

Doctoral Study Programme

Visual Communication P0213D310001

(Annotations of Subjects and Literature)

KDT/797 Methodology and Theory of Art – general subject

(doc. Mgr. Lenka Sýkorová, Ph.D.)

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, Walter.: *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.; 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*. Oikoymenh, 2000.
- POPPER, K. R.: *Logika vědeckého bádání*. Oikoymenh, 1997.
- PROCHÁZKA, M., HRBATA, Z.: *Romantismus a romantismy. Pojmy, proudy, kontexty*. Karolinum, 2005.
- READ, H.: *Kunst der Kunstkritik*. Gütersloh, 1963.
- On-line library catalogues

KDT/800 Multimedia Aspects of Contemporary Art – general subject (doc. Mgr.A. Pavel Mrkus)

Within a postmodern analysis, the course comes to multimedia projections, electronic art, and new interactive media. The aim of Multimedia aspects of contemporary art is to make the plurality and heterogeneity of the 20th century art understandable for the students, and to make them perceive the period of the last third of the 20th century and the beginning of the 21st century in a broader context as a logical result of social, political, and economic aspects of the epoch.

The course is devoted to:

- impulses and global trends coming from both western and extra-European cultures.
- contemporary art in the Central-European region, and issues connected with this geographical and cultural phenomenon. It deals with determination, identity, and current self-reflection of this region, and with arts of individual countries, and with confrontation of international and national trends and traditions.
- development of the ability to get oriented on contemporary Czech visual
- art scene, and to classify its representatives within the Central European, European, and world contexts.

Basic literature:

- BEHNKE, Ch., KASTELAN, C., KNOLL, V., WUGGENING, U.: *Art in the Periphery of the Center*. Sternberg Press, 2016.
- BORGDORFF, H., PETERS, P., 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., BUCHLOH, B.: *Umění po roce 1900*. Slovart, 2007.
- GREENBERG, B., FERGUSON, B. W.; 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., NEWTON, J. H.: *Visual Communication: Integrating Media, Art and Science*. Routledge, 2007.
- On-line library catalogues

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

The Foreign language course focuses on précising the current knowledge and communication skills of the postgraduate student in English.

A special emphasis is put on deepening vocabulary in the sphere of professional terminology, conversation, and phraseology.

The programme is also based on translating and consequential acquainting of postgraduate students with current information from their course of study.

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., 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 Troublespost 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., NEWTON, J. H.: *Visual Communication: Integrating Media, Art and Science*. Routledge, 2007.
- On-line library catalogues

KDT/803 Visual Communication – general subject, obligatory

(this subject must be passed at the latest in the 2nd year of study)

(prof. Mgr. Michal Koleček, Ph.D.)

The thematic block of Visual communication is focused on codification of visual symbols of the informatics era, and on the process of communication between the globalized society and the whole range of the current forms of contemporary technical image.

The subject of Visual communication in the graduate studies valorizes psychological, rhetoric, cognitive, semiotic, narrative, and ethic aspects of visual sensation perception, but at the same time, it involves all spheres of contemporary visual culture: typography, graphic design, photography, videoart, and interactive media. The students explore the way, in which thought processes work with partial signs of visual expression and become construction pillars of the scene - the visual information. The mechanisms of sharing the visual information are in this unit seen from the perspective of historical contexts, personal concern, technical (technological) determination, and a general cultural awareness.

Literature Basic:

- ARNHEIM, R.: *Art and Visual Perception. A Psychology of the Creative Eye*. Berclcy, 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., 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., 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.) MORIARTZ, S. (ed.): *Handbook of Visual Communication Theory, Methods, and Media*. Lawrence Erlbaum Associates, Inc., 2004.
- ŠVANTNER, M., KARL´A, M., 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., 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 library catalogues

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

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

Are there certain, historically determined specifics of the Central-European cultural tradition?

What was (and is) the role of the local intellectual circles?

What functions (information, social, ideological, aesthetic ...) are performed by graphic design? In what aspects the demands imposed on the Central-European graphic design of the 20th century differed from the needs required in the rest of the world?

How did the major political opinions, or left preferences and pretensions of the state power representatives make felt when establishing the postwar Central-European graphic opinion?

