

Aesthetics

Code: 100277
ECTS Credits: 6

| Degree | Type | Year | Semester |
|--------------------|------|------|----------|
| 2500246 Philosophy | OB | 2 | 1 |

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Other comments on languages

A més del català, són benvingudes com a llengües, a l'aula i als processos avaluatoris: castellà, francès, anglés, italià, portugués i alemany

Teachers

Joan Maria Minguet Batllori
Gerard Vilar Roca
Jessica Patricia Jaques Pi
David Jorge Casacuberta Sevilla
Yaiza Ágata Bocos Mirabella
Ager Perez Casanovas
Valentín Roma Serrano

External teachers

Andrea Soto
Bàrbara Bayarri
Clara Laguarda
Laura Vilar
Membres del Projecte d'Innovació docent artencurs
Miquel Molins
Sara Gómez

Prerequisites

There are no special prerequisites. A previous information: Jèssica Jaques and Gerard Vilar are both the teachers responsible of the course.

Objectives and Contextualisation

The general objectives of the course are:

1. The knowledge of the fundamental texts of the history of aesthetics, as well as its vocabulary and argumentation
2. The application of this vocabulary and argumentation to contemporary discursive praxis and its connection with aesthetic practices. This second objective locates the subject in the field of applied aesthetics.

The specific objectives of the subject are:

1. The understanding of art as a privileged place for thinking
2. The knowledge of the points of intersection between aesthetics and the philosophical tradition
3. The knowledge of some of the fundamental texts of the aesthetic tradition
4. The presentation of aesthetics as a fundamental gnoseology
5. The knowledge of arguments and a vocabulary to understand the aesthetic tradition and the aesthetic dimension of the contemporary world
6. The establishment of a dialogue between the texts of the aesthetic tradition and contemporary art according to the procedures of applied aesthetics
7. The cultivation of the student's aesthetic sensitivity as a required sense for knowledge, the opening of the world and the generation of collaborative projects
8. The development of projects in applied aesthetics
9. Projection, when appropriate, of the knowledge of the subject to future TFG and other research and student projects

Competences

- Analysing and summarising the main arguments of fundamental texts of philosophy in its various disciplines.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identifying the main philosophical attitudes in the field of aesthetics and critically applying them in the art world.
- Recognising and interpreting topics and problems of philosophy in its various disciplines.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Accurately describing an artistic object with the specific language of art criticism.
2. Accurately drawing up normative texts.
3. Accurately using the specific lexicon of the history of philosophy.
4. Analysing the fundamental concepts of Theory of Art with a critical eye.

5. Carrying out a planning for the development of a subject-related work.
6. Carrying out oral presentations using an appropriate academic vocabulary and style.
7. Correctly drawing up a previously analysed non-regulatory text.
8. Correctly, accurately and clearly communicating the acquired philosophical knowledge in oral and written form.
9. Distinguishing and analysing classical and current debates of the History of Art.
10. Distinguishing and analysing representative texts of the main genres of the philosophical literature.
11. Distinguishing and outlining the fundamental content of a philosophical text.
12. Engaging in debates about philosophical issues respecting the other participants' opinions.
13. Establishing relationships between science, philosophy, art, religion, politics, etc.
14. Identifying the artistic imagery, placing it into its cultural context.
15. Identifying the main ideas of a related text and drawing a diagram.
16. Identifying the regulatory, stylistic or argumentative errors of a text.
17. Indicating and summarising the common content of several manifestations of various fields of culture.
18. Interpreting the contents of a text about Theory of Art.
19. Mastering the relevant languages to the necessary degree in the professional practice.
20. Producing an individual work that specifies the work plan and timing of activities.
21. Recognising, with a critical eye, aesthetic referents of the past and present and assessing its importance.
22. Relating several ideas of the current philosophical debates.
23. Relating the characteristic elements and factors of the philosophical tradition.
24. Solving problems autonomously.
25. Submitting works in accordance with both individual and small group demands and personal styles.
26. Using specialized knowledge acquired in an interdisciplinary context when debating.

Content

The contents of the course are shaped by 6 of the fundamental concepts of the aesthetic tradition, to each of which correspond one, two or three texts of mandatory reading. The readings of unit 6 will be done collaboratively.

Introduction: Aesthetics as political poesis.

RANCIÈRE, J., *Sobre políticas estéticas*. Barcelona, Macba, 2005 . Chapters 1 and 2

1. Mimesis

PLATO, book X of the *Republic*.

