasnove vse do realizacije. Pod vodstvom tutorja mora študent pripraviti in izpeljati produkcijo ter organizacijo celotnega dogodka. To vključuje izvedbo razstave/dogodka/predstavitve, postavitve, pisanja besedil/a za razstavo, medijskega besedila, itd. Namen učne enote je študenta seznaniti z zahtevami s katerimi se bo ta moral soočiti v njegovem strokovnem in profesionalnem delovanju.</p> <p>Razstava/dogodek/predstavitve se organizira v razstavnih prostorih Inštituta A.V.A. V okviru izvedbe razstave/dogodka/predstavitve mora študent izvesti krajši predstavitveni katalog, ki mora vsebovati vse formalne elemente, ki jih običajno imajo publikacije, ki spremljajo umetniške razstave/dogodek/predstavitve.</p> <p>Uspešno zaključene obveznosti učne enote <i>Napredne kritične prakse 2</i> zagotavljajo, da je študent sposoben izvesti in realizirati magistrsko nalogo na najvišjem nivoju.</p> <p>Horizontalna povezava z učno enoto <i>Napredne kritične prakse 1</i> se vzpostavlja na ravni postavitve izvedenega projekta in se z njo neprestano povezuje. Horizontalno se učna enota povezuje z učno enoto <i>Kritična analiza: Izgradnja Drugega</i> pri pripravi, izvedbi in postavitvi krajše predstavitvene publikacije, ki vsebuje besedila opravljena s strani študenta v okviru te učne enote. Vertikalno učna enota vključuje uporabo vseh pridobljenih znanj in veščin s katerimi se študent sooči in jih uspešno opravi v prvem letniku podiplomskega študija. Učna enota obenem študenta nauči kako predstaviti projekt glede na specifično določenega prostora, kje in kako pridobiti ustrezna sredstva za izvedbo razstave/dogodka/predstavitve, ter o vseh drugih zahtevah, ki so povezane z organizacijo takega dogodka.</p>	<p>realisation of an exhibition/event/presentation in all its phases. With assistance of a tutor the student must prepare and realise the production of an entire event. This consists of the realisation of an exhibition/event/presentation, setting-up, writing of text/s for the exhibition, press release etc. The purpose of the course unit is to acquaint the student with requirements with which they are going to meet in the professional sphere. The exhibition/event/presentation is organised in the exhibition spaces of the Institute A.V.A. Within the context of the realisation of the exhibition/event/presentation the student prepares a short presentation catalogue containing all the formal elements of a usual publication that accompanies an exhibition/event/presentation.</p> <p>Successfully completed requirements of the course unit <i>Advanced Critical Practice 2</i> ensure that the student is able to do an MA dissertation at the highest level. The horizontal connection with the course unit <i>Advanced Critical Practice 1</i> is established at the level of setting up of the realised project and is continuously connected with it.</p> <p>Horizontally the course unit is connected with the course unit <i>Critical Analysis: The Construction of the Other</i> at the preparation and realisation of a short presentative publication written by the student within this course unit.</p> <p>Vertically the course unit includes the use of knowledge and experience achieved and successfully applied in the first year of the postgraduate study programme.</p> <p>The student also learns how to present a project based on the specificity of a particular space, where and how to get the relevant means for the realisation of an exhibition/event/presentation, as well as obtains information about every other requirements connected with the organisation of such event.</p>
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#### Temeljni viri / Readings

- Zgonik, Nadja (ur.), Alčeva, Elena (avtor dodatnega besedila), *Pojmovnik slovenske umetnosti po letu 1945: pojmi, gibanja, skupine, težnje*, Ljubljana: Študentska založba, 2013.
- Janevski, Ana (ur.) in Marc, Roxana, *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology (MoMA Primary Documents)*, 2018.
- Hoptman, Laura in Pospyszil, Tomas, *Primary Documents: A Sourcebook for Eastern and Central European Art since the 1950s*, Cambridge: MIT Press, 2002.
- Kemp, Martin, *The Oxford History of Western Art*, 1st Edition, Oxford: Oxford University Press, 2000.
- O'Doherty, Brian, *Inside the White Cube: The Ideology of the Gallery Space Expanded Edition*, Berkeley: University of California Press, 2000.
- Brejc, Tomaž, *Iz modernizma v postmodernizem: Eseji*, Piran: Obalne galerije, 2000.

*Priporočena literatura projektnega mentorja/tutorja, ki se nanaša na izbran medij in polje potrebnih raziskav,*

*As appropriate to the field of exploration/established with the help of project Tutor.*

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji in razvija napredno poznavanje o zahtevah in pogojih za pripravo razstave/dogodka/predstavitve</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe najzahtevnejših postopkov</li> <li>- celovitega konceptualnega, projektnega in produkcijskega procesa na praktičnem in teoretičnem področju</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- profesionalnega in strokovnega razvoja ter izvedbe razstave/dogodka/predstavitve na najvišji ravni</li> <li>- zasnove in izvedbe strokovne publikacije, ki spremlja razstavo/</li> </ul>	<ul style="list-style-type: none"> <li>- the student becomes acquainted with requirements and conditions for the organisation of an exhibition/event/presentation</li> <li>- the student is capable of advanced application, understanding of the most difficult procedures</li> <li>- capable of a thorough conceptual, project and production process in the practical and theoretical field</li> <li>- capable of working and researching independently</li> <li>- capable of professional development and realisation of an exhibition/event/presentation at the highest level</li> </ul>



dogodek/predstavitve	<ul style="list-style-type: none"> <li>- capable of conceptualising and making a professional publication that accompanies an exhibition/ event/presentation</li> </ul>
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost napredne realizacije in produkcije razstave/dogodka/predstavitve</li> <li>- prepoznati, artikulirati in razviti zastavljen problem po najvišjih strokovnih standardih, ki so v veljavi</li> <li>- nadalje razvijati praktična in teoretična spoznanja</li> <li>- naprednega poznavanje celovitosti postopkov realizacije razstave/dogodka/predstavitve</li> <li>- temeljito poznavanje lastnega raziskovalnega polja</li> <li>- razviti poglobljeno samostojno raziskavo</li> <li>- razviti in razdelati individualno perspektivo podprto z raziskavo</li> <li>- razviti sposobnost povezave z drugimi deli in njihova kontekstualizacija</li> </ul>	<ul style="list-style-type: none"> <li>- capable of advanced realisation and production of an exhibition/ event/presentation</li> <li>- capable to recognise, articulate and develop a problem according to the highest valid professional standards</li> <li>- further develop practical and theoretical knowledge</li> <li>- advanced knowledge of the complexity of procedures to organise an exhibition/ event/presentation</li> <li>- thorough knowledge of own research field</li> <li>- develop an in-depth independent research</li> <li>- develop and analyse an individual perspective, supported by research</li> <li>- develop the capability to connect with other works and their contextualisation</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne vaje</li> <li>- samostojne ateljejske prakse in raziskave</li> <li>- neodvisne raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual tutorials</li> <li>- Independent studio practice and research</li> <li>- Independent research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment

- kritična prezentacija in utemeljitev (praksa in teorija)	30%	- Critical presentation and argumentation (practice and theory)
- realizacija delovne naloge	50%	- Execution of the working project
- strokovna publikacija	20%	- Professional publication

#### Reference nosilca/ Lecturers reference

Miran Mohar, Likovni umetnik, grafični oblikovalec, scenograf. Je član skupine Irwin (1983) ter soustanovitelj Neue Slowenische Kunst (1984), soustanovitelj Gledališča sester Scipinon Nasice (1983–86), soavtor in scenograf predstave Krst pod Triglavom (1986) in soustanovitelj oblikovalske skupine Novi kolektivizem (1984). Kot član skupine Irwin, katere osnovni načeli sta kolektivno delo in retroavantgarda, je soavtor serije slik 'Was ist Kunst' (1985–2007), 'Retroavantgarda' (1994), 'Ikone' (1995–2006), 'Retroprincip' (2003). Že v 80. letih je bila za projekte Irwin značilna obravnava razmerja med umetnostjo, politiko in ideologijo; od začetka 90. let so razvili vrsto projektov, ki se osredotočajo na dialog med Vzhodom in Zahodom ter na vprašanje vzhodnoevropske identitete in zgodovine umetnosti (Kapital, 1990; NSK ambasada Moskva, 1992; Transnacionala, 1996; East Art Map, 2000–06). Nagrajenec Prešernovega sklada 1992, Jakopičeva nagrada 2004. Kot predstavnik skupine Irwin je član nevladnega Evropskega kulturnega parlamenta (ECP).

#### Izbrane razstave:

Biel, Art Center Pasquart, Dreams and Conflicts, 2017; Madrid, Reina Sofia, From Kapital to Capital, 2017; Vienna, NSK State Venice Pavilion in Vienna – Thinking Europe, ARCC.art Space, 2017; Venice, Palazzo Ca'Tron, NSK State Pavilion, 57th Venice Biennale, 2017; New York, James Gallery, Centre for the Humanities, NSK State Art: New York - The Impossible Return, 2017; Berlin, Paintings 1984 - 2016, Galerija Gregor Podnar, 2016; Moscow, NSK: From Kapital to Capital, Garage Museum of Contemporary Art, 2016; Eindhoven, NSK: From Kapital to Capital. An Event in the Final Decade of Yugoslavia, Van Abbemuseum, 2016; Gdańsk, IRWIN. Planting Seeds, Łaźnia Centre For Contemporary Art, 2016; Osnabrück, IRWIN. WO DENKST DU HIN?! Kunsthalle Osnabrück, 2016; Ljubljana, NSK from Kapital to Capital (Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia), Museum of Modern Art, Ljubljana, 2015; *Former West*, HKW, Berlin, *Art Turning Left*, Tate Liverpool, Liverpool, 2013; *A Bigger Splash*, Tate Modern, London; *NSK Passport Office*, Museum of Modern Art (MOMA), *Manifesta*, Genk, 2012, *The Global Contemporary. The Art Worlds after 1989*, ZKM /Center for Art and Media Karlsruhe, Karlsruhe; *Impossible Communities*, State Museum of Modern Art, Moscow; *The International*, MACBA, Barcelona,

2011 / Paris, *The Promises of the Past*, Centre Pompidou, 2010 / Moscow, Third Moscow Biennial, *New Old Cold War*, 2009 / Krems, Kunsthalle Krems, *State in Time*, 2009 / Taipei, Taipei Biennial, 2008 / New York, Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples, 1960 to Now*, 2006 / Istanbul, Istanbul Biennial, 2005 / Venice, Venice Biennial, *Personal Systems*, 2003 / Berlin, Kunstlerhaus Bethanien, *Retroprincip*, 2003 / Berlin, Gropius Bau, *Berlin-Moscow /Moscow-Berlin*, 2003 / Hagen, Karl Ernst Osthaus Museum, *Museotopia*, 2002 / Rome, Galleria Moderna e Contemporanea, *Le Tribu' del'arte*, 2002 / Vienna, Museum of 20th Century, *Aspects and positions*, 1999 / Istanbul, Istanbul Biennial, 1997 / Rotterdam, Boyman Museum, *Manifesta*, 1996 / Ljubljana, Moscow, Apt Art and Ridzina Gallery, *NSK Embassy – Moscow*, 1992, Moderna galerija, *Slovenske Atene*, 1991 / Düsseldorf, Städtische Kunsthalle Düsseldorf, 1988, London, Riverside Gallery, 1987

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Miran Mohar, Artist, graphic designer, scene-painter. He is a member of the Group Irwin (1983) and co-founder of the Neue Slowenische Kunst (1984), co-founder of the theater Gledališče sester Scipinon Nasice (1983–86), co-author and scene-painter of *Krst pod Triglavom* (1986) and co-founder of the design group *Novi kolektivizem* (1984). As member of Irwin, who bases on the principle collective work and retro avant-garde he is co-author of a series of paintings (installations) 'Was ist Kunst', 'Retroavantgarda' ... – He was awarded with the national awards of 'Prešernov sklad' 1992 and the 'Jakopičeva nagrada' 2004. As representative of the Group Irwin he is a member of the non-governmental European Cultural Parliament (ECP).

Selected exhibitions:

Biel, Art Center Pasquart, *Dreams and Conflicts*, 2017; Madrid, Reina Sofia, *From Kapital to Capital*, 2017; Vienna, NSK State Venice Pavilion in Vienna – *Thinking Europe*, ARCC.art Space, 2017; Venice, Palazzo Ca'Tron, NSK State Pavilion, 57th Venice Biennale, 2017; New York, James Gallery, Centre for the Humanities, NSK State Art: New York - The Impossible Return, 2017; Berlin, *Paintings 1984 - 2016*, Galerija Gregor Podnar, 2016; Moscow, NSK: *From Kapital to Capital*, Garage Museum of Contemporary Art, 2016; Eindhoven, NSK: *From Kapital to Capital*. An Event in the Final Decade of Yugoslavia, Van Abbemuseum, 2016; Gdańsk, IRWIN. *Planting Seeds*, Łaźnia Centre For Contemporary Art, 2016; Osnabrück, IRWIN. *WO DENKST DU HIN?! Kunsthalle Osnabrück*, 2016; Ljubljana, NSK *from Kapital to Capital* (Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia), Museum of Modern Art, Ljubljana, 2015; *Former West*, HKW, Berlin, *Art Turning Left*, Tate Liverpool, Liverpool, 2013; *A Bigger Splash*, Tate Modern, London; *NSK Passport Office*, Museum of Modern Art (MOMA), *Manifesta*, Genk, 2012, *The Global Contemporary. The Art Worlds after 1989*, ZKM /Center for Art and Media Karlsruhe, Karlsruhe; *Impossible Communities*, State Museum of Modern Art, Moscow; *The International*, MACBA, Barcelona, 2011 / Paris, *The Promises of the Past*, Centre Pompidou, 2010 / Moscow, Third Moscow Biennial, *New Old Cold War*, 2009 / Krems, Kunsthalle Krems, *State in Time*, 2009 / Taipei, Taipei Biennial, 2008 / New York, Museum of Modern Art, *Eye on Europe: Prints, Books & Multiples, 1960 to Now*, 2006 / Istanbul, Istanbul