How was the political softening of the communist system reflected in poster creation of the 1960's and the 1970's?

Has the contemporary graphic design resigned on the domestic tradition?

Has it changed its orientation to the commercial visuality of the "West" thanks to digital technologies and changes in social paradigms?

These and many other questions are discussed in the thematic block of Contemporary Central-European graphic design, which output is an essay determined by the outlined theoretical discourse.

Basic literature:

- ALLEN, T.: *Solving Critical Design Problems*. Routledge, 2018.
- AYNSLEY, J.: *Century of Graphic Design, A: Graphic Design Pioneers of the 20th Century*. Mitchell Beazley, 2001.
- BEECH, A., MACKAY, R., WITGEN, R.: *Cold War / Cold World*. MIT Press, 2019.
- BENNETT, A., HELLER, S.: *Design Studies: Theory and Research in Graphic Design*. Allworth Press, 2001.
- BEECH, A., MACKAY, R., WITGEN, R.: *Language and Possible Worlds*. The MIT Press, 2020.
- BIERUT M. (ed.), HELLER S. (ed.), DRENTTEL W. (ed.), 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., COLES, S.: *Explorations in Typography*. 101 Editions, 2016.
- FOSTER, H., KRAUSOVÁ, R., BOIS, Y. A., BUCHLOH, B.: *Umění po roce 1900*. Slovart, 2007.
- HUBATOVÁ-VACKOVÁ, L., PACHMANOVÁ, M., 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.: *of the Poster / Geschichte des Plakates / Histoire de l'af*. 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 latinkových*. 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., 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, Gilles.: *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., PLATOVSKÁ, M.: *Dějiny českého výtvarného umění V, 1939-1958.* Praha, Academia, 2005.
- ŠVÁCHA, R., PLATOVSKÁ, M.: *Dějiny českého výtvarného umění VI, 1958-2000.* Praha, 2007. •
On-line library catalogues

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

(prof. Mgr. Zdena Kolečková, Ph.D.)

The course of Role of visual information in the era of informatics and globalization has a character of mostly theoretical reflection of issues, which also have a potential of an inspirational resource of the postgraduate student's artistic creation:

1. visual information and the crisis of traditional democratic values
 2. visual information and the extent of its consumer's uncertainty in the era of electronic media 3. visual records of current themes
- identity / identity crisis
 - consumer society / pop culture / advertising
 - body cult / medialization of intimacy
 - genealogy and radius of the virtual world
 - media / ideology / political economy and culture
 - multiethnicity and plurality of opinion

This course explores, classifies, and evaluates the process of the viewer's consummation, analysis, and adoption (participation) in various forms of visual messages taking place in the schemes of the post-industrialization civilization model.

Basic literature:

- BARHES, 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., 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., 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 library catalogues

KDT/806 Photography and Contemporary Art – special subject

(doc. Mgr. Michaela Thelenová)

The thematic block of Photography and contemporary art focuses on a detailed analysis of contemporary artistic trends, and on reflection of significant photographic approaches. These activities take place on both artistic and artistic-critical levels. A special attention is given to contextualization of Czech photography within European and world cultural space.

Part of the course is cooperation with prestige Czech exhibition and collection institutions, and direct cooperation with professional periodicals - especially participation in editorial activities of the artistic revue Fotograf.

Basic literature:

- ANDĚL, J.: *Česká fotografie 1840-1950*. KANT, 2003.
- BARHES, R.: *Světlá komora*. Agite Press, 2005.
- BATCHEN, G.: *Obraz a diseminace. Za novou historii pro fotografii*. AMU Praha, 2017.
- BIRGUS, V., VOJTĚCHOVSKÝ, M.: *Česká fotografie 90. let*. KANT, 1998.
- BIRGUS, V., SCHEUFLER, 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 filosofií 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., SRP, K.: *České umění v 90. letech*. GHMP, 1998.
- MARIEN, M. W.: *Photography*. Prentice Hall, 2006.
- MLČOCH, J., 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., 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 library catalogues

KDT/807 New Technologies in Designer Creation – special subject

(prof. ak. arch. Jan Fišer)

The thematic block of New technologies in designer creation acquaints postgraduate students with current events in the borderland design, visual communication, computer simulation, and modeling and interactive technologies. It shows and maps the way how virtual reality, bio-, and nano-technologies are composed into the systems co-creating the architecture of modern visual information.

