

Overview and Annotations of Courses, Examiners, and Literature

A total of 6 courses are to be selected from the module of GENERAL courses and the module of SUBJECT-SPECIFIC courses, following one of the following structures:

- 4 general + 2 subject-specific, or
- 3 general + 3 subject-specific, or
- 2 general + 4 subject-specific.

GENERAL courses

KDT/797 Methodology and Theory of Art

guarantor: doc. Mgr. Lenka Sýkorová, Ph.D., lecturer: doc. Mgr. Lenka Sýkorová, Ph.D.

KDT/800 Multimedia Aspects of Contemporary Art

guarantor: doc. Mgr. A. Pavel Mrkus, lecturer: doc. Mgr. A. Pavel Mrkus

KDT/803 Visual Communication – **obligatory, must be completed no later than by the end of Year 2**

guarantor: prof. Mgr. Michal Koleček, Ph.D., lecturer: prof. Mgr. Michal Koleček, Ph.D.

KDT/810 Applied Philosophy of Art

guarantor: doc. Mgr. Martin Nitsche Ph.D., lecturer: doc. Mgr. Martin Nitsche Ph.D.

KDT/820 Theory of Visual Arts

guarantor: doc. Mgr. Kateřina Dytrtová, Ph.D., lecturer: doc. Mgr. Kateřina Dytrtová, Ph.D.

KDT/846 Postproduction, Socialization, Participation and Education in Contemporary Art

guarantor: doc. Mgr. Kateřina Dytrtová, Ph.D., lecturer: doc. Mgr. Kateřina Dytrtová, Ph.D.

KDT/852 Current Trends in Contemporary Visual Culture – Visual Arts in the Context of Other Artistic Genres as well as of Overlaps Beyond Art

guarantor: prof. Mgr. Zdena Kolečková, Ph.D., lecturer: prof. Mgr. Zdena Kolečková, Ph.D.

SUBJECT-SPECIFIC courses

KDT/802 Foreign Language – **obligatory**

Provided by Foreign Language Centre at Faculty of Education.

KDT/804 Contemporary Central-European Graphic Design

guarantor: doc. ak. mal. Michal Slejška, lecturer: doc. ak. mal. Michal Slejška, doc. Mgr. Anna Vartecká, Ph.D.

KDT/805 Role of Visual Information in the Era of Information and Globalization

guarantor: prof. Mgr. Zdena Kolečková, Ph.D., lecturer: prof. Mgr. Zdena Kolečková, Ph.D.

KDT/806 Photography and Contemporary Art

guarantor: doc. Mgr. Michaela Thelenová, lecturer: doc. Mgr. Michaela Thelenová

KDT/807 New Technologies in Designer Creation

guarantor: prof. ak. arch. Jan Fišer, lecturer: prof. ak. arch. Jan Fišer

KDT/808 Socializing Aspects of Design

guarantor: doc. PhDr. Tomáš Pavlíček, Ph.D., lecturer: doc. PhDr. Tomáš Pavlíček, Ph.D.

KDT/809 Traditional Materials and Contemporary Art

guarantor: prof. ak. mal. Jaroslav Prášil, Ph.D., lecturer: prof. ak. mal. Jaroslav Prášil

KDT/821 Elective Course

KDT/825 Digital Media and Contemporary Art

guarantor: doc. Mgr. David Kořínek, lecturer: doc. Mgr. David Kořínek

KDT/853 Curatorial Strategies – Presentation, Contextualization and Explication of an Artwork

guarantor: prof. Mgr. Michal Koleček, Ph.D., lecturer: prof. Mgr. Michal Koleček, Ph.D.

KDT/854 Postmodern Originality and Appropriation Art with Special Focus on the Art of Central European Region

guarantor: M.A. János Szoboszlai, PhD., lecturer: M.A. János Szoboszlai, PhD.

KDT/891 Resilient Design – Concepts of Resilience – **recommended subject (environmental concerns)**

guarantor: doc. MgA. Antonín Tomášek, lecturer: doc. MgA. Antonín Tomášek

KDT/797 Methodology and Theory of Art – general subject

doc. Mgr. Lenka Sýkorová, Ph.D.

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Methodology and theory of art deals with scientific nature of art history, contextualization of an artefact in a broader framework, and plurality of interpretative views. Based on analysis of contemporary art-theoretical approaches, students try to define basic methodological resources and outputs, by which they deepen their terminological apparatus, and at the same time, develop their methodological literacy. This way, the student is confronted with significant artworks, specific curatorial concepts, and relevant theoretical streams; the student classifies these current tendencies and by means of methodological procedures, thus potentially musealizes an artefact.

Basic literature:

- BAKOŠ, J. *Štyri trasy metodologie dejín umenia*. Veda, 2000.
- BARTLOVÁ, M. (ed.). *Dějiny umění v České společnosti*. Argo, 2004.
- BARTLOVÁ, M. *Jaká věda jsou dějiny umění? In: Umění: časopis Ústavu dějin umění; 54/2006, č. 3.* Ústav dějin umění AV ČR, 2006.
- BAUDRILLARD, J. *Simulacra and Simulation*. Simulacra and Simulation, 1994.
- BENJAMIN, W. *Dílo a jeho zdroj*. Praha, 1979.
- ELKINS, J. *Proč lidé pláčou před obrazy*. Academia, 2007.
- HILDEBRANDT, A. *Problém formy ve výtvarném umění*. Triáda, 2004.
- HLAVÁČEK, J. *Cvičení z estetiky*. Gallery, 2007.
- JACOBSON, R. *Poetická funkce*. H + H, 1995.
- KROUPA, J. *Školy dějin umění, Metodologie dějin umění I*. Masarykova univerzita, 2007.
- LIESSMAN, K. P. *Filozofie moderního umění*. Olomouc, 2000.
- MATHAUSER, Z. *Metodologické meditace*. Blok, Brno, 1989.
- PANOFKI, E. *Význam ve výtvarném umění*. Odeon, Praha, 1981.
- POSPISZYL, T. (ed.). *Před obrazem, Antologie americké výtvarné teorie a kritiky*. OSVU, Praha, 1998.
- POSPISZYL, T. *Srovnávací studie*. Agite/Fra, Praha, 2005.
- PRAHL, R. and WINTER, T. *Proměny dějin umění*. Scriptorium, 2007.
- SCHAPIRO, M. *Dílo a styl*. Argo, 2006.

Recommended literature:

- BAXANDALL, M. *Stíny a světlo: umění a vizální zkušenost*. Brno, 2003.
- FEYERABEND, P. K. *Rozprava proti metodě*. Aurora, 2001.
- FRANCASTEL, P. *Malířství a společnost*. Barrister & Principal, 2004.
- POPPER, K. R. *Bída historicismu*. Oikoymenth, 2000.
- POPPER, K. R. *Logika vědeckého bádání*. Oikoymenth, 1997.
- PROCHÁZKA, M. and HRBATA, Z. *Romantismus a romantismy. Pojmy, proudy, kontexty*. Karolinum, 2005.
- READ, H. *Kunst der Kunstkritik*. Gütersloh, 1963.
- On-line katalogy knihoven

KDT/800 Multimedia Aspects of Contemporary Art – general subject

doc. Mgr. A. Pavel Mrkus

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The Multimedia Aspects of Contemporary Art course aims to present the plurality and heterogeneity of twentieth- and twenty-first-century art, including the rise of “new” media, and to encourage students to perceive especially the final third of the twentieth century and the beginning of the twenty-first century in broader contexts as a logical outcome of the social, political, and economic aspects of their time.

The course focuses on:

- Following impulses and global trends emerging both from Western culture and from the transforming post-communist environment of Central and Eastern Europe, as well as from non-European cultures.
- Reflecting on the development of art in the Central European region in particular, and examining the issues associated with this geographical and cultural phenomenon. It deals with the definition, identity, and current self-reflection of this region and the art of individual countries within it, as well as the interaction between international and local trends and traditions.
- Developing the ability to navigate the current Czech art scene and placing its representatives within Central European, European, and global contexts.
- Observing the emergence of new media and their growing influence on the forms of contemporary art.
- Defining broader connections between art history and overlapping areas such as sociology, philosophy, politics, cultural anthropology, gender studies, and other disciplines.

The course is based on both individual and group consultations with the lecturer in order to meet, as much as possible, the specific needs and thematic focus of each student's research and artistic practice.

It is concluded with the submission of a seminar paper and its defence as part of a colloquium examination.

Basic literature:

- BEHNKE, Ch.; KASTELAN, C.; KNOLL, V. and WUGGENING, U. *Art in the Periphery of the Center*. Sternberg Press, 2016.
- BORGDORFF, H., PETERS, P. and PINCH, T.: *Dialogues between Artistic Research and Science and Technology Studies*. Routledge, 2019.
- BOURRIAUD, N. *Altermodern*. Tate, London, 2009.
- BOURRIAUD, N. *PostProduction*. Tranzit Praha, 2004. ISBN 80-903452-0-4.
- FLUSSER, V. *Do universa technických obrazů*. Praha, 2001.
- FOSTER, H.; Krausová, R.; YVE-ALAIN, B. and BUCHLOH, B. *Umění po roce 1900*. Slovart, 2007.
- GREENBERG, B.; FERGUSON, B. W. and NAIRNE, S. *Thinking about Exhibitions*. Routledge, 1996.
- JAMESON, F. *Postmodernismus neboli kulturní logika pozdního kapitalismu*. Praha, 2016.
- JENKINS, H. *Convergence Culture: Where Old and New Media Collide*. NYU Press, 2006.
- KOL. AUTORŮ. *Dějiny českého výtvarného umění V. 1939-1958*. Academia, 2005.
- KOL. AUTORŮ. *Dějiny českého výtvarného umění VI / 1-2. 1958-2000*. Academia, 2007.
- MARINCOLA, P. (ed-). *Curating Now: Imaginative Practice / Public Responsibility*. Philadelphia, 2001.
- McLUHAN, H. M. *Člověk, média a elektronická kultura*. Jota s.r.o., Brno. 2000.
- McLUHAN, M. *Jak rozumět médiím*. Praha: Odeon, 1991.
- PACHMANOVÁ, M. *Věrnost v pohybu*. OWP, 2001.
- POSPISZYL, T. *Asociativní dějepis umění. Poválečné umění napříč generacemi a médii (koláž, intermediální a konceptuální umění, performance a film)*. Tranzit, 2014.
- POSPISZYL, T. (ed.). *Před obrazem, Antologie americké výtvarné teorie a kritiky*. OSVU, Praha, 1998.
- RUSNÁKOVÁ, K. *História a teória mediálneho umenia na Slovensku*. VŠVU, Afad Press, 2006.
- VODRÁŽKA, M. *Výtvarné umění a jeho subverzivní role v období normalizace*. Centrum pro dokumentaci totalitních režimů, 2019.
- WADE, G. *Curating in the 21st Century*. Wallsall, 2000.