Biennial , 2005 / Venice, Venice Biennial, *Personal Systems*, 2003 / Berlin, Künstlerhaus Bethanien, *Retroprincip*, 2003 / Berlin, Gropius Bau, *Berlin-Moscow /Moscow-Berlin*, 2003 / Hagen, Karl Ernst Osthaus Museum, *Museotopia*, 2002 / Rome, Galleria Moderna e Contemporanea, *Le Tribu' del'arte*, 2002 / Vienna, Museum of 20th Century, *Aspects and positions*, 1999 / Istanbul, Istanbul Biennial, 1997 / Rotterdam, Boyman Museum, *Manifesta*, 1996 / Ljubljana, Moscow, Apt Art and Ridzina Gallery, *NSK Embassy – Moscow*, 1992, Moderna galerija, *Slovenske Atene*, 1991 / Düsseldorf, Städtische Kunsthalle Düsseldorf, 1988, London, Riverside Gallery, 1987

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet	Kritična analiza: izgradnja Drugega
Course Title	Critical Analysis: The Construction of the Other

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	2	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	2	1

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	T57 (MA)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
40	20	20			100	6

Nosilec predmeta / Lecturer	Doc. dr. Sebastjan Leban
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje	- In order to take the final exam students, need to actively participate

na predavanjih in predstavitev (80% navzočnost) - pogoj za pristop k seminarju so vse opravljene obveznosti	and attend the lectures and presentations (minimum 80% attendance) - In order to take the final exam students need to fulfil all the obligations
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Vsebina	Content / Syllabus outline
<p>Učna enota <i>Kritična analiza: izgradnja Drugega</i> študenta seznanja z naprednimi diskurzi s področja kritike politične ekonomije, postkolonialne in dekolonialne kritike ter feminizma. Osrednja tema učne enote je konstrukcija in izgradnja Drugega, ki se odvija v okviru spola, rase in razreda. Učna enota kritično analizira formacijo Drugega s posebnim poudarkom na produkciji subjekta iz vzhodne Evrope (vzhodnjaštva). Ključna predmeta raziskave sta dialektika gospodar-suženj in golo življenje ter njuna manifestacija v spolni, rasni in razredni klasifikaciji. V relaciji do dialektike gospodar-suženj lahko določimo izgradnjo kolonialne, primitivne oblike življenja kot stvarjenja popolne drugosti, v kateri je drugost ključna tako pri podrejanju Drugega kot pri formaciji gospodarja. V dialektiki gospodar-suženj smo priča obliki reprezentacije, ki z ene strani dovoljuje zapiranje kolonialnega subjekta znotraj meje kolonialnosti, z druge pa strukturacijo in reprodukcijo dialektike gospodar-suženj znotraj kapitala. Poseben poudarek v okviru učne enote ima tudi produkcija golega življenja. Analiza golega življenja in suverenosti omogoča razumevanje izgradnje Drugega znotraj primerov današnjega izrednega stanja in je ključna glede na porast procesov zatiranja, razlaščenja in segregiranja, ki se vršijo nad Drugim. Horizontalno se učna enota vpenja v predmet <i>Napredne kritične prakse 1</i> in <i>Napredne kritične prakse 2</i> na način, da študenta opremi z potrebnim naborom teoretičnega znanja in razumevanja, ki je neposredno povezan s sodobno</p>	<p>The course unit <i>Critical Analysis: The Construction of the Other</i> acquaints the student with advanced discourses in the field of critique of political economy, postcolonial and decolonial critic and feminism. The central theme of the course unit is the construction of the Other within the framework of gender, race and class. The course unit provides a critical analysis of the formation of the Other with special emphasis on the production of the subject from Eastern Europe (Easternness). The key subjects of research are the master-slave dialectic and bare life as well as their manifestation within gender, race and class classification. In relation to the master-slave dialectic we can define the construction of colonial, primitive form of life and the creation of total Otherness where Otherness is vital both in terms of subjugation of the Other and the formation of the Master. The master-slave dialectic is a form of representation that on the one side allows the enclosure of the colonial subject within the limit of coloniality and on the other the structuring and reproduction of the master-slave dialectic within capital. Special emphasis is given also to the production of bare life. The analysis of bare life and sovereignty allows the student to understand the construction of the Other on examples of today's state of things and is vital considering the growing number of processes of oppression, expropriation and segregation of the Other. Horisontally the course unit is</p>

<p>umetniško produkcijo preko katerega lahko študent analizira različne sodobne umetniške prakse kot tudi strukturira in teoretično utemeljuje lastno profesionalno delo. Vertikalno se učna enota neposredno povezuje z predmeti <i>Umetniške prakse in teorije (Gostujoča predavanja)</i> in <i>Radikalno mišljenje: Politika in estetika</i> saj diskurze s katerimi se podrobno sreča študent v prvem letniku nadgradi do napredne stopnje, ki študentu omogočajo jasno branje in argumentiranje znotraj strokovnega polja prakse in teorije.</p>	<p>linked with the course units <i>Advanced Critical Practice 1</i> and <i>Advanced Critical Practice 2</i> as it gives the student the necessary theoretical knowledge that is intrinsically linked with contemporary artistic production. Thus the student is able to analyse various contemporary artistic practices as well as structure and theoretically ground their own professional work. Vertically the course unit is directly linked with course units <i>Artistic Practices and Theories (Guests talks)</i> and <i>Radical Thinking: Politics and Aesthetics</i> because it upgrades discourses presented to students in the first year to the advanced level thus allowing the student to read and argument within the professional field of practice and theory.</p>
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#### Temeljni viri / Readings

- Aristotle. *Politics*, Ontario: Batoche Books, 1999.
- Agamben, Giorgio. *Homo sacer: suverena oblast in golo življenje*, Ljubljana: Študentska založba, 2004.
- Agamben, Giorgio. *Odprto: človek in žival*, Ljubljana: Študentska založba, 2011.
- Beauvoir, de Simone. *Drugi spol*, Ljubljana: Krtina, 2013.
- Butler, Judith. *Težave s spolom: Feminizem in subverzija identitete*, Ljubljana: Škuc, 2001.
- Fiskesjo, Magnus. *Outlaws, Barbarians, Slaves: Critical Reflection on Agamben's Homo Sacer*, HAU:Journal of Ethnographic Theory 2, 1 (June 2012): 161. doi:10.14318/hau2.1.009
- Gramsci, Antonio. *Selections from Prison Notebooks*, London: The Electric Book Company, 1999.
- Grosfoguel, Ramon. *Decolonizing Post-Colonial Studies and Paradigms of Political Economy: Transmodernity, Decolonial Thinking, and Global Coloniality*, Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World. <http://www.escholarship.org/uc/item/21k6t3fq>.
- Grosfoguel, Ramon. *The Dilemmas of Ethnic Studies in the United States: Between Liberal Multiculturalism, Identity Politics, Disciplinary Colonization, and Decolonial Epistemologies*. Human Architecture: Journal of the Sociology of Self-Knowledge 10, 1 (2002): 81–89.
- Harvey, David, *Kratka zgodovina neoliberalizma*, Ljubljana: Studia humanitatis, 2012.
- Hegel, Georg Wilhelm Friedrich. *Lectures on the Philosophy of World History*. Cambridge: Cambridge University Press, 1975.

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- Mbembe, Achille. *Democracy as a Community Life*, JWTC.  
[http://jwtc.org.za/volume\\_4/achille\\_mbembe.htm](http://jwtc.org.za/volume_4/achille_mbembe.htm).
- Mbembe, Achille. *On the Postcolony*. Los Angeles: University of California Press, 2001.
- Mitropoulos, Angela. *Oikopolitics, and Storms*, *The Global South* 3 (1), Bloomington: Indiana University Press, 2009.
- Quijano, Anibal. *Coloniality of Power, Eurocentrism and Latin America*, *Nepantla: Views from South* 1, 3 (2000): 533–80.
- Tlostanova, Madina. *Towards a Decolonization of Thinking and Knowledge: a Few Reflections from the World of Imperial Difference*, Antville.org,  
[http://antville.org/static/m1/files/madina\\_tlostanova\\_decolonia\\_thinking.pdf](http://antville.org/static/m1/files/madina_tlostanova_decolonia_thinking.pdf)
- Ziarek, Ewa Płonowska. *Bare Life on Strike: Notes on the Biopolitics of Race and Gender*, *South Atlantic Quarterly* 107, 1 (2008): 89–105.

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje na področju spolne, rasne in razredne klasifikacije</li> <li>- kritično zavedanja o paradigmah, ki jih spolna, rasna in razredna klasifikacija proizvajajo</li> <li>- sposoben je naprednega razumevanja in uporabe strokovnih in teoretičnih analiz</li> <li>- diskurzivnega kritičnega mišljenja</li> <li>- usposobljen za samostojno delovanje, raziskovanje in analizo</li> <li>- razvoja in razdelave konceptov in tez</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advance knowledge of the sexual/gender, racial and class classification</li> <li>- Critical understanding of the paradigms produced by sexual/gender, racial and class classification</li> <li>- Capable of advanced application, understanding and use of professional and theoretical analysis</li> <li>- Discursive critical thinking</li> <li>- Qualified for independent work, research and analysis</li> <li>- Development and elaboration of concepts and thesis</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
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<ul style="list-style-type: none"> <li>- sposobnost sodelovanja na diskusijah</li> <li>- sposobnost poglobljenjega branja, interpretacije in razumevanja teoretičnih besedil</li> <li>- aplikacije teorije in tez v praksi</li> <li>- znati vzpostaviti korelacijo znotraj klasifikacije spol-rasa-razred</li> <li>- dosežati visoko stopnjo diskurzivnosti</li> <li>- sposobnost izvajanja strokovnih analiz in raziskav</li> <li>- prepoznati in ustrezno izvesti zastavljeno strokovno analizo in raziskavo</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje strokovnih izivov in kontekstov</li> <li>- razumevanje pomena klasifikacije</li> <li>- temeljito poznavanje strokovnega področja</li> </ul>	<ul style="list-style-type: none"> <li>- Capable of participation at discussions</li> <li>- Capable of in-depth reading, interpretation and understanding of theoretical texts</li> <li>- Application of theory and thesis in practice</li> <li>- Capable of establishing the correlation inside classification sex/gender-race-class</li> <li>- Reach a high level of discursivity</li> <li>- Capable executing professional analysis and research</li> <li>- Recognize and properly execute a defined professional analysis and research</li> <li>- Further development of theoretical and practical discoveries</li> <li>- Understanding of professional challenges and contexts</li> <li>- Understanding of the meaning of classification</li> <li>- Accurate understanding of the professional field</li> </ul>
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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- samostojno delo in raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Independent work and research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- seminar (3000 besed)</li> <li>- izpit</li> </ul>	<p>50%</p> <p>50%</p>	<ul style="list-style-type: none"> <li>- Seminar (3000 words)</li> <li>- Oral exam</li> </ul>



#### Reference nosilca/ Lecturers reference

Doc. dr. Sebastjan Leban je teoretik in raziskovalec. Deluje na področju teorije in umetnosti. Med leti 2007 in 2011 je bil glavnih urednik in soustanovitelj časopisa in platforme Reartikulacija. Raziskovalna polja: politična ekonomija, dekolonialne in postkolonialne študije, kulturne in vizualne študije.

\* \* \*

Assoc. prof. dr. Sebastjan Leban is a theoretician and researcher. He works in the field of theory and art. During the years 2007-2011 was the editor in chief of the platform and journal *Reartikulacija*. Research fields: political economy, decolonial and postcolonial studies, cultural and visual studies.

#### 1.01 Izvirni znanstveni članek

1. LEBAN, Sebastjan. The construction of the other : (re)producing bare life. *AM*, ISSN 2406-1654, Oct. 2017, iss. 14, str. 69-79.

<https://fmkjournals.fmk.edu.rs/index.php/AM/article/view/200>, doi: [10.25038/am.vO14.200](https://doi.org/10.25038/am.vO14.200). [COBISS.SI-ID [513733250](#)]

2. LEBAN, Sebastjan. De-Linking from Capital and the Colonial Matrix of Power : class racialization and the (de)regulation of life. V: GRŽINIĆ, Marina (ur.), ČENGIĆ, Nejra-Nuna. *Biopolitics, necropolitics and de-coloniality*, (Pavilion, ISSN 1841-7337, 14). Bucharest: Artphoto Asc. cop. 2010, str. 156-161. [COBISS.SI-ID [3712628](#)]

3. LEBAN, Sebastjan. Conditioned contemporaneity (Reartikulacija, part 1 of 3). *E-flux journal*, ISSN 2164-1625, issue 0, 11/2008. <http://www.e-flux.com/journal/view/25>. [COBISS.SI-ID [30309421](#)]

4. GRŽINIĆ, Marina, KLEINDIENST, Staš, LEBAN, Sebastjan. Prezemanje na opštественite, istoriskite i političkrite prostori : Slovenija i EU = The appropriation of social, historical and political spaces : Slovenia and the EU. *Identiteti : spisanie za politika, rod i kultura*, ISSN 1409-9268, Summer 2007/Winter 2008, vol. 6, no. 2/3, str. 237-267. [COBISS.SI-ID [30339885](#)]

#### 1.04 Strokovni članek

5. LEBAN, Sebastjan. Art in residency : precarity or opportunity?. *Seismopolite : Journal of Art and Politics*, ISSN 1894-5449, 2018, iss. 18/19.