Completing this course enables the students to analyze and evaluate the socio-cultural framework of contemporary designer activities, as well as to predict their further direction, and to participate in development of this dynamically evolving creative sphere.

Basic literature:

- AAV, M., 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., 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.), 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.), 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.

Literature Recommended:

- CÍSAŘ, K., PACHMANOVÁ, M., 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 library catalogues

KDT/808 Socializing Aspects of Design – special subject

(doc. PhDr. Tomáš Pavlíček, Ph.D.)

The course called Socializing aspects of design is focused on the process of communication between the contemporary society, design, and visual art. This specialized block of lectures acquaints students with gallery and museum operation (oriented to presentation and collection funds of design), and with establishing new, dynamic forms of presentation of artefacts. The course examines the sphere of socialization of design especially from a theoretical point of view; however, at the same time, the acquired knowledge is used in adopting practical principles, methods, and skills necessary to organize presentation and promotion of contemporary design.

Themes:

- Author - producer of a contemporary artefact
- Gallery, museum - space for presenting contemporary design
- Curator - distributor (mediator) of contemporary design
- Society - consumer of contemporary design

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., 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., NAIRNE, S.: *Thinking about Exhibitions*. Routledge, 1996.
- HANÁKOVÁ, P.: *Výzva perspektivy. Obraz a jeho divák od malby quatrtrocenta k filmu a zpět*. Praha, Academia, 2008. ISBN 80-200-1625-6.
- HUBATOVÁ-VACKOVÁ, L., PACHMANOVÁ, M., 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., 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., 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.), VIENNE, V. (ed.): *Citizen Designer: Perspectives on Design Responsibility*. Allworth Press, 2003.
- KOL. AUTORŮ.: *Umění v dialogu s veřejností*. Brno, 1999.
- WILLIAMS, R., NEWTON, J. H.: *Visual Communication: Integrating Media, Art and Science*. Routledge, 2007.
- On-line library catalogues

KDT/809 Traditional Materials and Contemporary Art – special subject

(prof. ak. mal. Jaroslav Prášil)

The course of Traditional materials and contemporary design is based on a critical approach to traditional materials and application in all disciplines of contemporary applied art. The content of this thematic block is focused on cultural, political, economic, technological, and intellectual conditions, which co-create current trends in using traditional materials in contemporary applied art, design, and architecture. Part of the thematic block is also a generally-historical and philosophical discourse. Partial themes:

- Design, applied arts, and material practice
 - Natural materials, handicraft, and creator's individuality
 - Material connotations in engaged design - "recycling" and "green" design
 - Mechanical processing of traditional materials surface by means of digital technologies
 - "Scorned" materials - processing of materials, which are on the fringe of applied art
 - Locally frequented materials as part of the cultural heritage
- Exotic natural materials in the era of post-colonialism and globalization

Basic literature:

- ČAPEK, J.: *Umění přírodních národů*. Dauphin, 1996.
- DILNOT, C., 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., 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 Through 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 modernity 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 library catalogues](#)

KDT/820 Theory of Visual Arts – general subject

(doc. Mgr. Kateřina Dytrtová, Ph.D.)

The subject deals with the theoretical background of visual arts, characterizes the differences between specific symbolic systems, and touches on variations within the field of visual media in interdisciplinary relations during the 20th century. The subject also touches on structuralistic and semiotic contexts. It explores the phenomenon of transformations in space and time within visual arts. It focuses on differences between older approaches to interpretation of space that - within static relations - are not able to bear the variable continuum in which, by means of determination processes, chains of denotations and connotations, an endless meaning, is presently valid - yet soon valid in another way in another context, the meaning continuously negotiated and questioned. Theoretical means provide the visual arts with interdisciplinary discourse.