- ZUIDERVAART, L. *Umění a sociální transformace. Pravda, autonomie a společenské makrostruktury*. FUD UJEP, Ústí nad Labem, 2015.

Recommended literature:

- ECO, U. *Interpretácia a nadinterpretácia*. Archa, 1995.
- GREEN, R. *Internet Art*. Thames and Hudson, 2004.
- HEIM, M. *The Metaphysics of Virtual Reality*. Oxford University Press, 1994. ISBN null.
- JANOŠČÍK, V. *Nespavost*. UMPRUM, 2018.
- LUMLEY, R. *The Museum Time Machine*. Routledge, London, 1988.
- PAUL, Ch. *Digital Art*. Thame& Hudson, London, 2003.
- SANDELL, R. *Museums, Prejudice and the Reframing of Difference*. Routledge, London, 2006.
- TURCLE S. *Life on the Screen: Identity in the Age of the Internet*. Simon & Schuster, 1997.
- WEINBERGER, D. *Everything Is Miscellaneous: The Power of the New Digital Disorder*. Times Books, 2007.
- WEINTRAUB, L. *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society 1970s - 1990s*. Art Insights, 1997.
- WILLIAMS, R. and NEWTON, J. H. *Visual Communication: Integrating Media, Art and Science*. Routledge, 2007.
- On-line katalogy knihoven

KDT/802 Foreign Language – Foreign Language Centre at Faculty of Education – special subject, obligatory

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The Foreign Language course is aimed at refining the existing knowledge and communication skills of doctoral students in the English language.

Special emphasis is placed on expanding vocabulary in the field of subject-specific terminology, as well as on conversation and phraseology.

The course content also includes translation practice and the consistent familiarisation of doctoral students with current information from their field of study.

The course is based on both individual and group consultations with the lecturer, in order to meet, as much as possible, the specific needs and thematic focus of each student's dissertation project.

It is concluded with a colloquium examination consisting of a presentation of a professional paper, an introduction of the dissertation project, and the translation of a specialist text.

Basic literature:

- DAVIES, P. A. *Oxford Bookworms Factfiles: Information Technology*. Oxford University Press, 2002.
- HARRISON, R. *Headway Academic Skills*. Oxford University Press, 2007.
- MCCARTHY, M. and Ó DELL, F. *Academic Vocabulary in Use*. Cambridge University Press, 2007.
- MURPHY, E. *English Vocabulary in Use*. Cambridge University Press, 2001.
- MURPHY, E. *Grammar in Use*. Cambridge University Press, 1997.
- NELSON, G. *English: An Essentials Grammar*. Routledge, 2001.
- O' DELL, F. *English Panorama, Level 1*. Cambridge University Press, 1997.
- O' DELL, F. *English Panorama, Level 2*. Cambridge University Press, 1998.
- RAIMES, A. *Grammar Troublespot Student's Book*. Cambridge University Press.
- SEAL, B. *Academic Encounters: Reading, Study Skills and Writing-Human Behaviour*. Cambridge University Press, 1997.

Recommended literature:

- BIERUT, M. *79 Short Essays on Design*. Princeton Architectural Press, 2007.
- BROWN, J. K. *Making Culture Visible*. Routledge, 2005.
- GANS, H. J. *Popular Culture and HighCulture: An Analysis and Evaluation of Taste*. Basic Books, 1999.
- HARRISON, J. E. *Ancient Art & Ritual*. Kessinger Publishing, 1996.
- MIRZOEFF, N. *An Introduction to Visual Culture*. Routledge, 2002.
- PAUL, Ch. *Digital Art*. Thame& Hudson, London, 2003.
- WADE, G. (ed.). *Curating in the 21st Century*. Walsall, Wolverhampton, 2000.
- WILLIAMS, R. and NEWTON, J. H. *Visual Communication: Integrating Media, Art and Science*. Routledge, 2007.
- On-line katalogy knihoven

Must be completed no later than by the end of Year 2

prof. Mgr. Michal Koleček, Ph.D.

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The thematic block Visual Communication focuses on the codification of visual symbols in the era of informatics and on the process of communication between a globalised society and the broad spectrum of contemporary forms of the technical image. The course Visual Communication, offered as part of the doctoral study programme, evaluates the psychological, rhetorical, cognitive, semiotic, narrative, and ethical aspects of visual perception. At the same time, it encompasses all areas of contemporary visual culture: typography, graphic design, photography, video art, and interactive media.

Students explore how thought processes work with individual elements of visual expression and how these become the building blocks of an image – of visual information. The mechanisms of sharing visual information are examined within this framework from the perspectives of historical context, personal involvement, technical (technological) determinism, and general cultural awareness.

The course is based on lecture blocks as well as individual and group consultations with the lecturer, structured to meet the specific needs and thematic focus of each student's doctoral research. Selected lecture topics will be adapted annually to the particular group of doctoral students and the themes of their dissertation projects. The course guarantor will also invite further experts from academia or professional practice to contribute guest lectures, and will moderate both their presentations and the subsequent discussions. The selection of invited experts (academics from other universities, artists, designers, curators) falls within the responsibility of the course guarantor, who is also the Chair of the Subject-Area Board and the guarantor of the entire study programme.

Based on the topic of the selected lecture, students will write a seminar paper, which they will defend as part of the final examination.

Basic literature:

- ARNHEIM, R. *Art and Visual Perception. A Psychology of the Creative Eye*. Bercley, 1974.
- ARNHEIM, R. *Visual Thinking*. Berkeley University of California Press, 1972.
- BERTRAND, I. *Media Research. Methods: Audience, Institutions, Texts*. Palgrave Macmillian, 2004.
- BORGDORFF, H.; PETERS, P. and PINCH, T. *Dialogues between Artistic Research and Science and Technology Studies*. Routledge, 2019.
- BROWN, J. K. *Making Culture Visible*. Routledge, 2005.
- ELKINS, J. *Proč lidé pláčou před obrazy*. Academia, 2007.
- ELKINS, J. *Visual Studies (A Sceptical Introduction)*. Routledge, 2000.
- FLUSSER, V. *Do univerza technických obrazů*. OSVU, 2001.
- HANÁKOVÁ, P. *Výzva perspektivy. Obraz a jeho divák od malby quatrtrocenta k filmu a zpět*. Praha, Academia, 2008. ISBN 80-200-1625-6.
- KALINA, P. *Umění a mystika*. Academia, 2013.
- KESNER, L. (ml.). *Vizuální teorie: Současné anglo-americké myšlení o výtvarných dílech*. H + H, 1997.
- LESTER, M. *Visual Communication*. Wadsworth, 2005.
- MIRZOEFF, N. *An Introduction to Visual Culture*. Routledge, 2002.
- NAVAS, E. *Art, Media Design, and Postproduction. Open Gidelines on Appropriation and Remix*. H+H, 1997.
- NIJHOLT, A. (ed.). *Brain Art. Brain-Computer Interfaces for Artistic Expression*. Springer, 2019.
- PROKOP, D. and PŮTOVÁ, B. *Kultura, estetično, umění*. Malá Skála, 2014. ISBN 978-80-86776-12-5.
- SCHULZ, W. *Anylýza obsahu mediálních sdělení*. Karolinum, 2005.
- SMITH, K. (ed.) and MORIARTZ, S. (ed.). *Handbook of Visual Communication Theory, Methods, and Media*. Lawrence Erlbaum Associates, Inc., 2004.
- ŠVANTNER, M.; KARL'A, M. and ŠEDIVCOVÁ, K. *Sémiotické marginálie. Mezi epistemologií, estetikou a politikou*. Togga, 2019.
- VOLEK, E. *Znak, funkce, hodnota*. Paseka, 2004.

- WILLIAMS, R. *Visual Communication: Integrating Media, Art, and Science*. Lawrence Erlbaum Associates, 2007.

Recommended literature:

- BOLTON, R. (ed.). *Contest of Meaning: Critical History of Photography*. MIT Press, 1989.
- CAGE, J. *Color and Meaning*. Berkeley, 2000.
- CRARY, J. *Suspensions of Perception (Attention, Spectacle, and Modern Culture)*. MIT Press, 2001.
- GREEN, R. *Internet Art*. Thames and Hudson, 2004.
- HOLLY, A. and MOXEY, K. (edit.). *Art Historz, Aesthetics, Visual Studies*. Sterling & Francine Art Institute, 2002.
- JENKINS, H. *Textual poachers: Television Fans and Participatory Culture (Studies in Culture and Communication)*. Routledge, 1992.
- KESSNER, L. *Muzeum umění v digitální podobě*. Argo a NG, 2000.
- KUNCZIK, M.: *Základy masové komunikace*. Karolinum, 1995.
- PAUL, Ch. *Digital Art*. Thames and Hudson, 2015.
- On-line katalogy knihoven

KDT/804 Contemporary Central-European Graphic Design – subject-specific subject

doc. Mgr. Anna Vartecká, Ph.D. / doc. ak. mal. Michal Slejška

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Are there any specific characteristics of the Central European cultural tradition conditioned by historical circumstances? What role have (and do) local intellectual circles play? What functions – informational, social, ideological, aesthetic? – does graphic design fulfil? In what ways do the demands placed on Central European graphic design in the 20th and 21st centuries differ from those elsewhere in the world – if it is still possible to speak of such differences in the age of globalisation? How were dominant political views, particularly left-wing preferences and the claims of state authorities, reflected in the formation of pre-war and post-war Central European graphic approaches? Did the avant-garde fail, and did its representatives become the face of official political propaganda? Has contemporary graphic design abandoned domestic tradition? Has it shifted – due to digital technologies, changing social paradigms, and the rise of social networks and online platforms – towards a globalised (commercial) visuality? What is its new mission?

These and many other issues are addressed in the discussion-based thematic block Contemporary Central European Graphic Design, the outcomes of which include an essay and a doctoral colloquium framed by the theoretical discourse outlined above.

