

**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: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: No  
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, anglès, italià, portugués i alemany

**Prerequisites**

There are no special prerequisites.

**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

**Competences**

- Analysing and summarising the main arguments of fundamental texts of philosophy in its various disciplines.
- 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.
- 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. Establishing relationships between science, philosophy, art, religion, politics, etc.
13. Identifying the artistic imagery, placing it into its cultural context.
14. Identifying the main ideas of a related text and drawing a diagram.
15. Identifying the regulatory, stylistic or argumentative errors of a text.
16. Indicating and summarising the common content of several manifestations of various fields of culture.
17. Interpreting the contents of a text about Theory of Art.
18. Producing an individual work that specifies the work plan and timing of activities.
19. Recognise and define the common thinking present in a multidisciplinary context.
20. Recognising, with a critical eye, aesthetic referents of the past and present and assessing its importance.
21. Relating several ideas of the current philosophical debates.
22. Relating the characteristic elements and factors of the philosophical tradition.
23. Solving problems autonomously.
24. Submitting works in accordance with both individual and small group demands and personal styles.

## Content

The aim of this course is to develop theoretical and methodological tools that allow us to understand the transformations of the sensitive fabric that we call aisthesis. Although aesthetics is a relatively recent discipline, it has a broad, dense and stratified history. This is why we propose an entry into its vast territory from an approach that tackles a theoretical perspective from the knots and structural movements that constitute it. In this sense, the subject is articulated on the basis of the tensions that have configured aisthesis as a history of contradictions, transits and disputes.

The programme will be articulated under the horizon of a double effort: on the one hand, the understanding of the fundamental notions of aesthetics; and, on the other hand, experimenting with its possible application to contemporary discursive praxis.

## Contents

### **Theme 1: The stabilisation of eros**

#### Readings

Plato, Book X, The Republic 400c-401d; Phaedrus 243e-251a; Timaeus 28a; Hippias Major 286d.

Aristotle, The Poetics [selected fragments].

### **Theme 2: The Aesthetic Experience**

#### Readings

Immanuel Kant, Critique of Judgement, Oxford University Press, [1790] 2008, [selected fragments].

G.W.F Hegel, Lectures on Aesthetics, [selected fragments].

### **Theme 3: Art as creativity**

#### Readings

Friedrich Nietzsche, The Birth of Tragedy, Penguin, 1993,

Konrad Paul Liessmann, Philosophie der modernen Kunst : eine Einführung, Wien : WUV-Universitätsverlag, 1993.

### **Theme 4: Art and Politics**

#### Readings

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" [1935]; Surrealism, [1929], [selected fragments].

Jacques Rancière, The Distribution of the Sensible: Politics and Aesthetics, [selected fragments].

### **Theme 5: Art and the Thought of Difference**

#### Readings

Martin Heidegger, "The Origin of the Work of Art", [selected fragments].

Gilles Deleuze, Francis Bacon The Logic of Sensation [selected fragments].

### **Theme 6: Art and Feminisms**

#### Readings

Griselda Pollock, Vision and Difference: Femininity, Feminism and Histories of Art, [selected fragments].

María Laura Rosa, Legacies of Freedom. Feminist art in the democratic effervescence, [selected fragments].

## **Methodology**

The methodology of the classes will combine lectures and seminars, with the use of texts, visual and audiovisual material. In preparation for the seminars, students must read the texts proposed in each topic on a weekly basis, so the subject requires a commitment to individual reading, on the basis of which they will work in the group sessions. In the same way, situated knowledge will be promoted, hence the importance of the perspective of thinking through different artistic practices, within their sensitive fabric. Students will also have individual tutorials in which they can be accompanied in the development of their work or in specific doubts related to their own research.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures, seminars, small-group and individual tutorials	60	2.4	4, 10, 12, 17, 20, 21, 22, 3
Type: Supervised			
Exhibition visits, artistic events, tests, participation in seminars	30	1.2	8, 2, 11, 6, 15, 14, 24, 7
Type: Autonomous			
Individual and group readings, making of conceptual and evolutive maps	52	2.08	2, 11, 18, 5, 15, 24, 7, 23

## Assessment

### Evaluation

There will be three compulsory assessment tests. The evaluation will be:

- (a) A visual presentation, either a power point or video in which you present the main arguments supporting what you mean by *sensible thought* (33%).
- b) The writing of an essay agreed with the teacher at the student's proposal, the length of which may not be less than 1,000 words or more than 2,000 words, in which he/she analyses one of the fundamental transformations of aesthetics in accordance with the theoretical framework worked on in class (33%).
- c) The production of an 8-minute audio, as if it were a podcast for a radio programme devoted to reflections on contemporary art, in which a work by an artist working on one of the declinations of the thought of difference will be commented on. This activity will be carried out in groups of 3 members (33%).

The exact dates of the deliveries will be announced in the first days of class, in order to be able to coordinate it with the other subjects of the Department.

### Recovery

Students who have failed one, two or all three tests may sit a re-evaluation and recovery the test or tests they have failed. In order to be re-evaluated, it will be necessary to have taken at least two of the three tests.

If a student has not taken any of the tests, or has only taken one of the tests, he/she will be considered "not evaluable".

All three tests must be passed in order to pass the course. The final mark will be the average mark of the three tests.

In the event that the student makes any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the learning process that may be instructed. In case of several irregularities in the assessment acts of the same subject, the final grade of this subject will be 0.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Logbook	66 %	4.5	0.18	4, 16, 8, 1, 10, 11, 12, 13, 14, 17, 19, 20, 21, 22, 23, 3
Third exercise (paper)	33%	3.5	0.14	4, 8, 2, 1, 9, 11, 18, 12, 5, 6, 15, 13, 14, 17, 24, 20, 7, 21, 22, 23, 3

## Bibliography

### 1. Compulsory readings

Plato, Book X, The Republic 400c-401d; Phaedrus 243e-251a; Timaeus 28a; Hippias Major 286d.

Aristotle, The Poetics [selected fragments].

Immanuel Kant, Critique of Judgement, Oxford University Press, [1790] 2008, [selected fragments].

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Friedrich Nietzsche, The Birth of Tragedy, Penguin, 1993,

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María Laura Rosa, Legacies of Freedom. Feminist art in the democratic effervescence, [selected fragments].

### 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.

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

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

GOMBRICH, E. H., *La historia del arte*. Madrid, Phaidon (1950).

GUASCH, Anna Maria (coord.), *La crítica de arte*, Ediciones del Serbal, Barcelona, 2003.

JAQUES, J., "El sentido estético", *Disturbis* 3 <  
[http://www.disturbis.esteticauab.org/Disturbis234/Disturbis\\_3.html](http://www.disturbis.esteticauab.org/Disturbis234/Disturbis_3.html)>

JAQUES, J., "Ernst Cassirer y la urdimbredelamemoria simbólica", *Er* 33, pp. 59-73, 2004.

JAQUES, J., "Neokantisme i neokantians", *Enrahonar* 23, 1995, 35-69.

JAQUES, J., "Notícia d'Ernst Cassirer", *Enrahonar* 24, 199.

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JAQUES, J. (ed.), "Pels camins de la raó crítica", 36 (2004), número extraordinari sobre Kant en el segon centenari.

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<https://www.moma.org/calendar/exhibitions/history>

<https://www.edx.org/>

[http://www.canal-u.tv/producteurs/universite\\_de\\_tous\\_les\\_savoirs](http://www.canal-u.tv/producteurs/universite_de_tous_les_savoirs)

<https://www.ted.com/talks>

#### **Software**

No specific software is needed