Basic literature:

- AJVAZ M.: *Světelný prales*. Praha, 2003. ISBN 80-903452-0-4. • AUMONT, J.: *Obraz*. AMU, Praha, 2005. ISBN 80-7331-045-7.
- BARTHES, R.: *Mytologie, Dokořán, 2004 Praha*. 2004. ISBN 80-86569-73-X.
- BARTHES, R.: *Světlá komora. Poznámka k fotografii*. Praha: Agite/Fra, 2005. ISBN 80-86603-28-8.
- BLÁHA, J.: *Křižovatka geneze moderního malířství a hudby*. Praha: PedF UK, 2007. ISBN 978-80-7290-291-0.
- BOURRIAUD, N.: *Postprodukce*. Praha: Tranzit, 2004. ISBN 80-903452-0-4.
- CASSIRER, E.: *Filozofie symbolických forem I. Jazyk*. Praha, Oikoymenh, 1996. ISBN 80-86005-11-9.
- CASSIRER, E.: *Filozofie symbolických forem II. Mýtické myšlení*. Praha: Oikoymenh, 1996. ISBN 80-86005-11-9.
- DOLEŽEL, L.: *Heterocosmica. Fikce a možné světy*. Karolinum, Praha, 2003. ISBN 80-246-0735-2.
- DYTRTOVÁ, K.: *Čas, prostor, hudba a výtvarné umění*. Acta universitatis UJEP, Ústí nad Labem, 2006. ISBN 80-7044-765-6.
- DYTRTOVÁ, K.: *Interpretace a metody ve vizuálních oborech*. Ústí nad Labem, Acta Universitatis, 2013. ISBN 978-80-7414-250-5.
- ECO, U.: *Meze interpretace. Praha*. Praha, Karolinum, 2005. ISBN 80-246-0740-9.
- FULKOVÁ, M.: *Diskurz umění a vzdělání*. Praha, H+H, 2005. ISBN 978-80-7319-076-7.
- FULKOVÁ, M.: *Vše v jednom: metafora kultury jako textu a jeho intertextová povaha*. In: *Výtvarná výchova*, 2009.
- GEERTZ, C.: *Interpretace kultur*. Praha, Slon, 2000. ISBN 80-85850-89-3.
- GOODMAN, N.: *Jazyky umění. Nástin teorie symbolů*. Academia, Praha, 2007. ISBN 978-80-200-1519-8.
- GROENSTEEN, Thierry. *Stavba komiksu*. Brno: Host, 2005. ISBN 80-729-4141-0.
- HANÁKOVÁ, P.: *Výzva perspektivy. Obraz a jeho divák od malby quatrtrocenta k filmu a zpět*. Praha, Academia, 2008. ISBN 80-200-1625-6.
- HAWKES, T.: *Strukturalismus a sémiotika, Brno: Host 1999*. Brno, 1999. ISBN 80-86055-62-0.
- CHALUMEAU, J.-L.: *Přehled teorií umění: Přehled filozofie a historie umění a kritiky*. Praha: Portál, 2003. ISBN 80-7178-663-2.
- KESNER, L.: *Muzeum umění v digitální době*. Praha: Argo, 1998. ISBN 80-7203-252-6.
- KESNER, L.: *Vizuální teorie*. Praha: H+H, 1997. ISBN 80-96022-17-X.
- KULKÁ, T.: *Umění a falzum*. Academia, Praha, 2004. ISBN 80-200-0954-X.
- KULKÁ, T.: *Umění a kýč*. Torst, Praha, 1994. ISBN 80-85639-17-3.

- LÉVI-STRAUSS, Claude.: *Myšlení přírodních národů*.. Praha, Dauphin, 1996. ISBN 80-901842-9-4.
- LYOTARD, J.-F.: *O postmodernismu*. Praha: Filozofický ústav, 1993. ISBN 80-7007-047-1.
- MERLEAU-PONTY M.: *Svět vnímání*. Praha, OIKOYMENH, 2008. ISBN 978-60-7298-287-5.
- ŽEGIN, L. F.: *Jazyk malířského díla. Konvencionální povaha minulosti*. Praha, Odeon, 1980. ISBN 10-525-80.09/01.