The course is based on both individual and group consultations with lecturers in order to meet, as closely as possible, the particular needs and thematic focus of each student's dissertation research project. **The choice of lecturer depends on the student's area of focus (doc. ak. mal. Michal Slejška – current trends in graphic design; doc. Mgr. Anna Vartecká, Ph.D. – history of graphic design).**

Basic literature:

- ALLEN, T. *Solving Critical Design Problems*. Routledge, 2018.
- AYNLEY, J. *Century of Graphic Design, A: Graphic Design Pioneers of the 20th Century*. Mitchell Beazley, 2001.
- BEECH, A.; MACKAY, R. and WITGEN, R. *Cold War / Cold World*. MIT Press, 2019.
- BENNETT, A. and HELLER, S. *Design Studies: Theory and Research in Graphic Design*. Allworth Press, 2001.
- BEECH, A.; MACKAY, R. and WITGEN, R. *Language and Possible Worlds*. The MIT Press, 2020.
- BIERUT M. (ed.); HELLER S. (ed.); DRENTTEL W. (ed.) and DK HOLLAND (ed.): *Looking Closer: Critical Writings on Graphic Design*. Allworth Press, 2006.
- BOYL, B. L. M.: *Interactions for Designers. How To Make Things People Love*. Routledge, 2018.
- DE BARTOLO, C.; SPIEKERMANN, E. and COLES, S. *Explorations in Typography*. 101 Editions, 2016.
- FOSTER, H.; KRAUSOVÁ, R.; BOIS, Y. A. and BUCHLOH, B.: *Umění po roce 1900*. Slovart, 2007.
- HUBATOVÁ-VACKOVÁ, L.; PACHMANOVÁ, M. and PEČÍNKOVÁ, P. (eds.). *Věci a slova. Umělecký průmysl, užité umění a design v české teorii a kritice 1870-1970*. UMPRUM, Praha, 2014.
- KOLESÁR, Z. *Kapitoly z dějin designu*. AAAD, Praha, 2004.
- KOLESÁR, Z. *Kapitoly z dějin grafického dizajnu*. Bratislava, 2006.
- KRYSINNSKI, M. J. *The Art of Type and Typography. Explorations in Use and Practice*. Routledge, 2017.
- MASON, D. *Materials, Process, Print: Creative Ideas For Graphic Design*. Laurence King, 2007.
- McQUISTON, L. *Graphic Agitation*. Phaidon Press, 2006.
- McQUISTON, L. *Graphic Agitation 2*. Phaidon Press, 2007.
- MÜLLER-BROCKMANN, J., MÜLLER-BROCKMANN, S. *History of the Poster / Geschichte des Plakates / Histoire de l'aff*. Phaidon, 2006.
- PELCL, J. *Český design 1995-2000*. Prostor, 2001.
- WALTON, R. *The Big Book of Graphic Design*. Harper Collins, 2007.
- SOLPERA, J. *Klasifikace typografických písem latinských*. Revolver Revue 77, 2009.
- STUDIO NAJBRT. *Život, štěstí, překvapení*. Torst, 2007.
- ŠULA, T. *Ambientní média v reklamě*. UTB, 2017.
- ŽIŽEK, S. *Mluvil tu někdo o totalitarismu?* Tranzit, 2007.

Recommended literature:

- HOPTMAN, L. and POSPISZYL, T. (eds.). *Primary Documents. A Sourcebook for Eastern and Central European Art since the 1950's*. MOMA, 2002.
- JUDLOVÁ, M. *Ohniska znovuzrození. České umění 1956-1963*. Praha, GHMP, 1994.
- KALOMPVÍ, L. *Společenské proměny v čase socialistického experimentu: K sociálním dějinám v letech 1945-1969*. Academia Praha, 2007.
- LIPOVETSKY, G. *Paradoxní štěstí*. Praha: Prostor, 2007. ISBN 978-80-7260-184-4.
- POMAJZLOVÁ, A. (ed.). *Expresionismus a české umění 1905-1927*. NG, 1994.
- ROUSOVÁ, H. (ed.). *Vademecum moderního umění v Čechách a na Moravě*. Gallery, 2002.
- ŠVÁCHA, R. and PLATOVSKÁ, M. *Dějiny českého výtvarného umění V, 1939-1958*. Praha, Academia, 2005.
- ŠVÁCHA, R. and PLATOVSKÁ, M. *Dějiny českého výtvarného umění VI, 1958-2000*. Praha, 2007.
- On-line katalogy knihoven

KDT/805 Role of Visual Information in the Era of Information and Globalization – subject-specific subject

prof. Mgr. Zdena Kolečková, Ph.D.

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This course takes the form of a primarily theoretical reflection on themes that also offer the potential to serve as sources of inspiration for the doctoral student's artistic practice. The thematic areas include:

1. Visual information and the crisis of traditional democratic values.
2. Visual information and the uncertainty experienced by its consumers in the age of electronic media.
3. Visual information and social networks.
4. Visual information, virtual reality, and simulacra.
5. Visual records of current issues:
 - Identity / identity crisis / loss of privacy in the age of surveillance systems, mobile device tapping, nanocameras, and internet trolling.
 - The extent to which an individual's social status is conditioned by their self-presentation and public reception on social media.
 - Consumer society / pop culture / advertising.
 - The cult of the body / the medialisation of intimacy.
 - The genealogy and impact of the virtual world: post-truth and post-factuality in politics and the media during the second decade of the 21st century.
 - The decline of agency and attention in the face of a flood of options and populist appeals.
 - Media / ideology / political economy and culture in the era of globalisation.
 - Multi-ethnicity and ideological plurality.

The course content explores, categorises, and critically assesses the processes of consumption, analysis, and viewer participation in various forms of visual messages, situated within the framework of the post-industrial model of civilisation.

The course is based on both individual and group consultations with the lecturer in order to meet, as closely as possible, the particular needs and thematic focus of each student's dissertation project.

Basic literature:

- BARTHES, R. *Světlá komora*. Agite Press, 2005.
- BATCHEN, G. *Obraz a diseminace. Za novou historii pro fotografii*. AMU Praha, 2017.
- BOLTON, R. (ed.). *Contest of Meaning. Critical History of Photography*. MIT Press, 1989.
- CUBITT, S. *On Video Culture*. Routledge, 1991.
- GOMBRICH, E. H. *The Uses of Images Studies in the Social Function of Art and Visual Communication*. Phaidon Press, 1998.
- KUNCZIK, M. *Základy masové komunikace*. Karolinum, 1995.
- LIPOVETSKY, G. *Éra prázdnoty*. Prostor, 1998.
- LIPOVETSKY, G. *Paradoxní štěstí*. Prostor, 2007
- MARIEN, M. W. *Photography*. Prentice Hall, 2006.
- McLUHAN, M. *Jak rozumět médiím: extenze člověka*. Odeon, 1991.
- NAVAS, E. *Art, Media Design, and Postproduction. Open Guidelines on Appropriation and Remix*.
- NIJHOLT, A. (ed.). *Brain Art. Brain-Computer Interfaces for Artistic Expression*. Springer, 2019.
- OWENS, C. *Beyond Recognition, Representation, Power and Culture*. Berkeley University of California Press, 1992.
- SCHULZ, W. *Analýza obsahu mediálních sdělení*. Karolinum, 1998.
- SWAN, L. J. *Art Information and the Internet*. Routledge, London, 2005. Routledge, 2018.
- TIERNEY, T. *Abstract Space: Beneath the Media Surface*. Taylor and Francis, 2007.
- WIGGINS, E. B. *The Discursive Power of Memes in Digital Culture. Ideology, Semiotics and Intertextuality*. Routledge, 2019.

- WILLIAMS, R. and NEWTON, J. H. *Visual Communication: Integrating Media, Art, and Science*. Routledge, 2007.
- WILSON, E. *Smysl lidské existence a náš vnitřní konflikt*. Argo, Dokořán, 2016.

Recommended literature:

- BERTRAND, I. *Media Research. Methods: Audience, Institutions, Texts*. Palgrave Macmillian, 2004.
- BORDEN, I.; HALL, T. and MILES M. (ed.). *The City Cultures Leader*. Routledge, 2003.
- FISKE, J. *Understanding Popular Culture*. Routledge, 1989.
- FOUCAULT, M. *Myšlení vnějšku*. Herman & synové, 1996.
- FOUCAULT, M. *Sen a obraznost*. Dauphin, 1995.
- WALLIS, B. (ed.). *Blasted Allegories – An Anthology of Writings by Contemporary Artists*. The New Museum of Contemporary Art, 1995.
- WOOD, A. *Digital Encounters*. Routledge, 2007.
- On-line katalogy knihoven

KDT/806 Photography and Contemporary Art – subject-specific subject

doc. Mgr. Michaela Thelenová

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The thematic module Photography and Contemporary Art focuses on a detailed analysis of current artistic trends and the reflection of significant photographic approaches. These activities take place both on theoretical and artistic, as well as art-critical levels. Special attention is given to the contextualisation of Czech photography within the European and global cultural framework.

Collaboration with prestigious Czech exhibition and collection institutions is expected, along with direct cooperation with specialised periodicals and online platforms.

The course is based on individual as well as group consultations with the lecturer, in order to accommodate, to the greatest possible extent, the particular needs and thematic focus of each student's doctoral project.

Basic literature:

- ANDĚL, J. *Česká fotografie 1840-1950*. KANT, 2003.
- BARHES, R. *Světla komora*. Agite Press, 2005.
- BATCHEN, G. *Obraz a diseminace. Za novou historii pro fotografii*. AMU Praha, 2017.
- BIRGUS, V. a and VOJTĚCHOVSKÝ, M. *Česká fotografie 90. let*. KANT, 1998.
- BIRGUS, V. and SCHEUFLE, P. *Fotografie v českých zemích 1839-1999*. Grada, 1999.
- BOLTON, R. (ed.). *Contest of Meaning: Critical Histories of Photography*. MIT Press, 1989.
- BUDDEUS, H. *Zobrazení bez reprodukce. Fotografie a performance v českém umění sedmdesátých let 20. století*. UMPRUM, 2017
- CÍSAŘ, K. *Abeceda věcí: Poznámky k modernímu a současnému umění*. VŠUP, 2015.
- CÍSAŘ, K. (ed.). *Co je to fotografie?* Hermann & synové, 2004.
- COTTON, Ch. *The Photography as Contemporary Art*. Thames & Hudson, 2009.
- DVOŘÁK, T. *Epitemiologie (nových) médií*. NAMU, 2019. ISBN N.
- DVOŘÁK, T. *Fotografie, socha, objekt*. AMU, 2017.
- ELKINS, J. *Proč lidé pláčou před obrazy*. Academia, 2007.
- FLUSSER, V. *Do univerza technických obrazů*. OSVU, 2001.
- FLUSSER, V. *Za filosofii fotografie*. Praha, 1994.
- FRIZOT, M. *New History of Photography*. Könemann, 1998.
- GROVIER, K. *Art since 1989*. Thames & Hudson, 2015.
- LARUELLE, F. *The Concept of Non Photography*. MIT Press, 2018.
- MALÁ, O. and SRP, K. *České umění v 90. letech*. GHMP, 1998.
- MARIEN, M. W. *Photography*. Prentice Hall, 2006.
- MLČOCH, J. and Birgus, V. *Akt v české fotografii*. KANT, 2000.
- PACHMANOVÁ, M. *Věrnost v pohybu*. OWP, Praha, 2001.
- SILVERIO, R. *Nefotografie, neslova*. NAMU, 2017.
- SILVERIO, R. *Postmoderní fotografie*. AMU Praha, 2007.
- SONTAGOVÁ, S. *O fotografii*. Paseka, 2002.
- ŠVÁCHA, R. and PLATOVSKÁ, M. (eds.). *Dějiny českého výtvarného umění VI (1958-2000)*. Academia, 2007.

