**ESOGU VISUAL ARTS DEPARTMENT**

**COURSE INFORMATION FORM**

| **Course Name** | **Course Code** |
| --- | --- |
| Heterotopic Othernesses In Art | 141215026 |

| **Semester** | **Number of Course Hours per Week** | **ECTS** |
| --- | --- | --- |
| **Theory** | **Practice** |
| 7 | 2 | 0 | 2 |

| **Basic Education** | **Art** | **Design** | **Social Science** |
| --- | --- | --- | --- |
|  | 1 |  | 1 |

| **Course Language** | **Course Level** | **Course Type** |
| --- | --- | --- |
| Turkish | Undergraduate | Elective |

| **Prerequisite(s) if any** |  |
| --- | --- |
| **Objectives of the Course** | Understanding the spirit of 1968 and the postmodern situation through the concept of heterotopia and thus preparing the ground for understanding the importance of heterotopic othernesses for today's digital age. Ability to evaluate visual and intellectual productions by discussing the impact of heterotopic qualities on art, culture and political fields after the Second World War. |
| **Short Course Content** | Examining French sociologist and philosopher Michel Foucault's unique concept of 'Heterotopia' and relatedly Foucault's power relations, Interpreting heterotopic depictions in the context of postmodern art and design, Examining heterotopic othernesses in the company of many philosophers, theorists, artists, designers and architects. |

| **Learning Outcomes of the Course** | **Contributed PO(s)**  | **Teaching Methods \*** | **Measuring Methods \*\*** |
| --- | --- | --- | --- |
| **1** | Develops a new critical perspective on art spaces and design spaces and museums as the result of comprehended of heterotopic space arrangements. | PO3, PO9, PO10, PO11 | 1, 2, 4, 5, 10, 11 | A, F, K |
| **2** | Accompanied by philosophers and theorists who present anecdotes about historical formations and time/space transformations, the relationship between the dynamics of the emergence of the postmodern period and its art and heterotopic othernesses is comprehended. | PO2, PO3, PO4, PO9 | 1, 2, 4, 5, 10, 11 | A, F, K |
| **3** | As the result of having heterotopic features that concepts such as culture industry, spectacle society, objects of desire, commodity fetishism, which are among the important issues in art and design, why to evolve into technology fetishism, digital commodity fetishism, digital culture and digital capitalism are questioned. | PO2, PO3, PO4, PO6, PO9 | 1, 2, 4, 5, 10, 11, 12, 13 | A, F, K |
| **4** | In techno-utopian art, cultural and religious othernesses created by heterotopic othernesses are examined together with samples from visual arts, theatre, cinema and literature. | PO2, PO3, PO4, PO6, PO9 | 1, 2, 4, 5, 10, 11, 12, 13 | A, F, K |
| **5** | Following the increasing imitation/copy problem with the use of information and information technologies in art and design, the issue of agency in the context of artist subjectivity and the technological dimension of instrumentality are discussed again within the framework of 'heterotopia'. | PO4, PO5 | 1, 2, 4, 5, 10, 11, 12, 13 | A, F, K |