Recommended literature:

- MONACO, J.: *Jak číst film: Svět filmů, médií a multimédií*.. Praha, Albatros, 2004. ISBN 80-00-01410-6.
- PATOČKA, J.: *Prostor a jeho problematika*. In: *Estetika: časopis pro estetiku a teorie umění*, 1991.
- PATOČKA, J.: *Umění a čas. 1. díl*. Praha: Oikoymenh, 2004. ISBN 80-7298-113-7.
- PATOČKA, J.: *Umění a čas. 2. díl*. Praha: Oikoymenh, 2004. ISBN 80-7298-11-5.
- SLAVÍK, J.: *Umění zážitku, zážitek umění I.*. Praha: UK - PF, 2001.
- VANČÁT, J.: *Tvorba vizuálního zobrazení*. Karolinum Praha, 2000. ISBN 80-7184-975-8.
- ZUSKA, V. a KOL.: *Estetika na křižovatce humanitních disciplín*. Praha, Karolinum, 1997.
- ZUSKA, V.: *Mimé시스-fikce-distance, k estetice XX. století*. Triton, 2002. ISBN 80-7254-285-0.

On-line library catalogues

KDT/821 Elective Course

During the studies, a student whose project specialisation does not relate to any offered subjects of FAD UJEP can request to take exam with a selected external worker. The student sends a request with an explanation, name and curriculum of the examiner and with the subject annotation. The Subject-Area Board will assess the acceptability of the subject content. It is advisable for the examiner to be an associate professor (docent) or a professor of the given field.

KDT/825 Digital Media and Contemporary Art – special subject

(doc. Mgr.A. Daniel Hanzlík)

The thematic area focused on digital media in visual arts examines the relation between the physical and the cybernetic spaces. Their mutual penetration influences perception of the present environment and interconnects or develops a number of interdisciplinary branches. At the intersection of these interfaces, we can see a space for art, communication, experiment, but also for conflict and collision. In their thesis, the doctoral student performs research on both theoretical and artistic levels, in which they evaluate consequences of digitalization in the global and information-oriented society.

Basic literature:

- ALLIEZ, É.: *Duchamp Looked at (From the Other Side)*. MIT Press, 2019.
- BEECH, A., MACKAY, R., WITGEN, R.: *Language and Possible Worlds*. The MIT Press, 2020.
- BELL, D.: *Research in the Creative and Media Arts*. Challenging Practice, 2019.
- BOURRIAUD, N.: *Altermodern*. Tate, London, 2009.
- DE OLIVEIRA, N., OXLEY, N., PETRY, M.: *Installation in the New Millenium*. Thames and Hudson, 2003.
- DIXON, S.: *Cybernetic Existencialism*. Routledge, 2019.
- DVOŘÁK, T.: *Epistemologie (nových) médií*. NAMU, 2019.
- FRIEDMAN, T.: L. *Svět je plochý*. Academia, 2007.
- GRAU, O.: *Virtual Art: From Illusion to Immersion*. MIT Press, 2004.
- GREENE, R.: *Internet Art*. Thames and Hudson, London, 2004.
- JEŽEK, V., JIRÁK, J.: *Média a my*. 2014.
- JONES, C. A.: *Sensorium: Embodied Experience, Technology and Contemporary Art*. The MIT Press, 2006.
- JOST, F.: *Realita/Fikce - říše klamu*. Akademie múzických umění, 2006.
- KOLEKTIV AUTORŮ.: *Zvukem do hlavy. Sondy do současné audiokultury*. NAMU ve spolupráci s Českým rozhlasem, 2012.
- MOSER, M., MACLEOD, D.: *Immersed in Technology: Art and Virtual Enviroments*. The MIT Press, 1996.
- NAVAS, E.: *Art, Media Design, and Postproduction. Open Gidelines on Appropriation and Remix*.
- NEGROPONTE, N.: *Digitální svět*. Alfred A. Knopf, 1995.
- NIJHOLT, A.: (ed.). *Brain Art. Brain-Computer Interfaces for Artistic Expression*. Springer, 2019.
- PAUL, Ch.: *Digital Art*. Thame& Hudson, London, 2003.
- RUSH, M.: *Video Art*. Londýn, Thames & Hudson, 2003.
- SHANKEN, E. A.: *Art and Electronic Media (Themes and Movements)*. Phaidon Press, 2014. Routledge, 2018.
- TRIBE, M., JANA, R. J., GROSENICK, U.(eds.): *New Media Art*. Taschen, 2006.
- WANDS, B.: *Art of the Digital Age*. Thames and Hudson, 2007.
- WIGGINS, E. B.: *The Discursive Power of Memes in Digital Culture. Ideology, Semiotics and Intertextuality*. Routledge, 2019