Recommended literature:

- BOURRIAUD, N. *Postprodukce*. Praha: Tranzit, 2004. ISBN 80-903452-0-4.
- GROSENICKOVÁ, U. *Ženy v umění 20. a 21. století*. Taschen / Slovart, 2004.
- JONES, A. *The Feminism and Visual Culture Reader*. Routledge London, 2003.
- LÉVY, P. *Kyberkultura*. Karolinum, 2000.
- ROSSENBLUM, N. *A World History of Photography*. Abaville Press, 1989.
- On-line katalogy knihoven

KDT/807 New Technologies in Designer Creation – subject-specific subject

prof. ak. arch. Jan Fišer

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The thematic module New Technologies in Designer Creation familiarises doctoral candidates with current developments at the intersection of design, visual communication, computer simulation and modelling, as well as interactive technologies. It indicates and maps the ways in which virtual reality, bio – and nanotechnologies are incorporated into systems that co-create the architecture of contemporary visual information. Successful completion of the course enables participants to analyse and evaluate the socio-cultural and socio-economic framework of current design activities, anticipate their future directions, and participate in the development of this dynamically evolving creative field. Special emphasis is also placed on the ecological impact and sustainability of industrial/craft production underlying design output, as well as on Fair Trade issues and the value of human labour.

The course is based on individual and group consultations with the lecturer, designed to accommodate, to the greatest possible extent, the particular needs and thematic focus of each student's research and artistic work.

Basic literature:

- AAV, M. a STRITZLER-LEVINE, N. (eds.). *Finnish Modern Design. Utopian Ideals and Everyday Realities. 1930-1997*. Yale University Press, 1998.
- AXEL, N.; COLOMINA, B.; HIRSCH, N.; VIDOKLE, A. and WIGLEY, M. (eds.). *Superhumanity. Design of the Self*. The University of Minnesota, 2018.
- BÚRDEK, B. E. *Design: Geschichte, Theorie und Praxis der Produktgestaltung*. DuMont, 1991.
- CLARKSON, J. (ed.) a ECKERT, C. (ed.). *Design process Improvement: A review of current practice*. Springer, 2005.
- CLARC, A. *Design Anthropology. Object Culture in the 21st Century*. Springer, 2011.
- FIELL, Ch. (ed.) and FIELL, P. (ed.). *Designing the 21st Century*. Taschen, 2001.
- GUZIK, H. (ed.). *Bydlet spolu. Kolektivní domy v českých zemích a Evropě ve 20. století*. Arbor Vitae, 2017.
- HAUFFE, T. *Design*. Laurince King, 1998.
- HAYS, K. M. *Architectural Ethnography. Atelier Bow-Wow*. SternbergPress, 2017.
- HOFFMAN A. R. *Sketching as Design Thinking*. Routledge, 2019.
- KOUDELKOVÁ, D. *Subjective x Objective / Jiří Pelcl x design*. ERA Brno, 2006.
- RILEYOVÁ, N. *Dějiny užitého umění: vývoj užitého umění a stylistických prvků od renesance do postmoderní doby*. Slovart, 2004.
- PAPANEK, V. *Design for the Real World: Human Ecology and Social Change*. Thames and Hudson, 1992.
- PELCL, J. *Český design 1995-2000*. Prostor, 2001.
- RHEINGOLD, H. *Virtual Reality: The Revolutionary Technology of Computer-Generated Artificial Worlds – and How It Promises to Transform Society*. Simon & Schuster, 1992.
- SPARKEYOVÁ, P. *Století designu: Průkopníci designu 20. století*. Slovart, 1999.
- STERLING, B. *Shaping Things*. MIT Press, 2005.
- VAŠKO, I. *Architektúra pohyblivého obrazu*. UMPRUM, 2014.
- WHITFORD, F. *Bauhaus*. Rubato, 2015.

Recommended literature:

- CÍSAŘ, K.; PACHMANOVÁ, M. a PETIŠKOVÁ, T. *Dějiny umění XII*. Euromedia Group, 2002.
- ELLUL, J. *The Technological Society*. Vintage, 1967.
- HEIDEGGER, M. *The Question Concerning Technology and Other Essays*. Harper Perrenial, 1982.
- JOHNSON, S. A. *Interface Culture: How New Technology Transforms the Way We Create and Communicate*. Perseus Books Group, 1999.
- KLEINMAN, D. L. *Science and Technology in Society: From Biotechnology to the Internet*. Blackwell Publishing Limited, 2005.
- MUMFORD, L. *Myth of the Machine: Technics and Human Development*. Harvest Books, 1971.

- TURNER, M. (ed.). *The Artful Mind: Cognitive Science and the Riddle of Human Creativity*. Oxford University Press, 2006.
- On-line katalogy knihoven

KDT/808 Socializing Aspects of Design – subject-specific subject

doc. PhDr. Tomáš Pavlíček, Ph.D.

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The subject Socializing Aspects of Design focuses on the accelerating process of communication between contemporary society, design, and visual art. This specialised lecture block includes familiarisation with gallery and museum operations (with an emphasis on the presentation and collections of design) as well as the establishment of new, dynamic forms of artefact presentation. The area of design socialisation is primarily examined from a theoretical perspective, while the acquired knowledge also contributes to mastering practical principles, procedures, and skills essential for organising presentation and promotion.

Thematic areas include:

- The author as producer of contemporary design artefacts.
- Gallery, museum, trade fair — spaces for the presentation of contemporary design.
- Presentation of design in the online environment.
- PR, marketing, self-presentation / brand presentation.
- Visual identity of the brand.
- Curator — distributor (mediator) of contemporary design.
- Society — consumer of contemporary design.

The course is based on individual and group consultations with the lecturer, aimed at accommodating, to the greatest possible extent, the particular needs and thematic focus of each student's research work.

Basic literature:

- ALLEN, T. *Solving Critical Design Problems*. Routledge, 2018.
- ARNHEIM, R. *Visual Thinking*. Berkeley University of California Press, 1969.
- AXEL, N.; COLOMINA, B.; HIRSCH, N.; VIDOKLE, A. and WIGLEY, M. (eds.): *Superhumanity. Design of the Self*. The University of Minnesota, 2018.
- BENJAMIN, W. *Dílo a jeho zdroj*. Odeon, 1979.
- BIERUT, M. *79 Short Essays on Design*. Princeton Architectural Press, 2007.
- CLARC, A. *Design Anthropology. Object Culture in the 21st Century*. Springer, 2011.
- GREENBERG, B.; FERGUSON, B. W. and NAIRNE, S. *Thinking about Exhibitions*. Routledge, 1996.
- HANÁKOVÁ, P. *Výzva perspektivy. Obraz a jeho divák od malby quattrocenta k filmu a zpět*. Praha, Academia, 2008. ISBN 80-200-1625-6.
- HUBATOVÁ-VACKOVÁ, L.; PACHMANOVÁ, M. and PEČÍNKOVÁ, P. (eds.). *Věci a slova. Umělecký průmysl, užité umění a design v české teorii a kritice 1870-1970*. UMPRUM, Praha, 2014.
- KESNER, L. *Muzeum umění v digitální době*. Argo a NG Praha, 2000.
- KESNER, L. (ed.). *Vizuální teorie*. H+H, 2005.
- KOLEČKOVÁ, Z. and KOLEČEK, M. (eds.). *Design Ústí. Ústí nad Labem*, 2015.
- MARINCOLA, P. (ed.). *Curating now: Imaginative Practice / Public Responsibility*. Philadelphia Exhibitions Initiative, 2001.
- MICHL, J. *Tak nám prý forma sleduje funkci. Sedm úvah o designu vůbec a o chápání funkcionalismu zvlášť*. UMPRUM, 2003.
- MILLER, D. C. and SALKING, N. J. *Handbook of Research Design and Social Measurement*. Sage Publications, 2002.
- MIRZOEFF, N. *An Introduction to Visual Culture*. Routledge, 2002.
- OREND, R. J. *Socialization and Participation in the Arts*. Americans for the Arts, 1989.
- PACHMANOVÁ, M. (ed.). *Ex-pozice. O vystavování muzejních sbírek umění, designu a architektury*. UMPRUM, 2018.
- PETROVÁ, S. *České sklo*. UMPRUM, 2018.
- ROBERTS, B. *Art, Design and Capital since the 1980s. Production by Design*. Routledge, 2019.

- WADE, G. (ed.). *Curating in the 21st Century*. Walsall, Wolverhampton, 2000.

Recommended literature:

- BROWN, J. K. *Making Culture Visible*. Routledge, 2005.
- FISKE, J. *Understanding Popular Culture*. Routledge, 1989.
- GANS, H. J. *Popular Culture and HighCulture: An Analysis and Evaluation of Taste*. Basic Books, 1999.
- HELLER, S. (ed.) and VIENNE, V. (ed.). *Citizen Designer: Perspectives on Design Responsibility*. Allworth Press, 2003.
- KOL. AUTORŮ. *Umění v dialogu s veřejností*. Brno, 1999.
- WILLIAMS, R. and NEWTON, J. H. *Visual Communication: Integrating Media, Art and Science*. Routledge, 2007.
- On-line katalogy knihoven

KDT/809 Traditional Materials and Contemporary Design – subject-specific subject

prof. ak. mal. Jaroslav Prášil

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The course Traditional Materials and Contemporary Design is based on a critical approach to traditional materials and their application across all disciplines of contemporary applied arts. The content of this thematic unit focuses on the cultural, political, economic, technological, and intellectual conditions that co-shape current trends in the use of traditional materials within contemporary applied arts, design, and architecture. The thematic block also includes a general historical and philosophical discourse.