| **Main Textbook** | Michel Foucault's books published by Ayrıntı Publications and Istanbul Bilgi University Publications, Gilles Deleuze's Foucault monograph, Brian Massumi's Foucault readings, and Thomas Lemke's biopolitics analyzes are the main sources. |
| --- | --- |
| **Supporting References** | Similar to the sources shown below, specific books, theses, articles written about 'heterotopia, historical formations, capitalist theories of time and space, Events of May 1968, Culture Industry, Digital Culture, phantasmagorias, illusion heterotopias, Situationist International, Archigram, Techno-utopian Art, Computer Art, Digital Art' and also web-based resources within the scope of the subject such as libgen.is, archive.org, aaaaarg.fail, academia.edu, arxiv.org, books.google.com in the context of social sciences and physical sciences.Adorno, Theodor & Horkheimer, Max (2014). Aydınlanmanın Diyalektiği. (Çev: Nihat Ülner), İstanbul: Kabalcı Yayıncılık.Agamben, G. (2013). Kutsal İnsan: Egemen İktidar ve Çıplak Hayat. (Çev: İsmail Türkmen), İstanbul: Ayrıntı Yayınları.Akay, A. (2016). Michel Foucault’da İktidar ve Direnme Odakları. İstanbul: Doğu Batı Yayınları.Arielli, E. (2022). ‘Chapter 3: Techno-animism and the Pygmalion Effect‘. in Artificial Aesthetics: A Critical Guide to AI, Media and Design. Manovich, L. & Arielli, E.Artun, A. (01.05.2018). Sanat ve 1968 Baharı: Bir Kronoloji. Skopbülten:https://www.e-skop.com/skopbulten/1968-%E2%80%93-50-yil-sanat-ve-1968-bahari-bir-kronoloji/3783 (Erişim tarihi: 28.11.2020)Artun, A. (2018). Çağdaş Sanat ve Kültüralizm: Kimlik ve Estetik. (2. Baskı), İstanbul: İletişim Yayınları.Baudelaire, C. (2013). Modern Hayatın Ressamı. (Çev: Ali Berktay), İstanbul: İletişim Yayınları.Başer, N. (2012). Lacan. İstanbul: Say Yayınları.Benjamin, W. (2002). Pasajlar. (Çev: Ahmet Cemal), İstanbul: Yapı Kredi Yayınları.Berardi, F. B. (2014). Gelecekten Sonra. (Çev: Osman Şişman ve Sinem Özer), İstanbul: Otonom Yayıncılık.Berardi, F. B. (2012). Ruh İş Başında: Yabancılaşmadan Otonomiye. (Çev: Fırat Genç), İstanbul: Metis Yayınları.Burnham, J. (1971). The Structure of Art. Revised Edition, New York: G. Braziller.Cook, P. (1999). Archigram. New York: Princeton Architectural Press.Covery, M. (2011). Psikocoğrafya: Londra Yazıları. (Çev: Selen Serezli), İstanbul: Kalkedon Yayıncılık.Debord, G. (1995). The Society of Spectacle. New York: Zone Books.Deleuze, G. & Guattari, F. (1983). Anti-Oedipus: Capitalism and Schizophrenia. (Trans: Robert Hurley, Mark Seem, Helen R. Lane. Minneapolis: University of Minnesota Press.Deniz Kaya, A. (2021). ‘‘Dijital Dönüşümün Kültür ve Sanat Üzerindeki Yansımaları’’. Dijital Kültürde Eğlence ve Sosyal Medya Odaklı Yeni Nesil Sanat Deneyimi: İnteraktif Sosyal Medya Müzeleri içinde. (Ed: Canan Aslan), Ankara: Nobel Bilimsel Eserler, s. 157-177.Erdoğan, Ş. (2008). Sitüasyonist Enternasyonal. (Çev: Merve Darende, Melis Oflas, Artemis Günebakanlı), İstanbul: Altıkırkbeş Yayınları.Ed: Ertan, E. (2015). Dijital Sonrası Tarihçeler. (Çev: Hande Eagle, Nafiz Akşehirlioğlu, Yiğit Adam), İstanbul: Akbank Sanat.Fritz, D. (2015). ‘1960’lar ve 1970’ler Dijital Sanatında Sosyal ve Politik Dönüşümün Unsurları’. içinde Dijital Sonrası Tarihçeler. (Çev: Hande Eagle, Nafiz Akşehirlioğlu, Yiğit Adam), s. 31-63, Ed: Ertan, E., İstanbul: Akbank Sanat.Gans, H. J. (1999). Popular Culture and High Culture: An Analysis and Evaluation of Taste. New York: Basic Books.Gans, H. J. (2007). Popüler Kültür ve Yüksek Kültür. (2. Baskı), (Çev: Emine Onaran İncirlioğlu), İstanbul: Yapı Kredi Yayınları.Han, Byung-Chul. (2020). Şeffaflık Toplumu. (Çev: Haluk Barışcan), İstanbul: Metis Yayınları.Keskin, F. (2020). Salgın Hastalık ve İktidar. Türk Tabipleri Birliği COVID-19 Pandemisi Altıncı Ay Değerlendirme Raporu. covid19-rapor\_6\_Part75.pdf (ttb.org.tr) (Erişim Tarihi: 28.11.2020)Lefebvre, H. (2013). Gündelik Hayatın Eleştirisi-I. (Çev: Işık Ergüden), İstanbul: Sel Yayıncılık.Lefebvre, H. (2013). Gündelik Hayatın Eleştirisi-II. (Çev: Işık Ergüden), İstanbul: Sel Yayıncılık.Lefebvre, H. (2015). Kentsel Devrim. (Çev: Selim Sezer), İstanbul: Sel Yayıncılık.Lefebvre, H. (2014). Mekânın Üretimi. (Çev: Işık Ergüden), İstanbul: Sel Yayıncılık.Lemke, T. (2022). Biyopolitika. (Çev: Utku Özmakas), İstanbul: İletişim Yayınları.Massumi, B. (2019). Duygu Politikası. (Çev: Hakan Erdoğan), İstanbul: Otonom Yayıncılık.Rutsky, R. L. (1999). High Techne: Art and Technology from the Machine Aesthetic to the Posthuman. London: the University of Minnesota Press.Sadler, S. (2005). Archigram: Architecture without Architecture. Cambridge, MA: MIT Press.Sadler, S. (2004). “An Avant-garde Academy”. in Architectures: Modernism and After, pp.34-56, Ed: Ballantyne, A., Malden, MA: Blackwell.Şahin, S. (2010). Dijital Devrim ile Birlikte Sanatta Mekân, Beden, Algı Değişimi. Yayımlanmamış Sanatta Yeterlik Tezi. İstanbul: Marmara Üniversitesi Güzel Sanatlar Enstitüsü.Shane, D. G. (2005). Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design and City Theory. London: Wiley-Academy.Shane, D. G. 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| **Necessary Course Material** | Computer, projection, internet, mobil devices. |