Recommended literature:

- BOURRIAUD, N.: *Postprodukce*. Praha: Tranzit, 2004. ISBN 80-903452-0-4.
- FLUSSER, V.: *Do univerza technických obrazů*. OSVU, 2001.
- KAC, E.: *Sign of Life: Bio Art and Beyond*. The MIT Press, 2006.

- RUSH, M.: *New Media in Art*. Londýn, Thames & Hudson, 2005.
- RUSH, M.: *New Media in Late 20th Century Art*. Thames and Hundson, 1999.
- WILSON, S.: *Information Arts: Intersections of Art, Sciense, and Technology*. MIT Press, 2003. •
On-line library catalogues

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

(doc. Mgr. Kateřina Dytrtová, Ph.D.)

The course deals with the theoretical background of participation, socialization, and education strategies as an important component of the postproduction process when art is talked and thought about.

Due to the communication function of art, reconstruction of the artwork meaning is not a private act. Therefore, although we speak about a wide scope of interpretation, it is necessary to set limits for it. The subject seeks tools to analyze an artwork that help negotiation when "making the meaning" of the work is shallow or even mistaken, both on the part of the work construction by the author, and on the part of the reconstruction by the receptor of the work. As art is a discipline purposely generating multivalent objects and destabilizing conventional sign systems, these innovative deviations are being verified and communicated continuously. In this intentionally open situation, the only more or less stable element ensuring "the fellowship of minds" seems to be found in conventional signs with an established, handed down meaning. These are notations: phonemic, mathematic (algebraic), and musical one. Any deviations from this convention, in which verification is taking place however, must be jointly negotiated, communicated. This is the content of thinking and communication about an artwork. The course inquires into how an artwork is being made, how an artwork is understood, what the role of context was, which social class perceives the artwork, and how actively and effectively this process takes place.

Basic literature:

- BARTLOVÁ, M.: *Skutečná přítomnost. Středověký obraz mezi ikonou a virtuální realitou*. Argo, Praha, 2013. ISBN 978-80-257-0542-1.
- BERTRAND, Y.: *Soudobé teorie vzdělávání*. Praha: Portál, 1998. ISBN 80-717-8216-5.
- BOURRIAUD, N.: *Postprodukce*. Praha: Tranzit, 2004. ISBN 80-903452-0-4.
- BYSTRICKÝ, J., MUCHA I.: *K filozofii médií*. 999 Pelhřimov, 207. ISBN 978-80-86391-23-6.
- CASSIRER, E.: *Filozofie symbolických forem I. Jazyk*. Praha, Oikoymenh, 1996. ISBN 80-86005-11-9.
- DOLEŽEL, L.: *Heterocosmica. Fikce a možné světy*. Karolinum, Praha, 2003. ISBN 80-246-0735-2.
- ECO, U.: *Meze interpretace*. Praha, Karolinum, 2005. ISBN 80-246-0740-9.
- FULKOVÁ, M., HAJDUŠKOVÁ, L., SEHNALÍKOVÁ, V.: *Galerijní a muzejní edukace 1: vlastní cestou k umění: vzdělávací programy Uměleckoprůmyslového musea v Praze a Galerie Rudolfinum v roce 2011*. Praha: Uměleckoprůmyslové museum v Praze, 2012. ISBN 978-80-7101-111-8.
- GARDNER, H.: *Dimenze myšlení*. Praha: Portál, 1999. ISBN 80-717-8279-3.
- GOODMAN, N.: *Jazyk umění. Nástin teorie umění*. Praha: Academia, 2007. ISBN 978-80-200-1519-8.
- KULKA, T., CIPORANOV, D., (eds.): *Co je umění, Texty angloamerické estetiky 20. století*. Červený Kostelec, 2010. ISBN 978-80-87378-46-5.
- PETŘÍČEK, M.: *Myšlení obrazem: průvodce současným filosofickým myšlením pro středně pokročilé*. ISBN 978-80-87054-18-5.
- PEREGRIN, J.: *Význam a struktura*. Oikoymenh, Praha, 1999. ISBN 80-86005-93-3.
- SLAVÍK, J., CHRZ V., ŠTĚCH, S. a kol.: *Tvorba jako způsob poznávání*. UK Praha, nakladatelství Karolinum, 2013.
- SLAVÍK, J.: *Umění zážitku, zážitek umění. 1. díl: teorie a praxe artefilitiky*. Praha: Univerzita Karlova-Pedagogická fakulta, 2001. ISBN 80-7290-066-8.