<https://www.seismopolite.com/art-in-residency-precarity-or-opportunity>. [COBISS.SI-ID [513733762](#)]

6. LEBAN, Sebastjan. Rethinking the future: politics of extermination. *Reartikulacija : umetniško-politična-teoretična-diskurzivna platforma*, ISSN 1855-1335, 2009, [Št.] 6, str. 13-14. [COBISS.SI-ID [30098477](#)]

#### 1.12 Objavljeni povzetek znanstvenega prispevka na konferenci

**12.** LEBAN, Sebastjan. Izgradnja drugega : (re)produkcija golega življenja = The construction of the Other : (re)production bare life. V: *Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture*. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti]. 2016, str. [11]-[12], [35]. [COBISS.SI-ID [41016621](#)]

**13.** LEBAN, Sebastjan. Radical Critical Politics/Aesthetics. *Glasnik AMEU ISH*, ISSN 2464-0557, 2016, letn. 1, št. 1, str. 20. [COBISS.SI-ID [3659124](#)]

**14.** LEBAN, Sebastjan. Paradigma svobode : reprodukcija kapitala in demokracije = The paradigm of freedom : reproduction of capital and democracy. V: GRŽINIČ, Marina (ur.). *Mednarodni kolokvij Politika, estetika in demokracija = International colloquium Politics, Aesthetics and Democracy*. [Ljubljana: Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti: Akademija za vizualne umetnosti. 2015], str. [8]. [COBISS.SI-ID [39191597](#)]

### **1.16 Samostojni znanstveni sestavek ali poglavje v monografski publikaciji**

**15.** LEBAN, Sebastjan. Paradigma svobode : reprodukcija kapitala in demokracije. V: GRŽINIČ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 7-20. [COBISS.SI-ID [39217965](#)]

### **3.15 Prispevek na konferenci brez natisa**

**32.** LEBAN, Sebastjan. *Izgradnja drugega : (re)produkcija golega življenja : [predavanje na drugem mednarodnem kolokvijju: Suverenost migranta in kultura, ki so ga organizirali Filozofski inštitut ZRC SAZU, Podiplomska šola ZRC SAZU, Inštitut AVA in Fakulteta za medije in komunikacije Singidunum univerze v Beogradu, v Ljubljani, 25. nov. 2016]*. [COBISS.SI-ID [3658612](#)]

**33.** LEBAN, Sebastjan. *Radical Critial Politics/Aesthetics : [predavanje na mednarodnem simpoziju: 44th International Colloquium Art and Aesthetics under Post-Transition, ki sta ga v Ljubljani prganizirala Slovenian Society of Aesthetics in Alma Mater Europea - Institutum Studiorum Humanitatis ter The Global Center of Advance Studies, 20 in 21. okt. 2016]*. [COBISS.SI-ID [3658868](#)]

**34.** LEBAN, Sebastjan. *Rethinking the future: politics of exterminations : [predavanje na Transmediale.09, Deep North - festival for art and digital culture, na temo "The Digital Greenhouse", Berlin (Nemčija), 28.jan.2009]*. Berlin, 2009. [COBISS.SI-ID [30096941](#)]

**35.** LEBAN, Sebastjan. *Silent weapon of extermination : [predavanje na International Symposium "Sustainability and Contemporary Art", Central European University, Budimpešta (Madžarska), 26.mar.2009]*. Budapest, 2009. [COBISS.SI-ID [30097453](#)]

**Urednik**

42. LEBAN, Sebastjan (urednik), MOHAR, Miran (urednik). *Razstava diplomantov = Degree show : Galerija Eburna, 20. 6. - 14. 7. 2017.* Ljubljana: AVA, 2017. 89 str., ilustr. [COBISS.SI-ID [41973037](#)]

43. *Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture.* Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti], 2016. [44] str. [COBISS.SI-ID [40619565](#)]

44. MOHAR, Miran (urednik), LEBAN, Sebastjan (urednik). *Razstava diplomatov = Degree show.* Ljubljana: AVA, 2016. 105 str., ilustr. [COBISS.SI-ID [3657844](#)]

45. MOHAR, Miran (urednik), LEBAN, Sebastjan (urednik). *Razstava diplomatov = Degree show.* Ljubljana: AVA, 2014. 42 str., ilustr. [COBISS.SI-ID [3657332](#)]

### **Mentor pri diplomskih delih**

46. UŽIČANIN, Paula. *Desensibilization of life : from mechancial to digital mode of production : degree dissertation : diplomsko delo.* Ljubljana: [P. Užičanin], 2018. 28 f., ilustr. [COBISS.SI-ID [513736322](#)]

47. ERJAVEC, Vanja. *From king to empire : degree dissertation = Od kralja do imperija : diplomsko delo.* Ljubljana: [V. Erjavec], 2017. 22 f., ilustr. [COBISS.SI-ID [513735554](#)]

48. VUČKO, Nika. *The aestheticisation of the image within the capitalist mode of production : degree dissertation = Estetizacija podobe znotraj kapitalističnega načina produkcije : diplomsko delo.* Ljubljana: [N. Vučko], 2016. 26 f., ilustr. [COBISS.SI-ID [513736834](#)]

49. BERTONCELJ, Matjaž. *Computer games as the form of art : degree dissertation = Računalniške igre kot oblika umetnosti : diplomsko delo.* Ljubljana: [M. Bertoncelej], 2015. 41 f., ilustr. [COBISS.SI-ID [513737858](#)]

50. GALE, Špela. *Questioning the role of the Art Museum : degree dissertation : diplomsko delo.* Ljubljana: [Š. Gale], 2014. 31 f., ilustr. [COBISS.SI-ID [513737346](#)]

51. ALIČ, Maja. *Various interprentations of artists' bodies in artistic practices of body art performance : degree dissertation = Različne interpretacije teles umetnikov v umetniških praksah body art performansa : diplomsko delo.* Ljubljana: [M. Alič], 2014. 50 f., ilustr. [COBISS.SI-ID [513736578](#)]

52. MARINČEK, Matej. *Commodification of art : impact of digital mode of production on commodification of art : degree dissertation = Komodifikacija umetnosti : vplivi digitalnega načina produkcije na komodifikacijo umetnosti : diplomsko delo.* Ljubljana: [M. Marinček], 2013. 33 f., ilustr. [COBISS.SI-ID [513735810](#)]

**53.** PILIČ, Oliver. *The black square as a condition of contemporaneity : degree dissertation : diplomsko delo*. Ljubljana: [O. Pilič], 2012. 32 f., ilustr. [COBISS.SI-ID [513736066](#)]

**54.** GOLOBIČ, Adrian. *Information as terrorism : degree dissertation = Informacija kot terorizem : diplomsko delo*. Ljubljana: [A. Golobič], 2012. 34 f., ilustr. [COBISS.SI-ID [513737090](#)]

**55.** FALK, Neca. *Intervening space : documentary video on several Slovene abstract photographers : degree dissertation : diplomsko delo*. Ljubljana: [N. Falk], 2012. 27 f., ilustr. [COBISS.SI-ID [513737602](#)]

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet Course Title	Magistrsko delo Diploma dissertation (MA)
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Študijski program in stopnja Study programe and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	2	2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	2	2

Vrsta predmeta	Obvezni/Mandatory
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Univerzitetna koda predmeta/ University code	PT56 (MA)
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
80		80			740	30

Nosilec predmeta / Lecturer	Izbrani tutor/Selected tutor
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravlanje študijskih obveznosti	Prerequisites
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- Opravljene vse obveznosti iz programa	- Completed obligations from the programme
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Vsebina	Content (Syllabus outline)
<p>Magistrska naloga predstavlja zaključek študijskega procesa na podiplomskem študiju <i>Sodobnih vizualnih praks in teorij</i>. Magistrsko delo mora izražati sočasno delovanje prakse in teorije, kar odraža strukturo podiplomskega študijskega programa. Teorija mora biti konstitutivni element, ki je vključen v prakso. Znanje, ki ga študent v prvem in drugem letniku v okviru učnih enot pridobi se mora odražati znotraj magistrske naloge. Pri tem ni bistven medij ali skupek medijev v katerem študent pripravi magistrsko nalogo, ampak raziskovalni elementi, ki jih je uporabil pri izgradnji magistrske naloge. Pri ocenjevanju se tako ne ocenjuje zgolj izgled, kontekst in izvedba umetniškega dela, ampak tudi njegova struktura, ki je vezana na metodologijo, analizo, konceptualizacijo, produkcijo ter na vse ostale elemente, s katerimi se je študent soočal znotraj podiplomske študijske formacije. Namreč samo obvladovanje vseh prvin in elementov, ki tvorijo podiplomski študijski program <i>Vizualne umetnosti: sodobne vizualne prakse in teorija</i> zagatavalja, da je študent po opravljeni magistrski nalogi strokovno in profesionalno usposobljen tako na področju prakse in teorije, kar mu omogoča profesionalno samostojno delovanje kot tudi nadaljevanje študijske in raziskovalne poti na doktorskem nivoju.</p>	<p>The MA diploma dissertation is the end of the study process at the postgraduate study programme <i>Contemporary Visual Practices and Theories</i>. The MA diploma dissertation must reflect the practical and theoretical work that is at the basis of the postgraduate study programme. Theory must be a constitutive element of practice. Knowledge obtained by the student during the first and second year at the course units must be visible in the MA diploma dissertation. What matters is not the medium of the dissertation, but the research element used in it. The evaluation thus takes into account the visual aspect, context and realisation of the work of art as well as its structure linked to methodology, analysis, conceptualisation, production and all the other elements the student came across during postgraduate education. Only mastering of all basics and elements of the postgraduate study programme <i>Contemporary Visual Practices and Theories</i> ensures that the student is able to operate professionally in the field of practice and theory after obtaining their MA diploma allowing them to work professionally and independently and continue the study and research path at the doctoral level.</p>

Temeljni viri / Readings
<p>V dogovoru z mentorjem/tutorjem in glede na obravnavano raziskovalno temo magistrskega dela.</p> <p>In agreement with tutor/s and in relation to the research theme of the MA dissertation.</p>

Cilji in kompetence	Objectives and competences
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<ul style="list-style-type: none"> <li>- izkazuje napredno znanje s področja konceptualizacije umetniškega dela</li> <li>- izkazuje napredne znanje na področju aplikacije, razumevanja in uporabe strokovnih in delovnih praks ter drugih postopkov</li> <li>- izkazuje napredno znanje o umetniških metodah raziskave</li> <li>- ustrezno analizo raziskovalnega področja</li> <li>- izkazuje napredno razumevanje in uporabo strokovnih in teoretičnih analiz</li> <li>- sposoben diskurzivnega kritičnega mišljenja</li> <li>- usposobljenost za samostojno delovanje, raziskovanje in analizo</li> <li>- projektne načrtovanja in dela</li> <li>- izkazuje napredno znanje o metodologiji dela</li> <li>- izkazuje napredno poznavanje interakcije med prakso in teorijo</li> <li>- izkazuje celovit konceptualni in produkcijski proces na praktičnem in teoretičnem področju</li> <li>- sposoben profesionalnega in samostojnega delovanja</li> <li>- sposoben izvajanja umetniškega, znanstvenega in raziskovalnega dela</li> <li>- opravljanja samostojno umetniške prakse in nadaljevanja študijske in raziskovalne karriere na doktorskem študiju</li> <li>- Prenosa znanja drugim</li> </ul>	<ul style="list-style-type: none"> <li>- Shows advanced knowledge of the conceptualisation of the work of art</li> <li>- Shows advanced knowledge in terms of application, understanding and use of professional and working practice and other procedures</li> <li>- Shows advanced knowledge of artistic research methods</li> <li>- Proper analysis in relation to the research field</li> <li>- Shows advanced application, understanding and use of professional and theoretical analysis</li> <li>- Capable of discursive critical thinking</li> <li>- Qualifications for independent work, research and analysis</li> <li>- Project planning and work</li> <li>- Shows advanced knowledge of work methodology</li> <li>- Shows advanced knowledge of the interaction between practice and theory</li> <li>- Shows a complete knowledge of conceptual and productive process in the practical and theoretical field</li> <li>- Capable of professional and independent work</li> <li>- Capabel of producing artistic, scientific work and research</li> <li>- Capable of independent attrisite production and further research and study on PhD level</li> <li>- Transmitig knowledge to others</li> </ul>
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- izkazuje temeljito poznavanje metodologije konceptualizacije umetniškega dela</li> <li>- Izkazuje sposobnost naprednega izvajanja strokovnih analiz in raziskav</li> </ul>	<ul style="list-style-type: none"> <li>- Shows perfect of the methodology of the conceptualisation of the artistic work</li> <li>- Capable of executing advanced professional analysis and research</li> <li>- Recognize and properly execute</li> </ul>

<ul style="list-style-type: none"> <li>- prepoznati in ustrezno izvesti zastavljeno strokovno analizo in raziskavo</li> <li>- temeljito poznavanje strokovnega področja</li> </ul>	<p>a defined professional analysis and research</p> <ul style="list-style-type: none"> <li>- Accurate understanding of the professional field</li> </ul>
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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- individualno mentorstvo</li> <li>- somentorstvo</li> <li>- konzultacije</li> </ul>	<ul style="list-style-type: none"> <li>- Individual tutoring</li> <li>- Co-tutoring</li> <li>- Consultation</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- magistrska naloga:</li> <li>- praktični del</li> <li>- teoretični del</li> </ul>	<p>50%</p> <p>50%</p>	<ul style="list-style-type: none"> <li>- MA dissertation:</li> <li>- Practical part</li> <li>- Theoretical part</li> </ul>

Reference nosilca/ Lecturers reference
<p>Izbrani mentor/tutor iz praktičnega in teoretičnega dela.</p> <p>Selected tutor from practical and theoretical studies.</p>

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet	Interdisciplinarna analiza fotografije (MA)
Course Title	Interdisciplinary Analysis of Photography (MA)

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1, 2	1, 2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1, 2	1, 2

Vrsta predmeta	Elective / Izbirni
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Univerzitetna koda predmeta/ University code	PT45
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			60	4

Nosilec predmeta / Lecturer	Doc. Aleksandra Vajd
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k izpitu sta prisotnost ter aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students, need to actively participate and attend the lectures, consultations and tutorials (minimum 80% attendance)</li> <li>- Proven individual work</li> </ul>