Subtopics include:

- Design, applied arts, and material practice.
- Natural materials, craftsmanship, and the individuality of the creator.
- Material connotations in engaged design — recycling and green design.
- Mechanical surface treatment of traditional materials through digital technologies.
- “Disregarded” materials — processing raw materials on the margins of interest in applied arts.
- Locally prevalent materials as part of cultural heritage.
- Exotic natural materials in the era of postcolonialism and globalization.
- Applied arts, craftsmanship, and design as stylistic and social phenomena.

The course is based on individual and group consultations with the lecturer, aimed at accommodating, to the greatest possible extent, the particular needs and thematic focus of each student’s doctoral project.

Basic literature:

- ČAPEK, J. *Umění přírodních národů*. Dauphin, 1996.
- DILNOT, C. and BOZTEPE, S. *Design and the Creation of Value*. Bloomsbury, 2017.
- ECO, U. *Umění a krása ve středověké estetice*. Argo, 1998.
- FILIP, J. *Umělecké řemeslo v pravěku*. Společnost přátel starožitností, 1941.
- FLETCHER, K.; ST. PIERRE, L. and THAM, M. *Design and Nature*. Routledge, 2019.
- FRASER, D. *Primitive Art*. Doubleday, 1962.
- HLAVÁČEK, J. *Umění je to, co dělá život zajímavější než umění (jak praví r. f.)*. Artefakt, 1999.
- HOFFMAN, A. R. *Sketching as Design Thinking*. Routledge, 2019.
- HONZÍK, K. *Tvorba životního slohu: Stati o architektuře a užitkové tvorbě vůbec*. Horizont, 1976.
- KROUPA, J. *Umělci, objednavatelé a styl: Studie z dějin umění*. Barrister & Principal, 2006.
- KULKA, T. *Umění a falzum*. Academia, Praha, 2004. ISBN 80-200-0954-X.
- KULKA T. *Umění a kýč*. Torst, 2000.
- MOLDAN, B. *Podmaněná planeta*. Praha, 2009. ISBN 978-80-246-1580-6.
- MORANT, H. de. *Dějiny užitého umění*. Odeon, 1983.
- PETRÁŇ, J. *Dějiny hmotné kultury I/1-2*. Praha, 1985.
- REUBENS, R. *Holistic Sustainability Though Craft-Design Collaboration*. Routledge, 2019.
- RILEYOVÁ, N. *Dějiny užitého umění: vývoj užitého umění a stylistických prvků od renesance do postmoderní doby*. Slovart, 2004.
- ROUSOVÁ, H. *A (bs)trakce. Čechy mezi centry modrnosti 1918-1950. Nejen o vztazích volného a užitého umění*. UMPRUM, 2016.
- THOMAS, K. L. (ed.). *Material Matters: Architecture and Material Practice*. Routledge, 2006.

Recommended literature:

- GANS, H. J. *Popular Culture and HighCulture: An Analysis and Evaluation of Taste*. Basic Books, 1999.
- HARRISON, J. E. *Ancient Art & Ritual*. Kessinger Publishing, 1996.
- JAMESON, F. *Postmodernismus neboli kulturní logika pozdního kapitalismu*. Praha, 2016.

- MANNING, B. *Evolution, Genesis, Terra, Galaxy, Botanica, Glass*. Work in Progress, Nizozemsko, 2003.
- McDERMOTT, C. *Design: The Key Concept*. Routledge, 2007.
- MOKREJŠ, A. *Umění? a k čemu?* Praha, 2002. ISBN 80-7254-199-4.
- On-line katalogy knihoven

The aim of the subject is to situate individual doctoral projects within their respective philosophical contexts. For each doctoral project, a specific philosophical context and corresponding philosophical literature will be identified during individual consultations. The philosophical contexts of a particular research topic will generally have a twofold nature: thematic and/or methodological.

1. The thematic context will be established where the research topic directly engages with or at least touches upon a specific philosophical issue. The thematic connection may be direct (the doctoral project is explicitly related to a particular philosophical question, which can be expected in a minority of cases) or indirect (the philosophical theme provides an interdisciplinary supplement or contrast to the given doctoral project).
2. The methodological context will be determined in cases where the research project directly raises epistemological, hermeneutic, or ethical philosophical questions. These questions may relate to the course of research through art as well as the nature of the resulting narrative of the doctoral thesis.

The course is based on individual and group consultations with the lecturer, designed to accommodate, to the greatest possible extent, the particular needs and thematic focus of each student's doctoral project. Depending on the preference of the doctoral candidates, the course will be concluded with an individual defence of orally or written presented theses.

Basic literature:

- CAZEAUX, C. *Art, Research, Philosophy*. Routledge, 2017.
- DELEUZE, G. and GUATTARI, F. *Co je filosofie?* Praha: OIKOYMENH, 2001.
- GADAMER, H.-G. *Pravda a metoda I a II*. Praha: Triáda, 2010 a 2011.
- PETŘÍČEK, M. *Moderní svět v zrcadle literatury a filosofie*. Praha: Herrmann a synové, 2012.
- PETŘÍČEK, M. *Myslet obrazem*. Praha: Herrmann a synové, 2009.
- VAŠÍČEK, Z. *Jak se dělají filosofie*. Praha: Triáda, 2012.

Recommended literature:

- ALEXANDER, J. *Experimental philosophy: an introduction*. Polity, 2012.
- BRAQUE, G. *Zápisky a rozhovory*. Praha: Arbor Vitae, 1999. ISBN: 80-901964-6-2.
- CORBUSIER, L. *Kdysi a potom*. Praha: Arbor Vitae, 2004. ISBN: 80-86300-37-4.
- DALY, C. *An Introduction to Philosophical Methods*. Toronto: Broadview Press, 2010.
- DUBUFFET, J. *Dusivá kultura*. Praha: Herrmann a synové, 1998. EAN: 9788023825435.
- GARFINKEL, H. *Studies in Ethnomethodology*. Prentice-Hall: Englewood Cliffs, 1967.
- HIRSCH H. G. (et al). *Handbook of Transdisciplinary Research*. Dordrecht: Springer, 2008.
- KLEE, P. *Kunst-lehre: Nauka umění*. Praha: Togga, 2010. ISBN: 978-80-87258-17-0.
- KNOBE, J. and NICHOLS, S. (eds.): *Experimental Philosophy*. Oxford: OUP, 2008.
- MONDRIAN, P. *Lidem budoucnosti. Studie k neoplasticismu*. Praha: Triáda, 2002. ISBN: 80-86138-31-3.
- NEWMAN, B. *Umělec – kritik*. Praha: Arbor Vitae, 2004. ISBN: 80-86300-18-8.
- PICHA, M. *Kdyby chyby: epistemologie myšlenkových experimentů*. Olomouc: Nakladatelství Olomouc, 2011.
- POPPER, K. *Logika vědeckého bádání*. Praha: OIKOYMENH, 1997.
- ROUAULT, G. *O umění a životě*. Praha: Arbor Vitae, 2000. ISBN: 80-86300-05-6.
- SHAPIRO, M. J. *Studies in Trans-Disciplinary Method. After the Aesthetic Turn*. Oxon: Routledge, 2013.
- WEBER, M. *Metodologie, sociologie a politika*. Praha: OIKOYMENH. 2009.

- WESCHLER, L. *Seeing Is Forgetting the Name of the Thing One Sees*. Berkeley: University of California Press, 2009. ISBN-13: 978-0520256095.

KDT/820 Theory of Visual Arts – general subject

doc. Mgr. Kateřina Dytrtová, Ph.D.

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The subject Theory of Visual Arts deals with the theoretical foundations of visual disciplines and the creation of meaning in visual or audiovisual works. It characterises the differences between various symbolic systems: the visual, linguistic, auditory, and bodily-gestural. The relationships between the visual and linguistic symbolic systems are examined through the concepts of two “linguistic turns” (Rorty) and the “pictorial turn” (Mitchell). It concludes that this mode of symbolisation and medialisation has shaped reality through its means, and therefore no neutral reality exists. Language and image are understood as forms of human action, and the artwork as a network of created functional relations. Their semantics are generated from the context of the interpretative framework constructed, since an element and its role can only be verified within a specific theory. Consequently, the course draws conclusions regarding the understanding of current topics, for example the rise of artificial intelligence, which operates with training sets of indeterminate images but purposefully selected words. This raises the question of how such a trained machine actually comes to terms with reality, and whether artificial intelligence can create “art” in the traditional sense of the word. The method employed in the subject is conceptual analysis.

Basic literature:

- AGOSTINHO, G. and RATAJ, J. *Digitální technologie v hudební tvorbě pro akustické nástroje*. Praha: AMU, 2017.
- DVOŘÁK, T. et al. *Fotografie, socha, objekt*. Praha: Nakladatelství Akademie múzických umění, 2017.
- DVOŘÁK, T. et al. *Epistemologie (nových) médií*. Praha: AMU, 2018.
- DYTRTOVÁ, K. *Metafora a médium*. Ústí nad Labem: FUD UJEP, 2019.
- DYTRTOVÁ, K. *Galerijní animace: obraz a text*. Ústí nad Labem: FUD UJEP, 2021.
- DYTRTOVÁ, K. *Galerijní animace: tělo a prostor*. Ústí nad Labem: FUD UJEP, 2024.
- GOODMAN, N. *Jazyky umění. Nástin teorie symbolů*. Praha: Academia, 2007.
- CHARVÁT, M. *O nových médiích, modularitě a simulaci*. Praha: Togga, 2017.
- KULKA, T. and CIPORANOV, D. (eds.). *Co je umění. Texty angloamerické estetiky 20. století*. Praha: FF UK, 2010.
- MANOVICH, L. *Jazyk nových médií*. Praha: Karolinum, 2018.
- MIRZOEFF, N. *Úvod do vizuální kultury*. Praha: Academia, 2012.
- MITCHELL, W. J. T. *Teorie obrazu: eseje o verbální a vizuální reprezentaci*. Praha: Karolinum, 2016.
- PEREGRIN, J. *Obrat k jazyku: druhé kolo (Jazyk, myšlení a svět v názorech postanalytických filosofů)*. Praha: FILOSOFIA, 1998.