ARISTOTLE, *Poetics*. [selected fragments]

2. Expression

KANT, I., *Critique of judgment* §§ 23-29

3. Form

BENJAMIN, W., *The work of art in the age of its technical reproducibility*.

4. Symbol

JAQUES, J., *La Estética del Románico y el gótico*. Chap. IV, el Símbolo 2003.

HEGEL, *Lessons on Aesthetics* (Introduction). (1835)

CASSIRER, E., "Art", Chap. IX *Philosophical Antropology*.(1944)

5. Aesthetic experience / Taste

VOLTAIRE, "Goût", *Encyclopédie* (1757)

KANT, I., *Critique of judgment* §§ 1-22

6. Arts

GOODMAN, "When is Art?", *Ways of worldmaking*.

HEIDEGGER, M, *The origin of the artwork* (1936) (selected fragments)

NIETZSCHE, F., *The birth of tragedy*

NOË, A. *Strange Tools. Art and Human Nature* (selected fragments)

Methodology

The methodology is Neosocratic, that is: the generation and the transfer of knowledge from the vindication of the formative potential of both students and teachers. It is directed from the Artencurso Teaching Innovation Project, of which Jèssica Jaques is Principal Investigator. In this teaching innovation project, various degrees are involved: Philosophy, History of Art, Musicology, Design, Dance and Choreography, with special attention to its intersection. The scope of action is the route of learning outside the classroom into the classroom, in this direction. The pedagogical model is the neosocratic one. The scope is that of applied aesthetics, in an effort to professionalize philosophical-artistic projects of incidence in the public sphere.

The directed activities consist of discursive praxis classes, as well as a tutorial system of small groups and individuals for the elaboration of conceptual maps with formative validity.

The supervised activities consist of artistic praxis workshops and visits to exhibitions, as well as written tests, contributions in artistic research and contribution to the seminars. There will be a special emphasis on the student linking his discursive praxis to aesthetic practices according to the procedures of applied aesthetics.

Autonomous activities focus on the readings, their conceptual systematization, and on the application of argumentation and the vocabulary of evaluable texts to aesthetic practices.

Activities

| Title | Hours | ECTS | Learning Outcomes |
|--|-------|------|--|
| Type: Directed | | | |
| Lectures, seminars, small-group and individual tutorials | 60 | 2.4 | 4, 26, 10, 13, 18, 21, 22, 23, 3 |
| Type: Supervised | | | |
| Workshops on aesthetic practices, exhibition visits, artistic events, tests, participation in seminars | 30 | 1.2 | 17, 8, 2, 26, 11, 6, 16, 15, 12, 25, 7 |
| Type: Autonomous | | | |
| Individual and group readings, making of conceptual and evolutive maps | 52 | 2.08 | 2, 11, 20, 5, 16, 25, 7, 24 |

Assessment

Assessment will be carried out continuously and evolutionarily. There will be three compulsory and one assessment items. The obligatory ones will be: 1. A written submission, with documentation (if applicable), of

an artistic practice or creative referent out of which philosophical questions raised. written at home and delivered online to the address <esteticatroncal@gmail.com>; Maximum of 1000 words. 2. An in person test of the first and second modules of the course; 3. A written submission and documentation (if applicable) of the third module of the course. Written at home and submitted online to <esteticatroncal@gmail.com>, maximum 3000 words.

In principle and except for changes in the day to day of the Faculty or force majeure, the days of the tests / deliveries are: October 15, November 14 or November 21, January 14, the first and the last to be submitted electronically, the second in person, at the usual time and classroom, to choose one of the two days (for biological reasons of gender). In each test will enter two thematic modules with the corresponding readings and a global view of the subject. These tests will have the score: Test 1: 2 points; Test 2: 2 Points; Test 3: 3 Points. This proposes a maximum of 7/10. In addition, the student is invited to optionally develop a Logbook that will be sent weekly to the address <esteticatroncal@gmail.com> under specific requirements and that will be evaluated with a maximum of 3 points; deliveries must be punctual and weekly from October 1.

Students who can not take one or more of the tests will carry them out the day and time of the re-evaluation (January, still to be determined by the Faculty), and respecting the time limitations of this. However, the punctual submission of the tests will be positively evaluated. The final grade will not be the average of the three tests, but a final evaluation of the student's formative evolution will be made. The grades will be communicated by email to the institutional email of the students.