Vsebina	Content (Syllabus outline)
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<p>Učna enota <i>Interdisciplinarna analiza fotografije</i> raziskuje napredne oblike in forme povezav, ki se vzpostavljajo znotraj vizualnih in konceptualnih razsežnosti fotografskega medija. Izhodišče učne enote predstavlja analiza sodobne umetniške produkcije, ki uporablja (posredno ali neposredno) fotografski medij za izgradnjo umetniškega dela. Posredna in neposredna povezanost fotografskega medija se v učni enoti izvaja prek raziskovanja interdisciplinarne in transdisciplinarne povezave, ki se prek fotografskega medija vzpostavlja v odnosu do drugih sodobnih medijev kot denimo performans, instalacija, multimedijske in intermedijske umetnosti, itd. ali v odnosu do drugih tradicionalnih medijev kot denimo slikarstvo, kiparstvo, arhitektura, itd. Študent se v okviru učne enote <i>Interdisciplinarna analiza fotografije</i> nauči interdisciplinarnega in transdisciplinarnega razmišljanja s katerima lahko razvije in nadgradni lasten umetniški jezik. Ta se strukturira s sočasnim raziskovanjem tako praktičnega kot teoretičnega instrumentarija fotografije. Izbirni predmet se horizontalno in vertikalno povezuje na način, da dopolnjuje osnovno strukturo vertikalne in horizontalne povezave, ki je vzpostavljena med učnimi enotami v okviru učnega načrta.</p>	<p>The course unit <i>Interdisciplinary Analysis of Photography (MA)</i> consists of the research of the form of connections established within visual and conceptual dimensions of the photographic medium. It is based on the analysis of contemporary artistic production that uses photography (directly or indirectly) for the construction of the work of art. The direct and indirect connection of the photographic medium is performed through research of the interdisciplinary and transdisciplinary connection that is established through the photographic medium in relation to other contemporary media, such as performance, installation, multimedia and intermedia art etc or in relation to other traditional media, such as painting, sculpture, architecture etc. The student learns how to think interdisciplinary and transdisciplinary so as to be able to develop and upgrade their own artistic expression. This last is developed together with the research of both practical and theoretical instrumentary of photography. The chosen course unit is horizontally and vertically linked so as to complement the basic structure of the vertical and horizontal connection established between course units of the curriculum.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Barthes, Roland. <i>Camera Lucida: Zapiski o fotografiji</i>, Ljubljana: Škuc: Znanstveni inštitut Filozofske fakultete, 2012.</li> <li>- Batchen, Geoffrey. <i>Burning with Desire: The Conception of Photography</i>, Cambridge: MIT Press, 1999.</li> <li>- Benjamin, Walter. <i>A Short History of Photography, Screen</i>, Volume 13, Issue 1, 1 March 1972, Pages 5–26, <a href="https://doi.org/10.1093/screen/13.1.5">https://doi.org/10.1093/screen/13.1.5</a></li> <li>- Benjamin, Walter. <i>The Work of Art in the Age of Mechanical Reproduction</i>, Illuminations, ed. Hannah Arendt, New York: Schochen Books, 1969.</li> <li>- Elkins, James. <i>Photography Theory</i>, Abingdon: Routledge, 2006.</li> <li>- Flusser, Vilém. <i>Into the Universe of Technical Images</i>, Minneapolis: University of Minnesota Press, 2011.</li> </ul>

- Flusser, Vilém. *Towards a Philosophy of Photography*, London: Reaktion Books, 2000.
- Fried, Michel. *Why photography matters as art as never before*, New Haven: Yale University, 1<sup>st</sup> Edition, 2008.
- Krauss, E. Rosalind. *Perpetual Inventory*, Cambridge: MIT Press, 2010.
- Kuc, Kamila in Zylinska, Joanna (ur.), *Photomediations: A Reader*. London: Open Humanities Press, 2016.
- Sontag, Susan. *O fotografiji*, Ljubljana: Študentska založba, 2001.
- Steyerl, Hito. *What is a The Wretched of the Screen*, [http://thecomposingrooms.com/research/reading/2013/e-flux\\_Hito%20Steyerl\\_15.pdf](http://thecomposingrooms.com/research/reading/2013/e-flux_Hito%20Steyerl_15.pdf)
- Steyerl, Hito. *Duty Free Art: Art in the Age of Planetary Civil War*, London: Verso, 2017.

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje s področja interdisciplinarne in transdisciplinarne ravni fotografskega medija</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe strokovnih in delovnih praks ter drugih postopkov</li> <li>- interdisciplinarne in transdisciplinarne analize</li> <li>- projektnega načrtovanja in dela</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advanced knowledge of the interdisciplinary and transdisciplinary field of photography</li> <li>- Capable of advanced application, understanding and use of professional and working practice and other procedures</li> <li>- Interdisciplinary and transdisciplinary analysis</li> <li>- Project planning and work</li> <li>- Qualified for independent work and research</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- prikaza pridobljenega znanja</li> <li>- razumevanje odnosov med fotografijo in ostalimi mediji</li> <li>- prikazati strategije raziskav tehnik, procesov, materialov in medijev, ki podpira interdisciplinarno in transdisciplinarno umetniško prakso</li> <li>- načrtovanja, raziskovanja in realizacije</li> </ul>	<ul style="list-style-type: none"> <li>- Demonstration of the acquired knowledge</li> <li>- Understand relationships between photography and other media</li> <li>- Demonstrate a strategic enquiry into techniques, processes, materials and media that supports interdisciplinary and transdisciplinary artistic practice</li> <li>- Planning, research and realisation</li> </ul>

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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne in skupinske vaje</li> <li>- delavnice</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual and group tutorials</li> <li>- Workshops</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
- Seminar	50%	- Seminar
- izvedba in predstavitev delovne naloge	50%	- Execution and presentation of the working project

Reference nosilca/ Lecturers reference
<p>Doc. MgA. Aleksandra Vajd je rojena v Mariboru. Diplomirala je na Veterinarski fakulteti v Ljubljani in na Oddelku za fotografijo, film in televizijo praške akademije FAMU, kjer je tudi magistrirala. Med letoma 2004 in 2006 je obiskovala State University of New York (SUNY) at New Paltz kot štipendistka fundacije Fulbright Foundation. Od leta 2008 je izredna profesorica na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Istega leta je postala vodja fotografskega studia praške Akademije za umetnost, arhitekturo in oblikovanje. Skupaj s Hynekom Altom je od leta 2002 do 2015 tvorila umetniški duo in izbrana dela ter besedila objavila v knjigi My Left Hand/Moja leva roka, 2015. Njena dela so razstavljeni v praški galeriji Lucie Drdova Gallery. Aleksandra Vajd je članica uredniškega odbora revije Fotograf Magazine, Praga. Svojo poklicno pot je v celoti posvetila eksperimentiranju s temeljnimi elementi fotografskega jezika, njegovim zakonitostim in strukturnim spremembam. Zastavlja si vprašanje o tem, kako dolgo je mogoče ostati v mediju, ki je bil tako dolgo povezan z mimetično iluzijo in semantično konstrukcijo, ki iz tega izhaja, kar se je postopoma izčrpalo in vse bolj spremenilo v izumetničeno nizanje podob, nasičenih z ikonami, ki redko povedo kaj novega ali zares pomembnega. Iz tega razloga so njena raziskovanja usmerjena v mejne, interdisciplinarne oblike vizualnega izražanja, kjer se fotografija povezuje s povezanimi praksami in ne temelji več na dvodimenzionalni ploskvi. Med drugim jo zanima predvsem vmetitev fotografskega izdelka v prostor – izdelka, ki ni več odvisen od predhodno izbrane podobe iz nabora ikonografskih možnosti, ampak tako kot izvirne ideje fotografa nastane iz materiala, ki je ustvarjen s fotografskimi sredstvi in postopki. Vajdova tako sooči gledalca s prostorsko strukturo, katere temeljni elementi so v osnovi fotografski, vizualno in po učinku pa skulpture, kombinirane v skladu z načeli interaktivnih instalacij. Od leta 2005 do 2015 je pretežno delovala v sodelovanju s češkim fotografom Hyne Hynek Alt. Njun delovni proces je temeljil na zbiru vizualnih elementov iz vsakdanjika, ki sta jih iztrgala iz izvirnega konteksta in iskala nove povezave, analogije in obrate. V stalnem dialogu sta se ukvarjala z vprašanjem avtorstva, edinstvenosti,</p>

subjektivnosti, simulakra, stereotipa, družbene in spolne identitete, apropiacije in simulacije.

Aleksandra Vajd se v zadnjem času osredotoča na reduktivno fotografsko delo, na podlagi katerega proučuje meje medija, s posebnim poudarkom na njegovi snovnosti. Minimalistične skupine so tvorjene s kombiniranjem dveh ali več izpostavljenih fotogramov, s čimer ustvari skoraj modeliran vtis na steno, kar postavlja vprašanje o objektivnosti domnevno nesnovnega medija.

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Doc. MgA. Aleksandra Vajd was born in Maribor, Slovenia. She holds a degree from the Faculty of Veterinary Medicine in Ljubljana as well as a B.A. and an M.A. from the Department of Photography, Film and TV School of Academy of Performing Arts (FAMU), Prague. Between 2004 and 2006 she attended the State University of New York (SUNY) at New Paltz on a fellowship from the Fulbright Foundation. In 2008 she became an Associate Professor at the Academy of Fine Arts and Design in Ljubljana. From 2008 she runs the Studio of Photography at the Academy of Arts, Architecture and Design in Prague. With Hynek Alt they formed an artistic duo from 2002-2015 and published their selected works and texts in the book *My Left Hand*, 2015. Her work is represented by Prague based gallery Lucie Drdova Gallery. Aleksandra is a member of the editorial board of *Fotograf Magazine*, Prague. Aleksandra Vajd, has devoted her career to experimenting with the constituent elements of photographic language, its laws and structural variations. She raises the question how far it is possible to persist in a medium that was for so long connected with mimetic illusion and the semantic construction arising from it, which slowly became exhausted and increasingly strayed into the mannered stringing together of images that in a saturated iconosphere rarely have anything new or really meaningful to say. For this reason, her explorations are directed towards borderline, interdisciplinary forms of visual expression, where photography connects with related practices and is no longer reliant on a two-dimensional surface. Among other things, she is particularly interested in placing the photographic product in space – a product which is no longer dependent on a pre-selected image from the mass of iconographic possibilities, but arises in line with the photographer's original ideas from material produced with photographic resources and procedures. Thus, Vajd confronts the viewer with a spatial structure whose constituent elements are photographic in origin, but visually and in terms of effect are sculptural, combined in accordance with the principles of interactive installations. From 2005 to 2015, she predominantly worked in collaboration with the Czech photographer Hyne Hynek Alt. Their work process was based on the collection of visual elements in the everyday environment, their escape from the original context and the search for new connections, analogies and shifts. In the permanent dialogue they investigated the issues of authorship, uniqueness, subjectivity, simulacrum, stereotype, social and sexual identity, appropriation and simulation.

Aleksandra Vajd has recently focused on reductive photographic work, which explores the limits of the medium, with particular emphasis on its materiality. Minimalist groups are formed by combining two or more exposed photograms,

creating an almost embossed impression on the wall and allowing us to think about the object-hood of the supposedly immaterial medium.

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet Course Title	Kritika in teorija filma Critique and Film Theory
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Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1, 2	1, 2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1, 2	1, 2

Vrsta predmeta	Elective / Izbirni
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Univerzitetna koda predmeta/ University code	T46
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			60	4

Nosilec predmeta / Lecturer	Doc. dr. Andrej Šprah
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje na predavanjih in konzultacijah (80% navzočnost)</li> <li>- izkazano samostojno delo</li> <li>- predelava temeljne in dodatne študijske literature</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students, need to actively participate and attend the lectures and consultations (minimum 80% attendance)</li> <li>- Proven individual work</li> <li>- Reading of required and additional readings</li> </ul>

Vsebina	Content (Syllabus outline)
<p>Učna enota <i>Kritika in teorija filma</i> obravnava temeljne diskurze in analize na področju kritike in teorije filma. Prek analize in raziskovanja ključnih teoretičnih besedil, kritične literature, zgodovinskega in kulturnega konteksta ter analize glavnih idej, konceptov in stilov, ki so zaznamovali zgodovino filma in ki definirajo njegov razvoj, bo študent lahko razvil ustrezen raziskovalni in kritični instrumentarij s katerim bo lahko razumel tako pojavnost kot odtis, ki ga film pušča v širšem družbenem prostoru. V okviru učne enote je poseben povdarek namenjen analizi in vlogi filma v sodobni umetniški produkciji, kjer pod drobnogled analize ni postavljen samo film kot medij, ampak celotni kritični, teoretični, historični, politični in estetski instrumentarij, ki je ključen za razumevanje filmskega jezika in njegovo uporabo. Izbirni predmet se horizontalno in vertikalno povezuje na način, da dopolnjuje osnovno strukturo vertikalne in horizontalne povezave, ki je vzpostavljena med učnimi enotami v okviru učnega načrta.</p>	<p>The course unit <i>Critique and Film Theory</i> deals with the basic discourses and analysis in the field of film critic and theory. Through the analysis and research of the key theoretical texts, critical literature, historical and cultural context and the analysis of key ideas, concepts and styles that marked the history of film and that define its development, students will be able to develop an appropriate research and critical instrumentary that will allow them to understand the presence of and mark that the film leaves in the broader social environment. Within the course unit, special stress is given to the analysis and the role of film in the contemporary artistic production that not only examines the film as a medium, but also the whole critical, theoretical, historical, political and aesthetical instrumentary that is vital for understanding of the language of film and its use. The elective course is horizontally and vertically connected so as to complement the basic structure of the vertical and horizontal connection established between course units within the curricula.</p>

Temeljni viri / Readings
<p>Aumont, Jacques, Bergala Alain, Marie, Michel, Vernet, Marc. <i>Esthétique du film</i>, Paris, Armand Colin, cop. 2004.  [tudi] <i>Aesthetics of Film</i>, Austin, University of Texas Press, 1994.  [tudi] <i>Estetika filma</i>, Clio, Beograd, 2006.</p> <p>Bonitzer, Pascal. <i>Slepo polje</i>. Ljubljana, ŠKUC, Znanstveni inštitut Filozofske fakultete, 1985.</p> <p>Bresson, Robert. <i>Zapiski o kinematografu</i>, Ljubljana, Slovenska kinoteka, 1997.</p> <p>Cook, Pam (ur.). <i>Knjiga o filmu</i>, Ljubljana, Umco, Slovenska kinoteka, 2007.</p> <p>Casetti, Francesco. <i>Theories of Cinema: 1945-1995</i>, Austin, University of Texas Press, 1999.  [tudi] <i>Teorie del cinema: 1945-1990</i>, Milano, Bompiani, 2004.</p> <p>Deleuze, Gilles. <i>Podoba-gibanje</i>, Ljubljana, Studia humanitatis, 1991, 2004.  [tudi] <i>Cinéma 1: L'image-mouvement</i>, Paris, Les Éditions de Minuit, 1983.</p> <p>Deleuze, Gilles. <i>Cinéma 2: L'image-temps</i>, Paris, Les Éditions de Minuit, 1999.  [tudi] <i>Cinema: The Time-image</i>, Minneapolis, University of Minnesota Press, 1989.</p>

Elsaesser, Thomas in Hagener, Malte. *Teorija filma: uvod skozi čute*, Ljubljana, Slovenska kinoteka, 2015.

Nancy, Jean-Luc. *Evidenca filma: Abbas Kiarostami*, Ljubljana, Društvo za širjenje filmske kulture Kino!, 2009.