Recommended literature:

- GOODMAN, N. *Způsoby světutvorby*. Bratislava: Archa, 1996.
- GUŠTAR, M. and SYROVÝ, V. *Malý slovník základních pojmů z hudební akustiky a hudební elektroniky*. Praha: AMU, 2016.
- HLAVÁČKOVÁ J. and Vojtěchovský M. (eds.). *Zvuky, kódy, obrazy*. Praha: ArtMap, 2020.
- KVASZ, L. *Instrumentální realismus*. Červený Kostelec: Pavel Mervart, 2015.
- POSPISZYL, T. *Konec malby*. In: ŠEVČÍK, Jiří (ed.). *České umění 1980-2000. Texty a dokumenty*. Praha: AVU 2011.
- PEREGRIN, J. *Filosofie a jazyk*. Praha: Triton, 2003.
- PETŘÍČEK, M. *Myšlení obrazem, průvodce současným filosofickým myšlením pro středně pokročilé*. Praha: Herrmann a synové, 2009.
- RATAJ, M. (ed.). *Zvukem do hlavy*. Praha: AMU, 2012.
- ROSS, A. *Zbývá jen hluk. Naslouchání dvacátému století*. Praha: Argo, Dokořán, 2011.
- SLAVÍK J. et al. *Tvorba jako způsob poznávání*. Praha: Univerzita Karlova – Karolinum, 2013.

- STURKEN, M. and CARTWRIGHT L. *Studia vizuální kultury*. Praha: Portál 2009.
- SZTOMPKA, P. *Vizuální sociologie. Fotografie jako výzkumná metoda*. Praha: SLON 2008.
- TICHÝ, V.; KREJČA, T. and ZVĚŘINA, P. *Scelovací prostředky*. Praha: AMU, 2017.
- WEIBEL, P. *Postmediální situace*. In: ŠEVČÍK, Jiří (ed.). *České umění 1980-2000. Texty a dokumenty*. Praha: AVU 2011, s. 437-442.

KDT/821 Elective Course – subject-specific subject

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During their studies, a student whose project specialises in an area not covered by the subjects offered at FUD UJEP may request to take an examination with a selected external examiner. The student must submit an application with justification, including the name and curriculum vitae of the examiner, as well as an annotation of the relevant subject, prior to the start of the academic year in which they wish to take the subject. The Subject-Area Board will assess the acceptability of the subject content. It is advisable that the examiner holds the position of Associate Professor or Professor in the relevant field.

KDT/825 Digital Media and Contemporary Art – subject-specific subject

doc. Mgr. David Kořínek

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The course presents parallels between media art of recent decades and conceptual thinking within philosophy and media studies. The search for parallels represents an interdisciplinary approach to contemporary art. Media art is understood here in its development from the early 1990s (new media art in relation to early cyberculture) to the present (post-internet art, posthumanism). Philosophical concepts are introduced primarily in relation to the revision of poststructuralism, speculations on realism and materiality, and the possibilities of various versions of accelerationism.

Art in the course is perceived as a method parallel to thinking, rather than as an illustration of philosophical concepts. The historical axis is supplemented by analyses of specific artworks in terms of aesthetic strategies (expressive means of digital art) and perceptual strategies (installations, technical possibilities).

The course is based on individual and group consultations with the lecturer to best accommodate the particular needs and thematic focus of each student's research or artistic work.

Basic literature:

- BOURRIAUD, N. *Altermodern*. Tate, 2009.
- BOURRIAUD, N. *Postprodukce*. Tranzit, 2004. ISBN 80-903452-0-4.
- CORNELL, L. and HALTER, E. (eds). *Mass Effect Art and the Internet in the Twenty-First Century*. The MIT Press, 2015. ISBN: 9780262029261
- DVOŘÁK, T. *Epistemologie (nových) médií*. NAMU, 2019. 978-80-7331-494-1.
- KHOLEIF, O. (ed.). *You Are Here—Art After the Internet*. Manchester, London: Cornerhouse, SPACE, ISBN 978-0-9569571-7-7.
- MAGID, V. *Ozvěny špatného smíchu. Postinternetové umění a kulturní průmysl*. In: *Sešit pro umění a příbuzné zóny 17*. VVP AVU, s. 67–96. ISSN1802-8918.
- MANOVICH, M. *Jazyk nových médií*. Karolinum, 2018. ISBN 9788024629612.
- VIERKANT, A. *Objekt obrazu po internetu*. In: *Sešit pro umění a příbuzné zóny 17*. VVP AVU, 2021. s. 99–119. ISSN1802-8918.

KDT/846 Postproduction, Socialization, Participation and Education in Contemporary Art – general subject – general subject

doc. Mgr. Kateřina Dytrtová, Ph.D.

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The course addresses the theoretical background of participatory, socializing, and educational strategies as a crucial component of the postproduction process, during which art is discussed and reflected upon. The communicative function of art means that the reconstruction of a work's meaning is not a private act. Thus, although we speak of interpretative openness, it is necessary to establish its limits. This course seeks analytical tools that help determine when the "meaning-making" of a work is superficial or even mistaken—both on the part of the creator's construction of the work and the viewer's reconstruction of it.

Because art is a discipline that deliberately generates polysemous objects and destabilizes conventional sign systems, these innovative deviations are continually tested and communicated. In such an intentionally open situation, the only relatively stable element ensuring a "community of minds" appears to be conventional signs with established, traditional meanings. These include phonemic, mathematical (algebraic), geometric, and musical notations. All deviations from this convention—within which verification takes place—must be mutually negotiated and understood. This negotiation is the essence of thinking and communication about the work.

The course focuses on how the work is created, how it is understood, the role of context, which social strata perceive the work, and how actively and effectively this process unfolds.

Basic literature:

- BERTRAND, Y. *Soudobé teorie vzdělávání*. Praha: Portál, 1998.
- BOURRIAUD, N. *Postprodukce*. Praha: Tranzit, 2004.
- BYSTRICKÝ, J. and MUCHA, I. *K filosofii médií*. Praha: 999 Pelhřimov, 2007.
- DOLEŽEL, L. *Heterocosmica. Fikce a možné světy*. Praha: Karolinum UK, 2003.
- DYTRTOVÁ, K. *Galerijní animace: obraz a text*. Ústí nad Labem: FUD UJEP, 2021.
- DYTRTOVÁ, K. *Galerijní animace: tělo a prostor*. Ústí nad Labem: FUD UJEP, 2024.
- GARDNER, H. *Dimenze myšlení. Teorie rozmanitých inteligencí*. Praha: Portál, 1999.
- KULKA, T. *Umění a jeho hodnoty. Logika umělecké kritiky*. Praha: Argo, 2019.
- KULKA, T. and CIPORANOV, D. (eds.). *Co je umění. Texty angloamerické estetiky 20. století*. Praha: FF UK, 2010.
- PACHMANOVÁ, M. (ed). *Ex-pozice. O vystavování muzejních sbírek umění, designu a architektury*. Praha: UMPRUM, 2018.
- PEREGRIN, J. *Význam a struktura*. Praha: OIKOYMENH, 1999.
- ŘEBÍKOVÁ, B. *Poučený estetický postoj. Estetika současného umění*. Praha: Togga, 2020.
- SLAVÍK, J. et al. *Tvorba jako způsob poznávání*. Praha: Univerzita Karlova – Karolinum, 2013.
- ŠEDÁ, K. *UNES-CO aneb divadýlko pro turisty*. Český Krumlov: Egon Schiele Art Centrum; Praha: Národní galerie, 2019.
- ZUIDERVAART, L. *Umění a sociální transformace: pravda, autonomie a společenské makrostruktury*. Ústí nad Labem: FUD UJEP, 2015.

Recommended literature:

- BARTLOVÁ, M. *Skutečná přítomnost. Středověký obraz mezi ikonou a virtuální realitou*. Praha: Argo, 2012, 2013.
- BENEDICTOVÁ, R. *Kulturní vzorce*. Praha: Argo, 1999.
- CASSIRER, E. *Filozofie symbolických forem I. Jazyk*. Praha: Oikoymenh, 1996.

- ECO, U. *Meze interpretace*. Praha: Karolinum, 2005.
- FULKOVÁ, M.; HAJDUŠKOVÁ, L. and SEHNALÍKOVÁ, V. *Galerijní a muzejní edukace 1*. Praha: PF UK, 2012. UMPRUM, 2012.
- GEERTZ, C. *Interpretace kultur*. Praha: Slon 2000.
- KLEIN, Perry D. *The Challenges of Scientific Literacy: From the viewpoint of second-generation cognitive science*. In: International Journal of Science Education. 28:2-3, 143-178. 2007. ISSN: 0950-0693 (Print) 1464-5289 (Online) Journal homepage: <https://www.tandfonline.com/loi/tsed20>. Dostupné z: <https://doi.org/10.1080/09500690500336627>
- MERLEAU – PONTY, M. *Svět vnímání*. Praha: OIKOYMENH, 2008.
- NAVRÁTIL, O. *Zelené ostrovy. České umění ve věku environmentalismu 1960-2000*. Brno: MU, 2017.
- NAVRÁTIL, O. *Řečiště a vlna. České umění a environmentální problematika na počátku 21. století*. Brno: MU, 2020.
- POSPISZYL, T. *Asociativní dějepis umění*. Praha: Tranzit, 2014.
- SVATOŇOVÁ, K. *Odpoutané obrazy: archeologie českého virtuálního prostoru*. Praha: Academia, 2013.
- ZUSKA, V. *Mimésis – fikce – distance, k estetice XX. století*. Praha: Triton 2002.

KDT/852 Current Trends in Contemporary Visual Culture – Visual Arts in the Context of Other Artistic Genres as well as of Overlaps Beyond Art – general subject

prof. Mgr. Zdena Kolečková, Ph.D.

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The author of the concept for the study subject Current Trends in Contemporary Visual Culture – Visual Arts in the Context of Other Artistic Genres as well as of Overlaps Beyond Art aims to adapt the course to the individual study plans of those doctoral students in Visual Communication whose dissertation projects in any way touch upon the field of fine art. In accordance with the specific interdisciplinary interests of students, the course explores interdepartmental dialogue and tentative shifts towards other social science disciplines. Within this context, the field of visual culture is understood as a broadly distributed domain of current tendencies, open to a wide range of interpretative approaches.