| **Course Schedule** |
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| **1** | Meeting: Course Content |
| **2** | Explanation of the Concept of 'Heterotopia' in the Context of Michel Foucault's Article 'Of Other Spaces' |
| **3** | Examination of Heterotopic Depictions through Foucault's Power Models and Relations |
| **4** | Interpretation of the Postmodern Era and Posmodern Art with the Anecdotes of Friedrich Nietzsche, Michel Foucault, Gilles Deleuze, Raoul Vaneigem, Guy Debord, Henri Lefevbre and Giorgio Agamben on Historical Formations and Time/Space Transformations |
| **5** | Interpretation of the Postmodern Era and Posmodern Art with the Anecdotes of Friedrich Nietzsche, Michel Foucault, Gilles Deleuze, Raoul Vaneigem, Guy Debord, Henri Lefevbre and Giorgio Agamben on Historical Formations and Time/Space Transformations |
| **6** | Reflections in Art of the New Perception of Body and Space Reached with the 'Spirit of 1968' |
| **7** | Reflections in Art of the New Perception of Body and Space Reached with the 'Spirit of 1968' |
| **8** | Mid-Term Exam |
| **9** | Practices in Art, Design and Architecture of Heterotopic Network Othernesses Created by Walter Benjamin's Phantasmagorias and David Grahame Shane's Illusionist Spaces |
| **10** | Practices in Art, Design and Architecture of Heterotopic Network Othernesses Created by Walter Benjamin's Phantasmagorias and David Grahame Shane's Illusionist Spaces |
| **11** | Comparison of futuristic art and design styles of Situationist International and of Archigram as heterotopic art and heterotopic architecture movements |
| **12** | Heterotopic Othernesses in Techno-Utopian Art: From the Cypriot sculptor Pygmalion to Piet Mondrian and to Michael Noll, from 'Metropolis' and 'Forbidden Planet' to Shakespeare's 'The Tempest' and to Octave Mannoni's 'Prospero and Caliban', From Marcel Duchamp's 'Large Glass' to Deleuze's and Guattari's 'Bachelor Machine'. |
| **13** | Heterotopic Othernesses in Techno-Utopian Art: From the Cypriot sculptor Pygmalion to Piet Mondrian and to Michael Noll, from 'Metropolis' and 'Forbidden Planet' to Shakespeare's 'The Tempest' and to Octave Mannoni's 'Prospero and Caliban', From Marcel Duchamp's 'Large Glass' to Deleuze's and Guattari's 'Bachelor Machine'. |
| **14** | Examining Imitation Practices developed in the period extending from Computer Art to Digital Art in the context of Heterotopic Agency and Instrumentality Issues |
| **15** | Examining Imitation Practices developed in the period extending from Computer Art to Digital Art in the context of Heterotopic Agency and Instrumentality Issues |
| **16,17** | Final Exam |