Nichols, Bill. *Introduction to Documentary*, Bloomington, Indiana University Press, 2001.

Šprah, Andrej. *Prizorišče odpora: sodobni dokumentarni film in zagate postdokumentarne kulture*, Ljubljana, Društvo za širjenje filmske kulture Kino!, 2010.

Šprah, Andrej. *Vračanje realnosti: novi realizem v sodobnem filmu*, Ljubljana, Slovenska kinoteka, 2011.

Šprah, Andrej. *Neuklonljivost vizije: politični dokumentarni film po drugi svetovni vojni*, Ljubljana, Slovenska kinoteka, 2013.

Tarkovski, Andrej. *Ujeti čas: razmišljanja o filmu*, Ljubljana, EWO, 1997.

Žižek, Slavoj. *Pogled s strani*, Ljubljana, Revija Ekran, 1988.

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent je sposoben analizirati, sintetizirati in ovrednotiti temeljne aspekte filmske produkcije</li> <li>- določiti kritično, teoretično, estetsko in politično raven filmske produkcije</li> <li>- določiti družbeno, kulturno in zgodovinsko vrednost filma</li> <li>- raziskovati in pisati v povezavi s filmsko kritiko in teorijo</li> <li>- določiti vrednost in pomen različnih teoretičnih prostopkov v analizi filmske produkcije</li> <li>- kritičnega diskurza obravnavanega področja tako v pisni kot v ustni obliki</li> <li>- napisati napredno in ustrezno kritično študijo, ki analizira polje filmske kritike in teorije</li> </ul>	<ul style="list-style-type: none"> <li>- students are able to analyse, synthesize and evaluate the principal aspects of film production</li> <li>- define the critical, theoretical, aesthetical and political level of film production</li> <li>- define social, cultural and historical value of film</li> <li>- research and write in connection with the film critique and theory</li> <li>- define the value and importance of various theoretical processes in the analysis of film production</li> <li>- make a critical discourse of the interested field both in oral and written form</li> <li>- write an advanced and relevant critical study with the analysis of the field of film critique and theory</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- obravnava širokega nabora kritičnih in teoretičnih diskurzov na področju filma</li> </ul>	<ul style="list-style-type: none"> <li>- deal with a wide selection of critical and theoretical discourses in the field of film</li> <li>- synthesis and analysis of the relevant theoretical discourses for</li> </ul>

<ul style="list-style-type: none"> <li>- sinteza in analiza ustreznih teoretičnih diskurzov za kritično analizo obravnavanih konceptov</li> <li>- prepoznavanje osnovnih značilnosti filmske produkcije</li> <li>- razumevanje ključnih idej, slogov in stilov filmske produkcije in z njimi povezane kritike in teorije</li> <li>- razumevanje družbenega, kulturnega in zgodovinskega pomena kritike in teorije filma</li> </ul>	<p>the critical analysis of discussed concepts</p> <ul style="list-style-type: none"> <li>- recognising the basic characteristics of film production</li> <li>- understanding of key ideas, styles of film production and the relevant critique and theory</li> <li>- understanding the social, cultural and historical importance of critique and theory of film</li> </ul>
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Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- seminar</li> <li>- projekcije</li> <li>- predstavitve</li> <li>- vaje</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Seminar</li> <li>- Screenings</li> <li>- Presentations</li> <li>- Tutorials</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- Seminar (3000 besed)</li> </ul>	100%	- Seminar (3000 words)

Reference nosilca/ Lecturers reference
<p>Doc. dr. Andrej Šprah, ki je končal doktorski študij medijskih študijev na <i>Institutu Studiorum Humanitatis – Fakulteti za podiplomski humanistični študij</i> v Ljubljani z disertacijo: <i>Dokumentarna namišljenost in dozdevnost realnosti v sodobnem filmu: aktualni svetovni kino med determinantami novega realizma in postdokumentarne kulture</i>. Je vodja raziskovalno-založniškega oddelka Slovenske kinoteke, docent za področje vizualnih umetnosti na Akademiji za vizualne umetnosti A.V.A. v Ljubljani in docent za področje zgodovine in teorije filma in televizije na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Je filmski teoretik, pisatelj ter avtor številnih esejev in razprav, v katerih obravnava fenomene filmskega dokumentarizma, svetovnega družbeno-angažiranega filma, slovenskega filma in kinematografij nekdanje Jugoslavije. Njegove pomembnejše objave obsegajo študijo »Utrujen od podobe svojega pogleda« v knjigi <i>Pogib in počas</i> (Studia Humanitatis, 1997), referenčno monografijo <i>Dokumentarni film in oblast</i> (Slovenska kinoteka, 1998), zbirko esejev o poosamosvojitvenem slovenskem filmu <i>Osvobajanje pogleda</i> (Slovenska kinoteka 2004), knjigo o sodobnem dokumentarnem filmu <i>Prizorišče odpora</i> (KINO!, 2010), znanstveno razpravo <i>Vračanje realnosti</i> (Slovenska kinoteka, 2011), ki raziskuje vprašanja novega realizma v svetovnem filmu, raziskavo radikalnega političnega dokumentarca <i>Neuklonljivost vizije</i> (Slovenska kinoteka, 2013) in članek »Catastrophe, Documentary and the Limits of Cinematic Representation« v mednarodnem</p>



zborniku *The Cultural Life of Catastrophes and Crises* (De Gruyter 2012). Med leti 1997 in 2005 je bil član uredništva revije *Ekran*, od leta 2008 pa je član uredništva revije *KINO!*. Svoje prispevke objavlja predvsem v revijah *Ekran*, *KINO!*, *Kinotečnik* in *Časopis za kritiko znanosti*; sodeloval pa je tudi v mednarodnih projektih kot *MoveEast*, *Carte di Cinema*, *Romboid*, *European Summer School of Cultural Studies*, *Cinema Journal in Studies of Eastern European Cinema*.

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Assoc. Prof. dr. Andrej Šprah, who completed his Ph.D. in Media Studies at the Institutum Studiorum Humanitatis–Ljubljana Graduate School of the Humanities with a dissertation titled *Documentary Fictiveness and Seemingness of Reality in Contemporary Cinema: Current World Cinema Between the Determinants of New Realism and Post-Documentary Culture*, is the Head of Research and Publishing Department at the Slovenian Cinematheque, an *Assistant Professor* of Visual Arts Programme at the Institute A.V.A.–Academy of Visual Arts, Ljubljana and an *Assistant Professor of Film and Television History and Theory* at The Academy for Theatre, Radio, Film and Television University of Ljubljana. His research focuses on the political documentary, as well as on the cultural, political and social implication of the Third Cinema. He has published widely about the relationship between fictional and documentary representation of reality and the cinematography of former Yugoslavia. His works include the book *Documentary Film and Power* (Slovenian Cinematheque, 1998) on propaganda documentary, a collection of essays on contemporary Slovenian cinema, *Liberating the Gaze* (Slovenian Cinematheque, 2005), a book about the issues of new documentary cinema in the so-called post-documentary culture, *The Site of Resistance* (KINO!, 2010), *scientific monograph Return of Realty* (Slovenian Cinematheque, 2011) *about the new realistic and transnational tendencies in recent World Cinema*, *Obstinacy of Vision: Political Documentary Film After World War II* (Slovenian Cinematheque 2013), *a study on the militant post-war documentary*, and an article »Catastrophe, Documentary and the Limits of Cinematic Representation« in the international collection *The Cultural Life of Catastrophes and Crises* (De Gruyter, 2012). Between 1997 and 2005 he was a member of the editorial board of *Ekran*, *Journal for Film and Television*. He is the co–editor of *KINO!*, *a magazine for cinema and cinematic*. His essays are frequently published in magazines *Ekran*, *KINO!*, *Apokalipsa*, *Časopis za kritiko znanosti*; occasionally he also participated in international projects like *MoveEast*, *Balcanis*, *Carte di Cinema*, *Romboid*, *European Summer School of Cultural Studies*, *Cinema Journal and Studies of Eastern European Cinema*.

#### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet Course Title	Praksa in teorija sodobne umetnosti Practice and Theory of Contemporary Art
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Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
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Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1, 2	1, 2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1, 2	1, 2

Vrsta predmeta	Izbirni/Elective
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Univerzitetna koda predmeta/ University code	T41
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			60	4

Nosilec predmeta / Lecturer	Viš. Pred. dr. Jovita Pristovšek
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje na predavanjih in predstavitev (80% navzočnost)</li> <li>- pogoj za pristop k seminarju so vse opravljene obveznosti</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students, need to actively participate and attend the lectures and presentations (minimum 80% attendance)</li> <li>- In order to take the final exam students need to fulfil all the obligations</li> </ul>

Vsebina	Content (Syllabus outline)
Učna enota <i>Praksa in teorija sodobne umetnosti</i> se osredotoča na večplastno pojavnost definicije sodobne umetniške produkcije. Študent se v okviru analize izbranih sodobnih umetniških praks sreča z različnim teoretičnim instrumentarijem s katerim osvoji napredno poznavanje medseboj	The course unit <i>Practice and Theory of Contemporary Art</i> is centred on the multi-layered occurrence of the definition of contemporary artistic production. By analysing the chosen contemporary artistic practices students come across different theoretical instrumentaries that allow them to get to

<p>diferenciranih praks sodobne umetnosti. Raziskava in analiza v okviru učne enote potekata prek vzpostavitve dveh ključnih a medsebojno prepletenih gradnikov sodobnega umetniškega dela. V primeru prvega je pod drobnogled postavljena praktična raven produkcije sodobnih umetniških del. Zanimajo nas sodobne umetniške prakse in zlasti način, kako se vanje vpisuje teorija. Tu se obravnava specifične umetniške prakse, ki obravnavajo in analitično problematizirajo sodobni globalni svet (na presečišču razmerij kapitala, dela, družbenega spola, rase, razreda, sodobnih tehnologij, itd.). Pri tej obravnavi nas obenem zanimajo tudi reprezentacijski režimi posamičnih del, njihova struktura, političnost, pojavnost ter umestitev znotraj valorizacijskega sistema sodobne umetnosti. Drugi gradnik pa zatorej tvori polje analize umetnosti kot dispozitiva in specifičnejše načina, kako se umetniška praksa sama vpisuje v polje teorije. Ta linija tako analizira teoretični instrumentarij (estetska teorija, filozofija, umetnostna zgodovina, rasne ter queer študije itd.), ki bodisi obravnava sodobno umetniško prakso bodisi deluje kot konceptualno izhodišče za posamezno sodobno umetniško prakso. Ta teoretični instrumentarij naj študentu omogoči ne le razumevanje formacije analiziranega umetniškega dela, temveč pripomore tudi h koncipiranju in materializaciji lastnih del. Ključ branja in analize izbranega umetniškega dela se namreč nahaja v raziskavi bistvenih in medsebojno prepletenih elementov, ki tvorijo sodobno umetniško delo. Izbirni predmet se horizontalno in vertikalno povezuje na način, da dopolnjuje osnovno strukturo vertikalne in horizontalne povezave, ki je vzpostavljena med učnimi enotami v okviru učnega načrta.</p>	<p>know the various practices of contemporary art. Research and analysis at the course unit are carried out through the establishment of two key and intertwined constitutive elements of the contemporary work of art. The first one puts under scrutiny the practical level of production of contemporary works of art. We are interested in contemporary artistic practices and particularly in the place of theory within them. Specific artistic practices are dealt with that focus on and analytically problematise contemporary global world (at the intersection of capital, work, gender, race, class, contemporary technologies etc.). We are also interested in the representational regimes of individual works, their structure, political stance, presence and place within the system of valorisation of contemporary art. The second element is the field of artistic analysis as a dispositive and more specifically the way in which artistic practice inscribes itself in the field of theory. It provides an analysis of the theoretical instrumentary (aesthetic theory, philosophy, art history, studies of race and queer etc.) that either deals with contemporary artistic practice or functions as a conceptual starting point for each individual contemporary artistic practice. This theoretical instrumentary allows students not only to understand the formation of the analysed work of art, but also helps them conceptualise and materialise their work. The key of reading and analysing the chosen work of art lies in the research of the essential and intertwined elements that constitute the contemporary work of art. The optional course unit is horizontally and vertically linked so as to complement the basic structure of the vertical and horizontal connection established between the course units of the curricula.</p>
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**Temeljni viri / Readings**

Armstrong, Meg. »"The Effects of Blackness": Gender, Race, and the Sublime in

Aesthetic Theories of Burke and Kant«, *The Journal of Aesthetic and Art Criticism*, let. 54, št. 3, poletje 1996, str. 213–236.

Benjamin, Walter. »The Work of Art in the Age of its Technological Reproducibility: Second Version«, *Selected Writings: Volume 3, 1935–1938*, ur. Howard Eiland in Michael W. Jennings, prev. Edmund Jephcott, Howard Eiland et al., Belknap Press, Cambridge, MA, 2002, str. 101–133.

Carr, Brian. »At the Thresholds of the "Human": Race, Psychoanalysis, and the Replication of Imperial Memory«, *Cultural Critique*, št. 39, pomlad 1998, str. 119–150.

Deleuze, Gilles. »Postscript on the Societies of Control«, *October*, let. 59, zima 1992, str. 3–7; slov. prevod Deleuze, Gilles, »Pripis k družbam nadzora«, prev. Peter Klepec, *Filozofski vestnik*, let. 23, št. 3, 2002, str. 167–177.

Foucault, Michel. *Vednost-oblast-subjekt*, ur. Mladen Dolar, prev. Tomaž Erzar et al., Zbirka Temeljna dela, Krtina, Ljubljana, 2008 (poglavji: "Oko oblasti" in "Red diskurza").

Foucault, Michel. "Predavanje 17. Marca 1976". V: *Življenje in prakse svobode*, ur. Jelica Šumič-Riha, prev. Jelka Kernev Štrajn et al., Založba ZRC, ZRC SAZU, Ljubljana, 2007.

Foucault, Michel. »Rojstvo biopolitike«, prev. Ana Žerjav, *Filozofski vestnik*, let. 24, št. 3, 2003, str. 171–177.

Gržinić, Marina (ur.). *Border Thinking. Disassembling Histories of Racialized Violence*, Publication Series of the Academy of Fine Arts Vienna, Vol. 21, Berlin: Sternberg Press, 2018.

Lugones, María. »Heterosexualism and the Colonial/Modern Gender System«, *Hypatia*, št. 1, 2007, str. 186–209.