The framework of the course content is continuously updated in response to the most recent developments in fine art, communication/information technologies, and newly published literature. Emphasis is placed on active student participation, their engagement with real artworks, and self-directed study, including the analysis of selected international publications. The theoretical framework of the course may also be linked to students' own creative artistic activities.

The course is based on individual and group consultations with the lecturer, in order to accommodate, to the greatest possible extent, the particular needs and thematic focus of each student's doctoral research.

Basic literature:

- BARTHES, R. *Světla komora*. Archa, Bratislava, 1994. ISBN 80-86603-28-8.
- BISHOP, C. *Installation art: a critical history*. 2005. ISBN 978-1854375186.
- BOURRIAUD, N. *Altermodern*. Tate, London, 2009.
- BOURRIAUD, N. *Postprodukce: kultura jako scénář: jak umění nově programuje současný svět*. Praha: Tranzit, 2004. ISBN 80-903-4520-4.
- BOURRIAUD, N. *Relational Aesthetic*. Paris: Les Presse Du Reel, 1998. ISBN 2840660601.
- CIPORANOV, D. and KULKA, T. (eds.). *Co je umění?* Pavel Mervart, Praha, 2010. ISBN 978-80-87378-46-5.
- CÍSAŘ, K. (ed.). *Co je to fotografie?* Hermann & synové, 2004.
- DE LA BOÉTIE, É. *Rozprava o dobrovolném otroctví*. Praha: Rybka Publishers, 2011. ISBN 80-87067-27-7.
- E-FLUX JOURNAL (ed.). *The Internet Does Not Exist*. Berlin: Sternberg Press, 2015.
- FLUSSER, V. *Do univerza technických obrazů*. OSVU, 2001.
- FOSTER, H. *Umění po roce 1900: modernismus, antimodernismus, postmodernismus*. Praha: Slovart, 2010. ISBN 80-7209-952-3.
- GOODMAN, N. *Jazyk umění. Nástin teorie umění*. Praha: Academia, 2007. ISBN 978-80-200-1519-8.
- HAN, B.-CH. *Vyhořelá společnost*. Praha: Rybka Publisher, 2016. ISBN 978-80-87950-05-0.
- HOPTMAN, L. (ed.) and POSPISZYL, T. (ed.). *Primary Documents: A Sourcebook for Eastern and Central European Art since the 1950s*. MOMA, 2002.
- HORÁČEK, R. *Umění bez revolucí? Proměny soudobého výtvarného umění*. Barrister & Principal, 2015. ISBN 978-80-7485-066-0.
- HUSSERL, E. and PATOČKA, J. *Idea fenomenologie: a dva texty Jana Patočky k problému fenomenologie*. Praha: Oikoymenh, 2001. ISBN 80-729-8023-8.
- IRWIN (ed.). *East Art Map, Contemporary Art and Eastern Europe*. London: Afterall Books, 2006. ISBN 979-1846380051.
- JANOŠČÍK, V. *Objekt*. Praha: Kvalitář s.r.o., 2015. ISBN 80-260-8639-0.
- KESNER, L. *Muzeum umění v digitální podobě*. Argo a NG, 2000.
- KESNER, L., (ed.). *Vizuální teorie: současné angloamerické myšlení o výtvarných dílech*. Jinočany: H&H, 2005. ISBN 80-7319-054-0.

- KOLEČEK, M. *Ze středu ven. Umění regionů 1985–2010*. FUD UJEP, 2014. ISBN 978-80-7414-786-9.
- KULKA, T. *Umění a kýč*. Praha: TORST, 2000. ISBN 978-80-7215-128-2.
- LINDAUROVÁ, L. *Mezera. Mladé umění v Česku 1980–2014*. Praha: CJCH, 2014. ISBN 978-80-905-317-34.
- LIPOVETSKY, G. *Éra prázdnoty. Úvahy o současném individualismu*. Praha: Prostor, 2008. ISBN 978-80-7260-190-5.
- LIPOVETSKY, G. *Globalizovaný západ*. Praha: Prostor, 2012. ISBN 978-80-7260-265-0.
- LIPOVETSKY, G. *Paradoxní štěstí*. Praha: Prostor, 2007. ISBN 978-80-7260-184-4.
- LIPOVETSKY, G. *Říše pomíjivosti*. Praha: Prostor, 2010. ISBN 978-80-7260-229-2.
- LIPOVETSKY, G. *Soumrak povinnosti*. Praha: Prostor, 2011. ISBN 978-80-7260-237-7.
- MANOVICH, L. *The Language of New Media*. The MIT Press, 2001.
- MASŁOWSKI, N. and ŠUBRT, J. *Kolektivní paměť. K teoretickým otázkám*. Praha: Karolinum, 2014. ISBN 978-80-246-2689-5.
- McLUHAN, M. *Člověk, média a elektronická kultura*. Jota, 2000.
- MERLEAU-PONTY M. *Svět vnímání*. Praha, OIKOYMENH, 2008. ISBN 978-60-7298-287-5.
- MERLEAU-PONTY M. *Viditelné a neviditelné*. Praha, 2004.
- O'DORETHY, B. *Uvnitř bílé krychle*. Praha: Tranzit, 2014. ISBN 80-87259-30-6.
- PACHMANOVÁ, M. *Věrnost v pohybu*. OWP, Praha, 2001.
- PETŘÍČEK, M. *Myšlení obrazem: průvodce současným filosofickým myšlením pro středně pokročilé*. ISBN 978-80-87054-18-5.
- PETŘÍČEK, M. *Úvod do současné filozofie*. Praha, 1997.
- POSPÍŠIL, T. *Asociativní dějepis umění*. Praha: Tranzit, 2014. ISBN 978-80-87259-28-3.
- SONTAG, S. *O fotografii*. Praha: Paseka, 2002. ISBN 80-718-5471-9.
- STURKEN, M. and CARTWRIGHT, L. *Studia vizuální kultury*. Praha: Portál, 2009. ISBN 978-80-7367-55-1.
- ŠEVČÍK, J.; MORGANOVÁ, P.; NEKVINDOVÁ, T. and SVATOŠOVÁ, D. *České umění 1980–2010*. VVP AVU, 2011. ISBN 978-80-87108-27-7.
- WIGGING, E. B. *The Discursive Power of Memes in Digital Culture. Ideology, Semiotics and Intertextuality*. Routledge, 2019.

Recommended literature:

- BISHOP, C. *Artificial Hells, Participatory Art and the Politics of Spectatorship*. Verso, New York, 2012.
- BRADLEY, W. and ESCHE, Ch. (eds.). *Art and Social Change*. Tate Publishing, London, 2007.
- DANTO, A. C. *After the end of art: contemporary art and the pale of history*. Afterall Books, London, 2014.
- DJURIĆ, D. and ŠUVAKOVIĆ M. (ed.). *Impossible Histories, Historical Avant-gardes, Neo-avant-gardes and Post-avant-gardes in Yugoslavia, 1918-1991*. Cambridge – London, 2003.
- LACY S. (ed.). *Mapping the Terrain*. New Genre Public Art. Bay Press, Seattle, 1994.
- OWENS, C. *Beyond Recognition, Representation, Power, and Culture*. University of California Press, Princeton University Press 1997, 1994.
- PIOTROWSKI, P. *Art and Democracy in Post-Communist Europe*. Reaction books, London, 2012.
- THOMPSON, N. *Seeing Power. Art and Activism in the 21st Century*. Melville House, 2014.
- WALLIS, B. (ed.). *Art after Modernism. Rethinking Representation*. The New Museum of Contemporary Art, New York, 1984.
- WALLIS, B., T. M. *Art After Modernism, Rethinking Representation*. David R. Godine Publisher, 1995.
- ZÁLEŠÁK, J. *Apocalypse Me*. FAVU VUT, 2016.
- ZÁLEŠÁK, J. *Umění spolupráce, VVP-AVU, Praha*. Brno, Masarykova univerzita, 2011.
- ZUIDERVAART, L. *Art in Public, Politics, Economics and Democrati Culture*. Cambridge University Press, 2011.
- On-line katalogy knihoven

KDT/853 Curatorial Strategies – Presentation, Contextualization and Explication of an Artwork – subject-specific subject

prof. Mgr. Michal Koleček, Ph.D.

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Contemporary curatorial strategies represent one of the key tools through which current artistic production is mediated. The scope of curatorial work encompasses a wide range of activities and approaches focused on cooperation within the production of the artwork itself, its contextualisation within the broader field of exhibition projects, and the interpretative or socialising processes carried out through theoretical reflection or educational strategies.

The study subject Curatorial Strategies – Presentation, Contextualisation, and Interpretation of the Artwork focuses on defining the key methodological concepts of this still relatively young discipline, particularly those emerging after 1989. The course involves the analysis of major curatorial tendencies, the introduction of key curatorial figures, and the examination of specific curatorial exhibition projects.

An integral part of the course is the combination of creative research activity within the field of Curatorial Strategies – Presentation, Contextualization and Explication of an Artwork, realised through partial exhibition outputs. The final examination may also include the student's own curatorial project.

The course is based on individual and group consultations with the lecturer, in order to accommodate, to the greatest possible extent, the particular needs and thematic focus of each student's doctoral research project.