| **Calculation of Course Workload** |
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| **Activities** | **Number** | **Time (Hour)** | **Total Workload (Hour)** |
| Course Time (number of course hours per week) | 14 | 2 | 28 |
| Out-of-class study time (Literature review) | 3 | 2 | 6 |
| Out-of-class study time (reading) | 6 | 2 | 12 |
| Out-of-class study time ( watching) | 4 | 2 | 8 |
|  |  |  |  |
| Mid-Term Exam | 1 | 1 | 1 |
| Studying for Mid-Term Exam | 2 | 2 | 4 |
| Final Exam | 1 | 1 | 1 |
| Studying for Final Exam | 2 | 2 | 4 |
|  | **Total workload** | **64** |
|  | **Total workload / 30** | **2,13** |
|  | **Course ECTS Credit** | **2** |

| **Evaluation** |
| --- |
| **Activity Type** | **%** |
| Mid-term | 40 |
| Quiz |  |
| Homework |  |
| **Final Exam** | 60 |
| **Total** | 100 |

| **RELATIONSHIP BETWEEN THE COURSE LEARNING OUTCOMES AND THE PROGRAM OUTCOMES (PO)** (5: Very high, 4: High, 3: Middle, 2: Low, 1: Very low) |
| --- |
| **NO** | **PROGRAM OUTCOME** | **Contribution** |
| **1** | Comprehending the basic concepts, elements and principles of visual arts. |  |
| **2** | Acquisitioning and using the knowledge about the history of visual arts. | 4 |
| **3** | Evaluating with a critical approach of the knowledge gained by having the ability to review and use the literature on visual arts. | 4 |
| **4** | Gaining the ability to acquire scientific, philosophical, cultural and technological knowledge in the field of visual arts and follow the relevant developments. | 4 |
| **5** | Experiencing the knowledge gained about different materials, techniques and technologies in different fields of visual arts in the production processes of art practices. | 3 |
| **6** | Gaining the knowledge and skills of interdisciplinary study and transferring them to art practices in theoretical or practical processes. | 4 |
| **7** | Developing articulacy and presentation skills; be able to express different stages of the artistic process with various techniques and programs in order to make appropriate presentations. |  |
| **8** | Developing the ability to perform experimental productions by producing ways of alternative solutions for the problems encountered. |  |
| **9** | Executing and exhibiting creative, innovative and original artistic projects individually or in collaboration with the theoretical and applied knowledge and skills acquired | 4 |
| **10** | Developing a critical perspective on own art practices and to consider the criticisms of audiences. | 3 |
| **11** | Paying attention to ethical rules in the production and exhibition processes of artistic practices. | 3 |

| **LECTUTER(S)** |
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| **Prepared by** | Dr. Ress. Assist. Şeyma Nalan Ekice |  |  |  |
| **Signature(s)** |  |  |  |  |

**Date:** 09.07.2024