#### PRIPOROČENO:

Gržinić, Marina. »'Afterwards'. Struggling with Bodies in the Dump of History«, *Body between Materiality and Power: Essays in Visual Studies*, ur. Nasheli Jiménez del Val, Cambridge Scholars Publishing, Cambridge, 2016, str. 159–78.

Hallward, Peter. »Rancière and the subversion of mastery«, *Jacques Rancière: aesthetics, politics, philosophy*, ur. Mark Robson, Edinburgh University Press, Edinburg, 2005, str. 26–45.

Hoyle, Sophie. »Collapse: Contemporary Artists' Works Exploring Global Divisions of Labour«, video-esej, predstavljen na *Material Matters in Times of Crisis Capitalism*, Justus-Liebig University, Giessen, 13. –15. november 2014, in na *Between Urgency and Abstraction: Cultural Studies After Stuart Hall*, Panel II: Aesthetics of Urgency: Between Figure and Abstraction, na Goldsmiths University 26. junij 2014, [https://www.youtube.com/watch?v=\\_RAEBEr2AFA](https://www.youtube.com/watch?v=_RAEBEr2AFA) (zadnji dostop: 1. 9. 2016).

Mbembe, Achille. »Technologies of Happiness in the Age of Animism«, javno predavanje za študente na Division of Philosophy, Art & Critical Thought na European Graduate School EGS, Saas-Fee/Switzerland in Valetta/Malta, 2016, <https://www.youtube.com/watch?v=nIijTCn8Gh4> (zadnji dostop: 23. 9. 2016).

Mbembe, Achille. »Democracy in the Age of Dynamism«, predavanje na Hutchins Center for African American Research, Harvard University, 4. december, 2013, <https://www.youtube.com/watch?v=MtBJ-M-cK4s> (zadnji dostop: 23. 9. 2016).

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent razvije napredno znanje in razumevanje sodobnih umetniških praks in teorij</li> <li>- sposoben je napredne aplikacije, razumevanja in uporabe praktičnega in teoretičnega diskurza</li> <li>- usposobljen za samostojno delovanje in raziskovanje</li> <li>- razvoja in razdelave konceptov in tez</li> <li>- sposoben je prepoznati vprašljive interpretacije, konstrukcije ter implikacije reprezentacij in diskurzov</li> </ul>	<ul style="list-style-type: none"> <li>- Student develop an advanced knowledge and understanding of contemporary artistic practices and theories</li> <li>- Capable of advanced application, understanding and use of practical and theoretical discourse</li> <li>- Qualified for independent work and research</li> <li>- Development and elaboration of concepts and thesis</li> </ul>

Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost razvijanja teorije v praksi</li> <li>- prepoznati in ustrezno obravnavati zastavljen problem</li> <li>- nadalje razvijati pridobljena praktična in teoretična spoznanja</li> <li>- razumevanje specifičnih teoretičnih instrumentarijev, ki študentu omogočajo razumevanje formacije analiziranega umetniškega dela in pripomore h koncipiranju in materializaciji lastnih del.</li> <li>- temeljito poznavanje metodologije dela in raziskovanja v polju teorije in prakse</li> </ul>	<ul style="list-style-type: none"> <li>- ability to develop theory in practice</li> <li>- recognise and appropriately deal with the set problem</li> <li>- further develop the obtained practical and theoretical knowledge</li> <li>- understanding specific theoretical instrumentaries that allow students to understand the analysed work of art and contribute to the conceptualisation and materialisation of their own works of art</li> <li>- thorough understanding of the methodology of work in the field of theory and practice</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- individualne vaje</li> <li>- samostojne raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Individual tutorials</li> <li>- Independent research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
- Seminar	100%	- Seminar

Reference nosilca/ Lecturers reference
<p><b>ČLANKI IN DRUGI SESTAVNI DELI</b></p> <p><b><u>Izvirni znanstveni članek</u></b></p> <p>PRISTOVŠEK, Jovita. Sublime, race, racialization: formalization, necessity, contingency. <i>AM : art + media</i>, ISSN 2217-9666. [Print ed.], 2017, no. 14, str. 45-56. <a href="https://fmkjournals.fmk.edu.rs/index.php/AM/rt/printerFriendly/202/0">https://fmkjournals.fmk.edu.rs/index.php/AM/rt/printerFriendly/202/0</a>, doi: <a href="https://doi.org/10.25038/am.v0i14.202">10.25038/am.v0i14.202</a>. [COBISS.SI-ID <a href="#">43240493</a>]</p> <p>PRISTOVŠEK, Jovita. Rasa, družbeni spol, postpolitično. <i>Dialogi</i>, ISSN 0012-2068, 2017, letn. 53, št. 11/12, str. 178-193. [COBISS.SI-ID <a href="#">43232301</a>]</p> <p>PRISTOVŠEK, Jovita. Re/-production : identity, queer, and labour in the work of Angela Mitropoulos. <i>Identities : journal for politics, gender and culture</i>, ISSN 1857-8616, 2013, vol. 10, no. 1/2, str. 20-28. <a href="http://www.identitiesjournal.edu.mk/documents/IDENTITETI-VOL10-NO.-1--2.pdf">http://www.identitiesjournal.edu.mk/documents/IDENTITETI-VOL10-NO.-1--2.pdf</a>. [COBISS.SI-ID <a href="#">36457261</a>]</p> <p><b><u>1.02 Pregledni znanstveni članek</u></b></p> <p>PRISTOVŠEK, Jovita. Urbani likovni projekti skozi teoretično optiko sprememb prostora. <i>Praznine : glasilo za arhitekturo, umetnost in bivanjsko kulturo</i>, ISSN 2232-4216, 2015, [Št.] 9, str. 22-27. [COBISS.SI-ID <a href="#">293284608</a>]</p> <p><b><u>1.12 Objavljeni povzetek znanstvenega prispevka na konferenci</u></b></p> <p>PRISTOVŠEK, Jovita. Sublimno, rasa, rasializacija : formalizacija, nujnost, kontingenca = Sublime, race, racialization : formalisation, necessity, contingency. V: <i>Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture</i>. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti]. 2016, str. [12-13], [36]. [COBISS.SI-ID <a href="#">41017645</a>]</p> <p>PRISTOVŠEK, Jovita. O obratu od politike reprezentacije k režimu estetskega = On the shift from politics of representation to the regime of aesthetic. V: GRŽINIĆ, Marina (ur.). <i>Mednarodni kolokvij Politika, estetika in demokracija = International colloquium Politics, Aesthetics and Democracy</i>. [Ljubljana:</p>

Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti:  
Akademija za vizualne umetnosti. 2015], str. [9]. [COBISS.SI-ID [39208749](#)]

### **1.16 Samostojni znanstveni sestavek ali poglavje v monografski publikaciji**

PRISTOVŠEK, Jovita. O obratu od politike reprezentacije k režimu estetskega. V: GRŽINIĆ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 57-71. [COBISS.SI-ID [39218989](#)]

PRISTOVŠEK, Jovita. Commodity racism. V: AGREDO, Carolina (ur.), et al. *Utopia of alliances, conditions of impossibilities and the vocabulary of decoloniality : conflictual histories in hegemonic spaces*. Wien: Löcker. cop. 2013, str. 121-127. [COBISS.SI-ID [36420653](#)]

## **IZVEDENA DELA (DOGODKI)**

### **3.15 Prispevek na konferenci brez natisa**

PRISTOVŠEK, Jovita. *Globalna mreža teles : predavanje 45. kolokviju Slovenskega društva za estetiko z nasl. "Družbena koreografija", Moderna galerija, Ljubljana 10. nov. 2017*. [COBISS.SI-ID [43262253](#)]

PRISTOVŠEK, Jovita. *On the limits of artistic expression : predavanje na mednarodnem simpoziju "Blindfold: censorship, art and voluntary blindness", Mala dvorana ZRC SAZU, Ljubljana, 28. nov. 2011*. [COBISS.SI-ID [43262509](#)]

### **3.25 Druga izvedena dela**

PRISTOVŠEK, Jovita. *Biopolitika, nekropolitika : sublimno, rasizem, podoba in nove digitalne tehnologije : soizvedba sklopa predavanj na Podiplomski šoli ZRC SAZU v Ljubljani v okviru modula Transformacija moderne misli - filozofija, psihoanaliza, kultura pri predmetu Sodobne teorije umetnosti in kulture ter estetika novih tehnologij (nosilka red. prof. dr. Marina Gržinić), ZRC SAZU, Ljubljana, 16. feb. 2018, 23. feb. 2018, 2. mar. 2018, 9. mar. 2018, 16. mar. 2018, 23. mar. 2018*. [COBISS.SI-ID [43322157](#)]

PRISTOVŠEK, Jovita. *Estetski režim : sublimno : I. del : gostujoče predavanje za študente na Akademiji za likovno umetnost Univerze v Ljubljani v okviru predmeta Oblikovne zasnove II (nosilec izr. prof. Sergej Kapus), Aluo Ljubljana, 29. mar. 2018*. [COBISS.SI-ID [43321645](#)]

PRISTOVŠEK, Jovita. *Estetski režim : sublimno : II. del : gostujoče predavanje za študente na Akademiji za likovno umetnost Univerze v Ljubljani, v okviru predmeta Oblikovne zasnove II (nosilec izr. prof. Sergej Kapus), Aluo Ljubljana, 5. apr. 2018*. [COBISS.SI-ID [43321901](#)]

AMBROŽIČ, Mara (diskutant), BAHOVEC, Eva D. (diskutant), BARŠI, Jože (diskutant), GRŽINIĆ, Marina (diskutant), POGAČAR PODGORNIK, Tjaša (diskutant), RAJGELJ, Barbara (diskutant), PRISTOVŠEK, Jovita (diskutant). *O pedagoškem obratu : okrogla miza, Muzej sodobne umetnosti Metelkova, Ljubljana, 29. mar. 2016*. [COBISS.SI-ID [40106029](#)]

PRISTOVŠEK, Jovita. *Teoretična konceptualizacija javnega prostora : gostujoče predavanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani v*

okviru predmeta *Oblikovne zasnove* (nosilec izr. prof. Sergej Kapus), 11. dec. 2015. [COBISS.SI-ID [43322413](#)]

PRISTOVŠEK, Jovita. *Praznina, ki ustvarja diskurz, in diskurz, ki ustvarja praznino : gostujoče predavanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani v okviru predmeta Oblikovne zasnove* (nosilec izr. prof. Sergej Kapus), 28. nov. 2014. [COBISS.SI-ID [43322669](#)]

## SEKUNDARNO AVTORSTVO

### Urednik

*Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture*. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti], 2016. [44] str. [COBISS.SI-ID [40619565](#)]

*Šum : revija za kritiko sodobne umetnosti*. Pristovšek, Jovita (član uredniškega odbora 2015). [Tiskana izd.]. Ljubljana: Galerija Boks, društvo študentov za kulturno umetniško dejavnost, 2013-. ISSN 2335-4232. <http://sumrevija.si/issues/>. [COBISS.SI-ID [268984064](#)]

### **Mentor pri diplomskih delih (bolonjski študij 1. stopnje)**

HÄGGLUND, Evelina. *Exposing overexposure : degree dissertation = diplomsko delo*. Ljubljana: [E. Hägglund], 2018. [28] f. [COBISS.SI-ID [43346477](#)]

OBLAK, Nina. *Memorial to erasure and forgetting : degree dissertation = Obležitev brisanja in pozabljanja : diplomsko delo*. Ljubljana: [N. Oblak], 2018. [33] f, ilustr. [COBISS.SI-ID [43346221](#)]

## UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet	Kreativno pisanje (MA)
Course Title	Creative writing (MA)

Študijski program in stopnja Study programme and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	2	1
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	2	1

Vrsta predmeta	Izbirni/Elective
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Univerzitetna koda predmeta/ University code	T48
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			60	4

Nosilec predmeta / Lecturer	Doc. Željko Hrs
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- Aktivno znanje angleškega jezika</li> <li>- Pogoji za pristop k izpitu sta prisotnost in aktivno sodelovanje na predavanjih, konzultacijah in vajah (80% navzočnost)</li> </ul>	<ul style="list-style-type: none"> <li>- Fluency in English</li> <li>- In order to take a final exam students need to actively participate and attained the course (minimum 80% attendance)</li> </ul>

Vsebina	Content / Syllabus outline)
<p>Učna enota <i>Kreativno pisanje (MA)</i> opremi študente z naprednimi metodami za raziskovanje različnih načinov kreativnega pisanja za pisanje besedil v angleškem jeziku in prakticiranja veščin, potrebnih za pisanje različnih vrst besedil. Študentje morajo napisati pripovedi, dialoge itd., delavnice pa so osredotočene na analizo, metodologijo in strukturo pisanja. Povezovalna tema učne enote je fragmentacija kot metoda in predmet. Učna enota temelji na modernistični in postmodernistični poetiki. Primarni cilj je študentom omogočiti pisanje besedil brez nepotrebne skrbi glede pravilnosti ali upoštevanja standardnih omejitev. Metode so ponazorjene ob primerih izbranih avtorjev: stohastični postopki (Tzara); tok zavesti (Joyce, Apollinaire); avtomatsko pisanje (Peret, Eluard);</p>	<p>The course <i>Creative Writing (MA)</i> will provide students with advanced methods to explore various modes of creative writing in English, and to practise skills required to write different types of texts. In particular, students will have to write narratives, dialogues, etc., while the workshops will focus on the analysis, methodology and structure of writing. The linking theme of the course unit is fragmentation as both method and subject. The bases of the course take the modernist na postmodernist poetics. The primary purpose is to enable students to compose texts without undue concern for correctness or adherence to the standard constraints. The methods is exemplified by the work of selected authors: stochastic procedures (Tzara); stream of consciousness (Joyce, Apollinaire); automatic writing (Peret, Eluard); text</p>