Basic literature:

- BEHNKE, Ch.; KASTELAN, C.; KNOLL, V. and WUGGENING, U.: *Art in the Periphery of the Center*. Sternberg Press, 2016.
- BISHOP, C. *Artificial Hells, Participatory Art and the Politics of Spectatorship*. Verso, New York, 2012.
- BOURRIAUD, N. *Altermodern*. Tate, London, 2009.
- BOURRIAUD, N. *PostProduction*. Tranzit Praha, 2004. ISBN 80-903452-0-4.
- BRADLEY, W. and ESCHE, CH. (eds.). *Art and Social Change*. Tate Publishing, London, 2007.
- BUTLER, C. (ed.). *From Conceptualism to Feminism: Lucy Lippard's Numbers Shows 1969-74*. Afterall Books, London, 2012.
- CRIPPA, E. (ed.). *Exhibiton, Design, Participation: 'an Exhibit' 1957 and Related Projects*. Afterall Books, 2016.
- D'ALLEVA, A. *Methods & Theories of Art History*. Londýn, 2005.
- DANTO, A. C. *After the end of art: contemporary art and the pale of history*. Princeton University Press, Princeton, New Jersey, 1997.
- DECTER, J. and DRAXLER, H. (eds.). *Exhibiton as Social Intervention: 'Culture in Action' 1993*. London: Afterall Books, 2014.
- DEUTSCHE, R. *Evictions: Art and Spatial Politics*. MIT Press, Cambridge, 1996.
- DJURIĆ, D. and ŠUVAKOVIĆ, M. (ed.). *Impossible Histories, Historical Avant-gardes, Neo-avant-gardes and Post-avant-gardes in Yugoslavia, 1918-1991*. Cambridge – London, 2003.
- E-FLUX JOURNAL (ed.). *The Internet Does Not Exist*. Berlin: Sternberg Press, 2015.
- E-FLUX. *What is Contemporary Art?* Sternberg Press, Belín, 2010.
- ENWEZOR, O. (ed.). *Democracy Unrealized, Documenta 11_Platform 1*. Kassel, 2002.
- FOSTER, H. *The return of the real: the avant-garde at the end of the century*. MIT Press Cambridge, Mass, 1996.
- GOODMAN, N. *Jazyk umění. Nástin teorie umění*. Praha: Academia, 2007. ISBN 978-80-200-1519-8.
- GREENBERG, R. (ed.). *Thinking about Exhibitions*. New York, 2000.
- JANOŠČÍK, V. *Objekt*. Praha: Kvalitář s.r.o., 2015. ISBN 80-260-8639-0.
- KESNER, L. ml. (ed.). *Vizuální teorie*. H+H, Praha, 1998.
- KULKA, T. and CIPORANOV, D., (eds.). *Co je umění, Texty angloamerické estetiky 20. století*. Pavel Mervart, 2011.
- KRAUSS, R. *Perpetual Inventory*. MIT Press, Cambridge – London, 2010.

- KWON, M. *One Place After Another, Site Specific Art and Locational Identity*. MIT Press: Cambridge, 2002.
- LACY, S. (ed.). *Mapping the Terrain*. New Genre Public Art. Bay Press, Seattle, 1994.
- MARINCOLA, P. (ed.). *Curating now: Imaginative Practice / Public Responsibility*. Philadelphia, 2001.
- OWENS, C. *Beyond Recognition, Representation, Power, and Culture*. University of California Press, Princeton University Press 1997, 1994.
- POSPISZYL, T. *Asociativní dějepis umění*. Praha: Tranzit, 2014.
- POSPISZYL, T. *Před obrazem*. Praha, 1998.
- PEJIĆ, B. *Gender Check. Femininity and Masculinity in the Art of Eastern Europe*. Museum Moderner Kunst Stiftung Ludwig, 2009.
- RATTEMAYER, Ch. (ed.). *Exhibiting the New Art: 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969*. Afterall Books, 2010.
- ŠEVČÍKOVÁ, J. and ŠEVČÍK J. *Texty, VVP-AVU*. Tranzit, 2010.
- WALLIS, B. and TUCKER, M. *Art After Modernism, Rethinking Representation*. David R. Godine Publisher, 1995.
- ZABEL, I. *Contemporary Art Theory*. JRP/Ringier, Zurich, 2012.
- ZÁLEŠÁK, J. *Umění spolupráce, VVP-AVU, Praha*. Brno, Masarykova univerzita, 2011.
- ZUIDERVAART, L. *Art in Public, Politics, Economics and Democrati Culture*. Cambridge University Press, 2011.
- ZUIDERVAART, L. *Umění a sociální transformace. Pravda, autonomie a společenské makrostruktury*. FUD UJEP, Ústí nad Labem, 2015.

Recommended literature:

- ALTSHULER, B. (ed.). *Biennials and Beyond, Exhibitions that Made Art History: 1962-2002*. Phadion, 2013.
- ALTSHULER, B. (ed.). *Salon to Biennial: Exhibitions that Made Art History: 1863-1959*. London, Phaidon, 2008.
- ARHEIM, R. *Art and Visual Perception, A Psychology of the Creative Eye*. University of California Press, 1974.
- BENJAMIN, W. *Dílo a jeho zdroj*. Praha. Odeon, 1976.
- BROOKS, A. *Postfeminism, Cultural Theory, and Cultural Forms*. Routledge, 1997.
- CÍSAŘ, K. (ed.). *Co je to fotografie?* Hermann & synové, Praha, 2004.
- DERIEUX, F. *Individual Methodology*. JRP-Ringier, Zurich, 2007.
- FOSTER, H. *Recodings – Art, Spectacle, Cultural Politics*. Bay Press, Seattle, 1993.
- GROSENICK, U. (ed.). *Women Artists in 20th and 21st Century*. Koln, 2000.
- HLAVÁČEK, L. *Umělecké dílo ve veřejném prostoru*. Praha, 1997.
- IRWIN (ed.). *East Art Map, Contemporary Art and Estern Europe*. London: Afterall Books, 2006. ISBN 979-1846380051.
- KESNER, L. *Muzeum umění v digitální době*. Argo a NG Praha, 2000.
- KOLEČEK, M. *Framing of Art*. Fakulta užitého umění a designu, UJEP, 2007.
- KORECKÝ, D. *Médium kurátor: Role kurátora v současném českém umění*. Praha: Agite/Fra, 2009. ISBN 978-80-86603-513.
- KRAVAGNA, Ch. *Projekt Practice International*.
- KROUPA, J. *Metody dějin umění: Metodologie dějin umění 2*. Masarykova univerzita, 2010.
- OBRIST, H. U. *Stručná teorie kurátorství*. Kutná Hora, GASK, 2012.
- PACHMANOVÁ, M. *Věrnost v pohybu, hovory o feminismu, dějinách a vizualitě*. One Woman Press, Praha, 2001.
- PEJIĆ, B. and ELLIOTT, D. *After the Wall. Art and Culture in Post-Communist Europe*. Moderna Museet, Stockholm, 1999.
- SCHUBERT, K. *The Curator's Egg: The Evolution of the Museum Concept From the French Revolution to the Present Day*. London, 2009.
- STEINER, B.; KORALOVA, I. and SCHÄFER, J. *Kulturelle Teritorien*. Walter König, Köln, 2005.
- ŠEVČÍK, J.; MORGANOVÁ, P.; NEKVINDOVÁ, T. and SVATOŠOVÁ, D. (eds.). *České umění 1980-2010: Texty a dokumenty*. Praha, AVU, 2011.
- SKUPINOVÝ PROJEKT E-FLUX. *Skupinový projekt e-flux*.

- WADE, G. (ed.). *Curating in the 21st Century*. Walsall, Wolverhampton, 2000.
- WALLIS, B. (ed.). *Blasted Allegories – An Anthology of Writings by Contemporary Artists*. The New Museum of Contemporary Art, 1995.
- ZABEL, I. *projekt Atlas of Transformation*.
- On-line katalogy knihoven

KDT/854 Postmodern Originality and Appropriation Art with Special Focus on the Art of Central European Region – subject-specific subject

M.A. János György Szoboszlai, Ph.D.

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The lecture briefly introduces the historical context of the terms of pre-modern and modern original and originality in the arts, as well as provides definitions and explanations for the terms as copy, perfect copy, remake, fake, reminiscence, allusion, reference, parody, borrowing, imitation, plagiarism, epigon, repetition, remix and multiplication, copyright, and the problematic of mechanical and digital multiplications and applications.

The lecture describes and analyzes study cases selected from the art of the seventies and eighties in US as Sherrie Levine, Cindy Sherman, Richard Prince or Ed Ruscha; and introduces the post-structuralist and post-modernist theories related to the artistic practice and term of appropriation art by R. Barthes, B. Buchloh, A. C. Danto, H. Foster, R. Krauss, C. Owens, P. Schjeldahl, S. Zizek.

Lecture also introduces a semiotic model for the process of appropriation as artistic concept and practice. The model contains a system of signs and signifiers that builds a multi-level construction which also functions as artistic method.

And finally the lecture attempts to apply the previously introduced model in cases of art in Central European region in the eighties and nineties as Neue Slowenische Kunst, Mladen Stilinovic, Gabor Bachman, Sanja Ivekovic, Ion Grigorescu, Jozef Robakowski, Janos Kosa, etc. The aim of the lecture is to demonstrate how artistic concepts, methods and practices are innovated within the rapidly changing political, economic and technological environment.

The course is based on individual and group consultations with the lecturer, in order to accommodate, to the greatest possible extent, the particular needs and thematic focus of each student's doctoral project.

Basic literature:

- BARTHES, R. *"The Death of the Author" in. Image, Music, Text.* Fontana Press, 1977.
- BUCHLOCH, B. *Allegorical Procedures: Appropriation and Montage in Contemporary Art.* In Artforum, 1982.
- BUSKIRK, M. *The Contingent Object of Contemporary Art.* MIT Press, 2003.
- DANTO, A. C. *Beyond the Brillo Box – The Visual Arts in Post-historical Perspective.* Farrar, Strauss, Giroux, New York, 1992.
- KLINGER, L. S. *Where is the Artist?* Art Journal, Summer, 1991.
- MARZORATI, G. *Art in the (Re)MAKING.* Art News, 1986.
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KDT/891 Resilient Design – Concepts of Resilience – subject-specific subject

doc. MgA. Antonín Tomášek

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Resilient Design is a tutorial of a doctoral programme of study. As an alternative trend in design, it focuses on strategies and principles enabling designers to create products, systems and environments that are resilient to uncertainties, crises, and changes. The term "resilient design" is a multidisciplinary term that always transforms its meanings in association with the determining area of application. The concept of resilience is well known in ecology and psychology. In the context of design, the term becomes more noticeable thanks to technological progress and due to increasing climate and natural changes, including the increasing emphasis on stabilization and ensuring social and cultural security. The use of this concept has become significantly more common in areas such as IT infrastructure, software design, and urban planning, where experts look for ways to design more robust systems with a potential to survive and adapt to changes. In the field of product practice, designs are conceived or projected with regard to the production format and efficient use of manual, manufactory, or industrial production. The accent is placed on a suitable selection of materials and on efficiently selected production way. Adequate strategies in the areas of communication and presentation are important too. An integral part of the tutorial is understanding the specific history, and subsequent simulation of models that are respectful of people and the environment.

Graduate's profile is developed in the following aspects:

- The subject implies work with individual projects and refers to knowledge and skills, designs and hypotheses, which at the same time bring functional and aesthetic values.
- The subject develops critical attitudes and balances the principles of Good Design defined by the industrial designer Dieter Rams.
- This teaching unit contributes to development of the skills needed to create a design capable of responding to the dynamics of the contemporary world.
- The concept stimulates critical attitudes helping find a balance between keeping to the traditions and the ability to adapt to modern needs and challenges.

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