Recommended literature:

- DYTRTOVÁ, K.: *Interpretace a metody ve vizuálních oborech*. Acta Universitatis UJEP ÚL, 2013.
- DYTRTOVÁ, K.: *Interpretace a metody ve vizuálních oborech*. Ústí nad Labem, Acta Universitatis, 2013. ISBN 978-80-7414-250-5.
- GEERTZ, C.: *Interpretace kultur*. Praha, Slon, 2000.
- MARLEAU-PONTY, M.: *Svět vnímání*. Oikoymenh, Praha, 2008. ISBN 978-60-7298-287-5.
- MONACO, J.: *Jak číst film: Svět filmů, médií a multimédií..* Praha, Albatros, 2004. ISBN 80-00-01410-6.
- SEARLE, J.: *Mysl, mozek a věda*. Praha: Mladá Fronta, 1994. ISBN 80-204-0509-7.
- SLAVÍK, J.; FULKOVÁ, M.: *Receptivní profil dětského návštěvníka muzea*. PF UK, Praha, 1999.
- ZUSKA, V.: *Mimésis-fikce-distance, k estetice XX. století*. Triton, 2002. ISBN 80-7254-285-0.

On-line library catalogues

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.)

In this study subject, the author of the conception aims to comply with individual plans of those students of the doctoral subject area Visual Communication who somehow touch the matter of free visual arts in the dissertations. In compliance with partial overlaps of the interested students, it deals with an interdisciplinary dialogue and hinds of stepping aside towards further socio-scientific disciplines. It understands the sphere of visual culture in these contexts as a widely spread field of current tendencies that are ready for a range of interpretation levels. Definition of the general content-area of this subject will be changing on an ongoing basis in accordance with the most up-to-date development of visual arts, communication/information technologies, and newly issued publications. The course will put an emphasis on students' active approach, their confrontation with real works of art and self-study, including an analysis of a selected foreign publication output. It is possible to link the theoretical frame of the subject with the students' own creative artistic activities.

Basic literature:

- BARTHES, R.: *Světlá komora*. Archa, Bratislava, 1994. ISBN 80-86603-28-8.
- BISHOP, C.: *Installation art: a critical history*. 2005. ISBN 978-1854375186.
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KDT/853 Curatorial Strategies – Presentation, Contextualization and Explication of an Artwork – special subject (prof. Mgr. Michal Koleček, Ph.D.)

Current curatorial strategies are one of the key instruments, by means of which the present-day artistic production is mediated. The field of curatorial work includes a wide range of activities targeting on cooperation during the production of an artefact itself, on contextualizing it within an extended field of exhibition projects, and also on explicatory or socializing processes realized in the form of a theoretical reflection or educative strategies.

Study subject Curatorial strategies - presentation, contextualization, and explication of an artwork aims to define determining methodological concepts of this still quite young discipline that are connected mainly with the period after 1989. As part of it, basic curatorial tendencies are analyzed, key curatorial personalities are introduced, and specific curatorial exhibition outputs are discussed.

An integral part of this study subject is a combination of creative exploratory activities in the sphere of the studied subject-area - Curatorial studies - and creative practical activities realized in the form of partial exhibition outputs.

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KDT/854 Postmodern Originality and Appropriation Art with Special Focus on the Art of Central European Region – special subject (M.A. János György Szoboszlai, Ph.D.)

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 Stiljinovic, 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.

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