<p>tekstovna manipulacija (Burroughs, Tom Philips); konkretna poezija (Ian Hamilton. Finlay in drugi); medbesedilni kolaž/kompozicija po tematiki (Eliot, Pound, Whalen); banalni načini diskurza (Georges Perec, Prevert, Gary Snyder); formulaično/matematično strukturiranje (Roussel, OULIPO); zvočna poezija (Schwitters, Bob Cobbing in drugi). Pozornost je usmerjena klasični pripovedni strukturi. Nekaj ur je posvečenih analizi besedil in kritiki akademskega pisanja ter konvencijam akademskih besedil in strukturi odstavkov. Študenti morajo napisati besedila z uporabo nekaterih od teh metod, ki jih nato predstavijo in o njih razpravljajo.</p>	<p>manipulation (Burroughs, Tom Philips); concrete poetry (Ian Hamilton. Finlay and various others); intertextual collage/composition by field (Eliot, Pound, Whalen); banal modes of discourse (Georges Perec, Prevert, Gary Snyder); formulaic/mathematical structuring (Roussel, OULIPO); sound poetry (Schwitters, Bob Cobbing and various others). Attention is paid to classic story-telling structure. Some sessions are devoted to text analysis and critiques of academic writing, and also to the conventions of academic texts and structure of paragraphs. Students is asked to produce texts employing some of these methods, the results of which are then presented and discussed.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Horace. On the Art of Poetry. <a href="http://www.ourcivilisation.com/smartboard/shop/horace/arspoet.htm">http://www.ourcivilisation.com/smartboard/shop/horace/arspoet.htm</a></li> <li>- Longinus, Cassius. <i>On the Sublime</i>. New York: Macmillan and Co., 1890.</li> <li>- Johnstone, Keith. <i>Impro: Improvisation and Theater</i>, London: Methuen, 1979.</li> <li>- Johnstone, Keith. <i>Impro for Story tellers</i>, London: Routledge, 1999.</li> <li>- Bishop, Wendy. <i>Colours of a Different Horse: Rethinking Creative Writing Theory and Pedagogy</i>, National Council of Teachers, 1994.</li> <li>- Strunk, William. E. B. White, <i>The Elements of Style</i>, Harlow: Longman, 1999.</li> <li>- Joyce, James. <i>Ulysses</i>, New York: Modern Library, 1992.</li> <li>- Phillips, Tom. <i>Humument: A Treated Victorian Novel</i>, London: Thames &amp; Hudson, 2012.</li> <li>- Burroughs S. William. <i>Naked Lunch</i>, New York: Grove Press, 2013.</li> <li>- Cobbing, Bob. <i>Concerning Concrete Poetry</i>, London: Slimvolume, 2014.</li> </ul>

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji znanje iz področja kreativnega pisanja</li> <li>- sposoben je aplikacije pridobljenega znanja tako v okviru študijske dejavnosti kot kasnejšega profesionalnega delovanja</li> <li>- razume pomen kreativnega pisanja</li> </ul>	<ul style="list-style-type: none"> <li>- students learn creative writing</li> <li>- are able to use the obtained knowledge in class and in their later professional work</li> <li>- understand the importance of creative writing</li> <li>- understand the multi-layered use of creative writing</li> <li>- are able to further develop language and articulation</li> </ul>

<ul style="list-style-type: none"> <li>- razume večplastno uporabo kreaivnega pisanja</li> <li>- sposoben je nadalje razvijati jezik in njegovo artikulacijo</li> <li>- sposoben je ubesediti misli, koncepte in ideje in jih postavi v diskurzivni kontekst</li> <li>- spozna napredne elemente, vzroke in pomen kreativnega pisanja v vizualni umetnosti in kulturni industriji</li> </ul>	<ul style="list-style-type: none"> <li>- are able to write down their thoughts, concepts and ideas, placing them in a discursive context</li> <li>- learn advanced elements, causes and importance of creative writing in visual art and cultural industry</li> </ul>
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost prenosa ideje v prakso</li> <li>- ustrezno kreativno pripraviti različne vrste besedil</li> <li>- nadalje razvijati prakso pisanja in artikulacije</li> <li>- nadgraditi in vključiti pridobljeno znanje v lastno prakso</li> <li>- naprednega poznavanje in razumevanje polja kreativnega pisanja</li> </ul>	<ul style="list-style-type: none"> <li>- Capable of transferring ideas into practice</li> <li>- Proper creative creation of various different texts</li> <li>- Further development of creative writing and articulation</li> <li>- Further development of the acquired knowledge into its own/proper practice</li> <li>- Advanced understanding and knowledge of the Creative writing field</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- delavnice</li> <li>- skupinske in individualne vaje</li> <li>- skupinska in samostojna branja</li> <li>- pisanje in raziskovalno delo</li> <li>- individualne konzultacije</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Workshops</li> <li>- Group and individual tutorials</li> <li>- Group and individual readings</li> <li>- Writing and research work</li> <li>- Individual consultation</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment
<ul style="list-style-type: none"> <li>- pisno (avtorsko delo v dolžini 3000 besed)</li> <li>- Ustno (branje in artikulacija)</li> <li>- Sodelovanje na delavnicah in vajah</li> </ul>		<ul style="list-style-type: none"> <li>- Writing (author work 3000 words in length)</li> <li>- Oral (reading and articulation)</li> <li>- Collaborations on workshops and tutorials</li> </ul>

Reference nosilca/ Lecturers reference

Doc. Željko Hrs: igralec, dramaturg, stalni član ansambla SMG, gostujoči predavatelj na Goldsmiths, University of London, predavatelj na AVA, Akademiji vizualnih umetnosti, Ljubljana.

- rojen leta 1957
- leta 1981 absolviral AGRFT v Ljubljani in se zaposlil v SMG, Ljubljana
- diplomiral leta 1992 iz dramske igre na AGRFT Ljubljana
- bil dramaturg v več predstavah SMG in Betontanca
- od leta 2008 gostujoči profesor na MA Performance making na Goldsmiths, University of London
- od leta 2008 predavatelj zgodovine gledališča na AVA (Akademija vizualnih umetnosti) Ljubljana

Leta 1993 sem sodeloval pri mednarodnem projektu *Sarajevo*, ki ga je po besedilu Gorana Stefanovskega zrežiral Slobodan Unkovski in ki je bil predstavljen v Antwerpnu, kulturni prestolnici Evrope 1993, na mednarodnem festivalu LIFT v Londonu, festivalih v Hamburgu, Kobenhavnu, Stockholmu in več švedskih mestih. Leta 2013 sem sodeloval pri projektu *Osvajanje sreče* v režiji Harisa Pašovića v koprodukciji Prime Cut Productions iz Belfasta, East West iz Sarajeva in SMG Ljubljana. Kot dramaturg sem delal v predstavah *Hiša Bernarde Alba* (SMG, 2000), *Peter Pan* SMG in Lutkovno gledališče Ljubljana, 2001), *Soba srečanj* Zavod Bunker in SMG in Centre Choreographique National de Rennes et de Bretagne, 2002), *Wresting Dostoievsky* Zavod Bunker, Betontanc, 2004, *Lulubaj* (SMG, 2004), *Kitov trebuh* SMG in Teatro Petra Bogota in Iberoameriški gledališki festival Bogota, 2006), vse v režiji Matjaža Pograjca ter *Don Juan.kdo?* (SMG in The Athletes of the Heart, London, 2007) v režiji Anne Furse). *Hiša Bernarde Alba* je bila v dnevniku Nuevo Herald proglašena za "najbolj vznemirljivo predstavo leta 2003, popoln spektakel in najbolj inovativno predstavo" Mednarodnega festivala hispankega gledališča v Miamiu, ZDA.

Predstava *Kdo se boji Tennesseeja Williama* je dobila nagrado Villanueva za najboljšo tujo predstavo leta 2004 na Kubi. Gostovala je v Čilu, Argentini, Urugvaju, Paragvaju, Dominikanski republiki in Kubi v Latinski Ameriki in Italiji, Hrvaški in Makedoniji. Sem soavtor gledaliških tekstov *Kdo se boji Tennesseeja Williama* (SMG 1999) in *Don Juan.kdo?* (SMG in Athletes of the Heart 2007); Tekst *Don Juan.kdo?* je bil objavljen (tudi v slovenščini) v antologiji *Theatre in Pieces* pri založbi Methuen v Londonu 2011 (ISBN: 978 1 408 13996 7).

Predstava *Don Juan.kdo?* je gostovala v Londonu leta 2007 (Shunt Vaults) in 2008 na festivalu FeEast, Riverside Studios.

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Assoc. prof. Željko Hrs: actor, dramaturg, permanent member of SMG ensemble, visiting lecturer at Goldsmiths, University of London, lecturer at AVA, Academy of Visual Arts, Ljubljana.

- born 1957
- 1981 finished Academy AGRFT in Ljubljana and got employed in SMG theatre, Ljubljana
- graduated in 1992 on acting at AGRFT Ljubljana
- was dramaturg at several performances SMG Theatre and Betontanc Theatre
- from 2008 visiting Lecturer on MA Performance making at Goldsmiths, University of London
- from 2008 lecturer of Histories of Theatre at AVA Academy of Visual Arts,

## Ljubljana

In 1993 participated as actor in international project Sarajevo, written by Goran Stefanovski and directed by Slobodan Unkovski; Sarajevo opened Antwerpen as a European Cultural Capital 1993 and attended international theatre festival LIFT in London, festivals in Hamburg, Kobenhavn, Stockholm and several Swedish cities. In 2013 participated as actor in international project The Conquest of Happiness directed by Haris Pašović; coproduction of Prime Cut Productions from Belfast, East West from Sarajevo and SMG Ljubljana. As dramaturg worked on performances *Hiša Bernarde Alba (The House of Bernarda Alba)* (SMG, 2000), *Peter Pan* (SMG and Lutkovno gledališče Ljubljana, 2001), *Soba srečanj (Maison des rendez-vous)* (Zavod Bunker and SMG and Centre Choreographique National de Rennes et de Bretagne, 2002), *Wresting Dostoievsky* (Zavod Bunker, Betontanc, 2004), *Lulubaj* (SMG, 2004), *Kitov trebuh (El vientre de la ballena)* (SMG and Teatro Petra Bogota and Iberoamerican Theatre Festival Bogota, 2006), all directed by Matjaž Pograjc and *Don Juan.kdo? (Don Juan.Who?)* (SMG and The Athletes of the Heart, London, 2007) directed by Anne Furse). *Hiša Bernarde Alba (The House of Bernarda Alba)* was proclaimed by Nuevo Herald as "the most thrilling performance of the year 2003, absolute spectacle and the most innovative performance" of International Festival of Hispanic Theatre in Miami, USA.

Performance *Kdo se boji Tennesseeja Williamsa (Who is Afraid of Tennessee Williams)* got award Villanueva for best foreign show of the year 2004 in Cuba. It toured in Chile, Argentina, Uruguay, Paraguay, Dominican Republic in Latin America and Italy, Croatia and Macedonia. I am co-author of theatre plays *Kdo se boji Tennesseeja Williamsa (Who is Afraid of Tennessee Williams)* (SMG 1999) and *Don Juan.kdo? (Don Juan.Who?)* (SMG and Athletes of the Heart 2007); Theatre play *Don Juan.kdo?* was published (also in Slovenian) in anthology *Theatre in Pieces* by editing house Methuen, London, 2011 (ISBN: 978 1 408 13996 7).

Performance *Don Juan.kdo?* toured in Londonu 2007 (Shunt Vaults) and 2008 on festival FeEast, Riverside Studios. From 2008 I am Visiting Lecturer on MA Performance Making at Goldsmiths, University of London.

### UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet	Vizualne kulture in reprezentacija
Course Title	Visual Cultures and Representation

Študijski program in stopnja Study programe and level	Študijska smer Field of study	Letnik Academic year	Semester Term
Vizualne umetnosti (MA)	<i>Sodobne vizualne prakse in teorije</i>	1, 2	1, 2
Visual Arts (MA)	<i>Contemporary Visual Practices and Theories</i>	1, 2	1, 2

Vrsta predmeta	Elective / Izbirni
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Univerzitetna koda predmeta/ University code	T59
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Predavanja Lectures	Seminar Seminar	Vaje Tutorials	Lab. vaje Laboratory work (Studio work)	Terenske vaje Field work	Samost. delo Individual work	ECTS
20	20	20			60	4

Nosilec predmeta / Lecturer	Doc. dr. Sebastjan Leban
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Jeziki / Predavanja Languages / Lectures	slovenski ali angleški / Slovene or English
Vaje / Tutorials	slovenski ali angleški / Slovene or English

Pogoji za vključitev v delo oz za opravljanje študijskih obveznosti	Prerequisites
<ul style="list-style-type: none"> <li>- pogoji za pristop k seminarju sta prisotnost ter aktivno sodelovanje na predavanjih in predstavitev (80% navzočnost)</li> <li>- pogoj za pristop k seminarju so vse opravljene obveznosti</li> </ul>	<ul style="list-style-type: none"> <li>- In order to take the final exam students, need to actively participate and attend the lectures and presentations (minimum 80% attendance)</li> <li>- In order to take the final exam students need to fulfil all the obligations</li> </ul>

Vsebina	Content (Syllabus outline)
<p>Učna enota <i>Vizualne kulture in reprezentacija</i> raziskuje sistem reprezentacije kapitala v kinematičnem in digitalnem načinu produkcije v katerih se kapital akumulira in reproducira skozi podobe, umetnost in kulturo. V okiru učne enote se študent sooči z analizo razvoja kapitalističnega načina produkcije, kjer se sooči z reprezentacijo kapitala v polju vidnega kot konstitutivno obliko novega načina vladanja in prilaščanja, ki strukturira</p>	<p>The course unit <i>Visual Cultures and Representation</i> researches the system of representation of capital in the cinematic and digital mode of production where capital accumulates and reproduces through images, art and culture. Students learns how to analyse the development of capitalist mode of production and become acquainted with representation of capital in the field of the visible as the constitutive form of the new way of governing and</p>