The reevaluation, with date and place set by the Faculty, is reserved for students who have not sit one or more of the tests on the day indicated in the calendar or who have failed the course.

The student's grade will be "not evaluable" when it has not been submitted to the totality of the tests, either the day indicated in the calendar or the day of the re-evaluation.

The evaluation criteria will be:

1. The pertinent selection of the topics to be dealt with when proposing the main questions of the philosophy of art based on a work or other type of aesthetic reference
2. The argumentative clarity
3. The adequate use of the vocabulary related to the subject
4. The manifestation of the understanding of the contents proposed in the theoretical sessions
5. The manifestation of the understanding of the contents of the obligatory readings
6. Writing style correction
7. The ability to discuss with the group and about the texts
8. The audacity in the appropriation of the contents (sapere aude), that is, the appropriation of the contents
9. The plagiarism would lead to a careful work of formative awareness about its seriousness

The ordinary revision will be carried out after each test at the usual dispatch schedules. Given the high number of students, it can be done during the entire month between tests. The ordinary global revision of the subject will be made on a specific day that will be indicated in January, and will be in the office.

Students are encouraged to come to work in the office their aesthetic / artistic references and their logbooks. Once the subject is finished, you will be invited to contribute to the artencurs blog: <<https://artencurs.wixsite.com/artencurs>>

All the important indications will be published on Moodle, in order to leave a public written record.

Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|-----------------------------------|-----------|-------|------|---|
| Logbook | 20 % | 5 | 0.2 | 4, 8, 26, 1, 10, 11, 13, 14, 15, 18, 21, 22, 23, 24, 3 |
| three written tests of 30 minutes | 80 % | 3 | 0.12 | 4, 17, 8, 2, 26, 1, 9, 11, 19, 20, 13, 5, 6, 16, 14, 15, 18, 12, 25, 21, 7, 22, 23, 24, 3 |

Bibliography

1. Compulsory readings (to be downloaded from web <greta.cat/grau>)

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CASSIRER, E., "Arte", *Antropología filosófica*. FCE (1944)

GOODMAN, "When is Art?", *Ways of world making*. NY, Hacked publishing, 1978.

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KANT, I., *Crítica de la facultat de jutjar*. Barcelona, Ed. 62, 2004 (1790) [textos sel·leccionats]

NOË, A. *Strange Tools. Art and Human Nature*. NY, Hill and Wang, 2015.

PLATÓ, llibre X de la *República*. Madrid, Gredos.

RANCIÈRE, J., *Sobre polítiques estètiques*. Barcelona, Macba, 2005 [Caps- 1 i 2]

VOLTAIRE, "Goût", *Encyclopédie*, 1757

2. Secondary Bibliography

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BARASCH, M., *Teorías del Arte: De Platón a Winckelmann*, Alianza, Madrid, 1991; *Modern Theories of Art, 1: From Winckelmann to Baudelaire*, New York University Press, New York, 1990; *Modern Theories of Art, 2: From Impressionism to Kandinsky*, New York University press, New York and London, 1998.

BOZAL, V., *Historia de las ideas estéticas I* ill, Historia 16, Madrid 1998; (ed.), *Historia de las ideas estéticas y de las teorías artísticas contemporáneas*. Visor, Madrid, 1996.

CARROLL, N., *Philosophy of Art*. Routledge, 1999.

CASACUBERTA, D., "[Nueve escollos para entender la cultura digital](#)". [Enrahonar: Quaderns de filosofia](#), ISSN 0211-402X, [Nº 32-33, 2001](#), pags. 235-244

DAVIS, S., *The Philosophy of Art*. Blackwell, 2006.

DANTO, A. C., *El abuso de la belleza. La estética y el concepto del arte*. Paidós, Barcelona, 2005.

DANTO, A., "La obra de arte y el futuro histórico", *La madonna del futuro*. Paidós, Barcelona, 2003 (2000).

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GOMBRICH, E. H., *Breve historia de la cultura*, Ediciones Península, Barcelona, 2004.

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http://www.disturbis.esteticauab.org/Disturbis234/Disturbis_3.html>
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- RAMIREZ, J.A. ***Ecosistema y explosión de las artes***. Anagrama, Barcelona 1994. (Especialment recomanat)
- SHINER, Larry, *La invención del arte*, Paidós Estética 36, Barcelona, 2004.
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