<p>čustva, želje in razum. Študent se v učni enoti nauči razumeti in razdelati to novo sistematizacijo življenja in dela, ki se definira v ekonomiji vidnega. Znotraj te nove ekonomije kapital kontinuirano nadgrajuje razvoj deteritorializiranih tovarn, v katerih si ne prilašča zgolj presežne vrednosti, ampak tudi našo pozornost, čustva in želje.</p> <p>V učni enoti se študent med drugim seznanja z naprednimi diskurzi v okviru politične ekonomije, kulturnih in vizualnih študij, ki definirajo in analizirajo procese produkcije presežne vrednosti v novih deteritorializiranih tovarnah, ekonomije pozornosti in z njo povezane pomanjkanja pozornosti, ekspropriacije presežnega dela, ki se vrši skozi nove oblike izkoriščanja brezplačnega dela, politiko in estetiko reprezentacije kapitala, nematerialnega dela, kognitariata, semiokapitala, in številnih drugih pojavov, ki so ključni za razumevanje današnje družbene strukture in z njo povezanega razvoja in transformacije na področju umetnosti in kulture. Izbirni predmet se horizontalno in vertikalno povezuje na način, da dopolnjuje osnovno strukturo vertikalne in horizontalne povezave, ki je vzpostavljena med učnimi enotami v okviru učnega načrta.</p>	<p>appropriating that structures our emotions, desires and common sense. Students also learn how to understand and analyse the new systematisation of life and work defined in the economy of the visible. Within this new economy, capital constantly upgrades the development of deteritorialised factories, appropriating not only surplus value but also our attention, emotions and desires. The course unit provides students with advanced discourses in the field of political economy, cultural and visual studies that define and analyse processes of production of surplus value in new deteritorialised factories, in the attention economy and lack of attention linked to it, expropriation of surplus labour implemented through new forms of exploitation of unpaid labour, politics and aesthetics of representation of capital, immaterial work, cognitariat, semiocapital and numerous other phenomena that are vital for understanding of the contemporary social structure and development and transformation in the field of art and culture that are the result of it. The chosen course unit is horizontally and vertically linked so as to complement the basic structure of the vertical and horizontal connection established between course units of the curriculum.</p>
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Temeljni viri / Readings
<ul style="list-style-type: none"> <li>- Arnheim, Rudolf. <i>Film kot umetnost</i>, Ljubljana: Krtina, 2000.</li> <li>- Barthes, Roland. <i>Mythologies</i>. New York: Hill and Wang, 1972.</li> <li>- Beller, Jonathan. <i>Cinema, Capital of the Twentieth Century</i>, Durham: Duke University, 1994.</li> <li>- Beller, Jonathan. <i>The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle</i>, Hanover: Dartmouth College Press, 2006.</li> <li>- Beller, Jonathan 2006/07, <i>Paying Attention</i>, Cabinet Magazine, accessible online: <a href="http://www.cabinetmagazine.org/issues/24/beller.php">http://www.cabinetmagazine.org/issues/24/beller.php</a>.</li> <li>- Beller, Jonathan 2012, <i>Wagers Within the Image: Rise of Visuality, Transformation of Labour, Aesthetic Regimes</i>, Culture Machine, accessible online: <a href="http://culturemachine.net/index.php/cm/article/viewArticle/466">http://culturemachine.net/index.php/cm/article/viewArticle/466</a>.</li> <li>- Belting, Hans. <i>Antropologija podobe: osnutki znanosti o podobi</i>, Ljubljana: Studia humanitatis, 2004.</li> </ul>

- Bourdieu, Pierre. *Na televiziji*, Ljubljana: Krtina, 2000.
- Debod, Guy, 1994, *Society of the Spectacle*, New York: Zone Books.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. New York: Pantheon and London:Tavistock, 1970.
- Foucault, Michel. *To ni pipa*, Ljubljana: Društvo za teoretsko psihoanalizo, 2007.
- Foucault, Michel. *Arheologija vednosti*, Ljubljana: Studia humanitatis, 2011.
- Groys, Boris, *Sumljivost: fenomenologija medijev*, Maribor: Hiša knjig, Založba KMS, 2012.
- Hardt, Michael and Negri, Antonio. *Empire*, Harvard: Harvard University Press, 2000.
- Jameson, Fredric. *Representing Capital*, London: Verso, 2011.
- Lazzarato, Maurizio. *Immaterial Labour*, in *Radical Thought in Italy: A Potential Politics*, ed. Paolo Virno, Michael Hardt, Minneapolis: University of Minnesota Press, 1996.
- LEBAN, Sebastjan. The construction of the other : (re)producing bare life. *AM*, ISSN 2406-1654, Oct. 2017, iss. 14, str. 69-79.  
<https://fmkjournals.fmk.edu.rs/index.php/AM/article/view/200>, doi: 10.25038/am.vO14.200.
- Marazzi, Christian. *The Violence of Financial Capitalism*, Los Angeles: Semiotext(e), 2001.
- Marazzi, Christian. *Capital and Language: From the New Economy to the War Economy*, Los Angeles: Semiotext(e), 2008.
- Mitchell, W.J.T. *Iconology; Text, Image, Ideology*, Chicago, 1986.
- Mitchell, W.J.T. *Slikovna teorija: eseji o verbalni in vizualni reprezentaciji*, Ljubljana: Študentska založba, 2009
- Mitchell, W.J.T. *Image science : iconology, visual culture, and media aesthetics*, Chicago; London: The University of Chicago Press, cop. 2015
- Pejić, Bojana. *Gender check: a reader: Art and theory in Eastern Europe*, zbornik, Köln: Verlag der Buchhandlung Walter König, cop. 2010.
- *East art map: Contemporary art and Eastern Europe*, ur. IRWIN, London : Afterall : Central Saint Martins College of Art and Design : University of the Arts, cop. 2006.
- *Mind the Map! History is Not Given*, ur., Marina Gržinić, Günter Heeg in Veronika Darian, Frankfurt Am Main: Revolver, 2006.

Cilji in kompetence	Objectives and competences
<ul style="list-style-type: none"> <li>- študent osvoji napredno znanje s področja reprezentacije kapitala v kinematičnem in digitalnem načinu produkcije</li> <li>- študent se sooči z naprednim razumevanje transofrmacije</li> </ul>	<ul style="list-style-type: none"> <li>- Student acquire advance knowledge in the field of representation of capital in the cineamtic and digital mode of production</li> <li>- Student is confronted with the advanced understanding of the transformation of</li> </ul>



<p>procesa dela prek vizualnega področja</p> <ul style="list-style-type: none"> <li>- sposoben je naprednega razumevanja in uporabe strokovnih in teoretičnih analiz</li> <li>- diskurzivnega kritičnega mišljenja</li> <li>- usposobljen za samostojno delovanje, raziskovanje in analizo</li> <li>- razvoja in razdelave konceptov in tez</li> </ul>	<p>laboru through the visual field</p> <ul style="list-style-type: none"> <li>- Capable of advanced application, understanding and use of professional and theoretical analysis</li> <li>- Discursive critical thinking</li> <li>- Qualified for independent work, research and analysis</li> <li>- Development and elaboration of concepts and thesis</li> </ul>
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Predvideni študijski rezultati	Intended learning outcomes
<ul style="list-style-type: none"> <li>- sposobnost izvajanja strokovnih analiz in raziskav</li> <li>- prepoznati in ustrezno izvesti zastavljeno strokovno analizo in raziskavo</li> <li>- nadalje razvijati teoretična in praktična spoznanja</li> <li>- razumevanje strokovnih izivov in kontekstov</li> <li>- napredno razumevanje pomena terminov kot so ekonomija vidnega, načina ekspropriacije presežnega dela v deterritorializiranih tovarnah, itd. in njihovega vpliva na družbo in umetnost</li> <li>- temeljito poznavanje strokovnega področja</li> </ul>	<ul style="list-style-type: none"> <li>- Capable executing professional analysis and research</li> <li>- Recognize and properly execute a defined professional analysis and research</li> <li>- Further development of theoretical and practical discoveries</li> <li>- Understanding of professional challenges and contexts</li> <li>- Advanced understanding of the meaning of the terminology such as the attention economy, the expropriation of surplus labour in the deterritorialized factories, etc. and their impac on society and str</li> <li>- Accurate understanding of the professional field</li> </ul>

Metode poučevanja in učenja	Learning and teaching methods
<ul style="list-style-type: none"> <li>- predavanja</li> <li>- samostojno delo in raziskave</li> <li>- predstavitve</li> </ul>	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Independent work and research</li> <li>- Presentations</li> </ul>

Načini ocenjevanja	Delež (v %) Weight (in%)	Assessment

- Seminar (3000 besed)	100%	- Seminar (3000 words)
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Reference nosilca/ Lecturers reference

Doc. dr. Sebastjan Leban je teoretik in raziskovalec. Deluje na področju teorije in umetnosti. Med leti 2007 in 2011 je bil glavnih urednik in soustanovitelj časopisa in platforme Reartikulacija. Raziskovalna polja: politična ekonomija, dekolonialne in postkolonialne študije, kulturne in vizualne študije.

\* \* \*

Assoc. prof. dr. Sebastjan Leban is a theoretician and researcher. He works in the field of theory and art. During the years 2007-2011 was the editor in chief of the platform and journal *Reartikulacija*. Research fields: political economy, decolonial and postcolonial studies, cultural and visual studies.

**1.01 Izvirni znanstveni članek**

1. LEBAN, Sebastjan. The construction of the other : (re)producing bare life. *AM*, ISSN 2406-1654, Oct. 2017, iss. 14, str. 69-79.

<https://fmkjournals.fmk.edu.rs/index.php/AM/article/view/200>, doi: [10.25038/am.vOi14.200](https://doi.org/10.25038/am.vOi14.200). [COBISS.SI-ID [513733250](https://www.cobiss.si/record/513733250)]

2. LEBAN, Sebastjan. De-Linking from Capital and the Colonial Matrix of Power : class racialization and the (de)regulation of life. V: GRŽINIĆ, Marina (ur.), ČENGIĆ, Nejra-Nuna. *Biopolitics, necropolitics and de-coloniality*, (Pavilion, ISSN 1841-7337, 14). Bucharest: Artphoto Asc. cop. 2010, str. 156-161.

[COBISS.SI-ID [3712628](https://www.cobiss.si/record/3712628)]

3. LEBAN, Sebastjan. Conditioned contemporaneity (Reartikulacija, part 1 of 3).

*E-flux journal*, ISSN 2164-1625, issue 0, 11/2008. <http://www.e-flux.com/journal/view/25>. [COBISS.SI-ID [30309421](https://www.cobiss.si/record/30309421)]

4. GRŽINIĆ, Marina, KLEINDIENST, Staš, LEBAN, Sebastjan. Prezemanje na opštestvenite, istoriskite i političkrite prostori : Slovenija i EU = The appropriation of social, historical and political spaces : Slovenia and the EU. *Identiteti : spisanie za politika, rod i kultura*, ISSN 1409-9268, Summer 2007/Winter 2008, vol. 6, no. 2/3, str. 237-267. [COBISS.SI-ID [30339885](https://www.cobiss.si/record/30339885)]

**1.04 Strokovni članek**

5. LEBAN, Sebastjan. Art in residency : precarity or opportunity?. *Seismopolite : Journal of Art and Politics*, ISSN 1894-5449, 2018, iss. 18/19.

<https://www.seismopolite.com/art-in-residency-precarity-or-opportunity>. [COBISS.SI-ID [513733762](https://www.cobiss.si/record/513733762)]

6. LEBAN, Sebastjan. Rethinking the future: politics of extermination. *Reartikulacija : umetniško-politična-teoretična-diskurzivna platforma*, ISSN 1855-1335, 2009, [Št.] 6, str. 13-14. [COBISS.SI-ID [30098477](#)]

### 1.12 Objavljeni povzetek znanstvenega prispevka na konferenci

12. LEBAN, Sebastjan. Izgradnja drugega : (re)produkcija golega življenja = The construction of the Other : (re)production bare life. V: *Drugi mednarodni kolokvij Suverenost, migranti in kultura = 2nd International colloquium Sovereignty, migrants and culture*. Ljubljana: [Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti]. 2016, str. [11]-[12], [35]. [COBISS.SI-ID [41016621](#)]

13. LEBAN, Sebastjan. Radical Critical Politics/Aesthetics. *Glasnik AMEU ISH*, ISSN 2464-0557, 2016, letn. 1, št. 1, str. 20. [COBISS.SI-ID [3659124](#)]

14. LEBAN, Sebastjan. Paradigma svobode : reprodukcija kapitala in demokracije = The paradigm of freedom : reproduction of capital and democracy. V: GRŽINIČ, Marina (ur.). *Mednarodni kolokvij Politika, estetika in demokracija = International colloquium Politics, Aesthetics and Democracy*. [Ljubljana: Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti: Akademija za vizualne umetnosti. 2015], str. [8]. [COBISS.SI-ID [39191597](#)]

### 1.16 Samostojni znanstveni sestavek ali poglavje v monografski publikaciji

15. LEBAN, Sebastjan. Paradigma svobode : reprodukcija kapitala in demokracije. V: GRŽINIČ, Marina (ur.), et al. *Politika, estetika in demokracija*. 1. natis. Ljubljana: Založba ZRC, ZRC SAZU. 2015, str. 7-20. [COBISS.SI-ID [39217965](#)]

### 3.15 Prispevek na konferenci brez natisa

32. LEBAN, Sebastjan. *Izgradnja drugega : (re)produkcija golega življenja : [predavanje na drugem mednarodnem kolokviu: Suverenost migranta in kultura, ki so ga organizirali Filozofski inštitut ZRC SAZU, Podiplomska šola ZRC SAZU, Inštitut AVA in Fakulteta za medije in komunikacije Singidunum univerze v Beogradu, v Ljubljani, 25. nov. 2016]*. [COBISS.SI-ID [3658612](#)]

33. LEBAN, Sebastjan. *Radical Critical Politics/Aesthetics : [predavanje na mednarodnem simpoziju: 44th International Colloquium Art and Aesthetics under Post-Transition, ki sta ga v Ljubljani prganizirala Slovenian Society of Aesthetics in Alma Mater Europea - Institutum Studiorum Humanitatis ter The Global Center of Advance Studies, 20 in 21. okt. 2016]*. [COBISS.SI-ID [3658868](#)]

34. LEBAN, Sebastjan. *Rethinking the future: politics of exterminations : [predavanje na Transmediale.09, Deep North - festival for art and digital culture, na temo "The Digital Greenhouse", Berlin (Nemčija), 28.jan.2009]*. Berlin, 2009. [COBISS.SI-ID [30096941](#)]

35. LEBAN, Sebastjan. *Silent weapon of extermination : [predavanje na International Symposium "Sustainability and Contemporary Art", Central*

*European University, Budimpešta (Madžarska), 26.mar.2009].* Budapest, 2009.  
[COBISS.SI-ID [30097453](#)]

### **Urednik**

**42.** LEBAN, Sebastjan (urednik), MOHAR, Miran (urednik). *Razstava diplomantov = Degree show : Galerija Eqrna, 20. 6. - 14. 7. 2017.* Ljubljana: AVA, 2017. 89 str., ilustr. [COBISS.SI-ID [41973037](#)]

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