

**Philosophy of Art**

Code: 100290  
ECTS Credits: 6

Degree	Type	Year	Semester
2500246 Philosophy	FB	1	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, anglès, italià, portugués i alemany.

**Teachers**

Gerard Vilar Roca  
Andrea Soto Calderon  
Barbara Bayarri Viñas  
Alfonso Hoyos Morales

**External teachers**

Clara Laguillo  
Daniela Callejas  
Laura Vilar  
Sara Gómez  
Sílvia Galí  
artencurs

**Prerequisites**

There are no further requirements apart from the common access requirements for the Philosophy BA.

**Objectives and Contextualisation**

This module aims at immersing students in the Philosophy of Art and, from this, in Philosophy in general, and a first habituation to and contact with the vocabulary, the arguments, the texts, the creative processes and the images of first reference within of these areas, from a hybridation of discourses and practices.

### Objectives

The general objective of the subject is that the student knows and is passionate about the area of intersection between art and philosophy, that is: to discover the philosophical potential of the arts, as well as the transitivity between the discourse on these and the creative activity, which we will name *poiesis*: a doing from the discourse, and a discourse from the practice. It is for this reason that the subject belongs vocationally to applied aesthetics.

The specific objectives of the subject are:

1. Developing the students' passion for the arts and other aesthetic practices
2. Acquiring arguments and vocabulary to understand and explain the philosophical potential of the arts and the creative potential of philosophy
3. Knowing some fundamental readings for objectives 1 and 2
4. Getting to know the fundamental periods of the confluence between art and philosophy, as well as the affinities with other kinds of knowledge
5. Understanding some creative processes of the confluence between art and philosophy
6. Knowing the main tensions between art, science and philosophy
7. Understanding art as a place of construction and destruction of the public sphere
8. Cultivating the aesthetic sense of the students as a requisite for knowledge and openness to the world, as well as for the passion for the arts
9. Developing first configurations of projects in applied aesthetics
10. Projection, if appropriate, of the knowledge of the subject to future TFG and other research and projects of the student

### Competences

- 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 collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- 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.
- Thinking in a critical and independent manner on the basis of the specific topics, debates and problems of philosophy, both historically and conceptually.

### Learning Outcomes

1. Applying philosophical rigour in a written text following the international quality standards.
2. Arguing about several issues and philosophical problems for the purpose of different works and the assessment of the results.
3. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
4. Correctly drawing up a previously analysed non-regulatory text.
5. Distinguishing and analysing representative texts of the main genres of the philosophical literature.
6. Distinguishing the topics of philosophical relevance in current debates.

7. Effectively communicating and applying the argumentative and textual processes to formal and scientific texts.
8. Establishing relationships between science, philosophy, art, religion, politics, etc.
9. Explaining the specific notions of the History of Philosophy.
10. Expressing both orally and in written form, the issues and basic problems of the philosophical tradition.
11. Organizing their own time and work resources: designing plans with priorities of objectives, calendars and action commitments.
12. Reading basic philosophical text thoroughly.
13. Recognising, with a critical eye, philosophical referents of the past and present and assessing its importance.
14. Relating several ideas of the current philosophical debates.
15. Rewriting the stance of a typical philosophical author in a clear and precise manner.
16. Submitting works in accordance with both individual and small group demands and personal styles.
17. Summarizing the main arguments of the analysed philosophical texts.
18. Using suitable terminology when drawing up an academic text.

## Content

The subject is presented in seventeen units in three thematic modules. There are fourteen compulsory readings, one per week. Their extension is usually limited.

### MODULE I. Aesthetic practices and the origin of philosophy

1. Ignorance as a philosophical requirement [\* 1 RANCIÈRE, J., *El maestro ignorante*, chap. one]
2. From Androgen to the deconstruction of gender [\* 2 PLATO, *Symposium*: the "Androgen Myth"]
3. The desire for beauty and its subversive capacity: appearance, presence, event [\* 3 PLATO, *Symposium*: "Discourse of Diotima"; \*\* 2 Desire in times of war: PICASSO, *The desire caught by the tail*] / Theater and philosophy: poesis and catharsis; Clashes of genres and roles [\*\* 1 ARISTÓFANES, *Lysistrata*]
4. The dialogical creativity [\*4 PLATO, *Hippias mayor*]
5. Friendship [\* 5 ARISTOTLE, book VIII of *Nicomachean Ethics*]
6. Aesthetic practices and discursive practices: ecosystems and ethologies

### MODULE II. The aesthetic practices and the late Enlightenment

7. *Sapere aude* and the hegemony of the imagination [\* 6 KANT, I., *What is the Enlightenment?*; \*\* 3 SWIFT, J., *Gulliver's Travels*; \*\*4 VALLE INCLÁN, *Lucas de Bohemia*]
8. The encyclopedic project. Taste as the faculty of judgment [\*\*5 VOLTAIRE, "Taste", *Encyclopédie*; \*\*6 D'ALEMBERT, J. I R., "Preliminary Speech to the Encyclopedia"]
9. The political foundation of aesthetics [\*7 KANT, I., *Critique of the judgment* § 40 i 60; \*8 JAQUES, J. *The aesthetic sense*; \*\*7 DELFOE, D., *Robinson Crusoe*]
10. One's own life as a political creative project. The origin of the activist manifestos [\* 9 Olympe de Gouges, *Declaration of the rights of women and citizens*; \*\* 8 Wollstonecraft, M., *Vindication of women's rights*]
11. Art and Revolution. Freedom, Equality, Fraternity. Aesthetic ideas and the faculties for creativity [\* 10 KANT, I., *Critique of judgment* §§ 46-49]

### MODULE III. Aesthetic practices and contemporaneity

12. Inexhaustibility, creativity, ritual and failure [\* 11 BALZAC, H., *The unknown Masterpiece*; \*\* 9 VALÉRY, P., *Eupalinos or the architect*]

13. Otherness. [\*\* 10 SARTRE, J-P., *Huis clos*; \* 12 FOUCAULT, M., *Heterotopias i el Cuerpo utópico*; \* 13 of BEAUVOIR, S., *The second sex*]

14. The embodiedment of Philosophy [\* Bardet, *Pensar con la cara*]

15. Creative agents: emancipation, enactivism and indiscipline [\* 14 RANCIÈRE, J. *The emancipated spectator* cap. 1; \*\* 13 NOË, A., *Strange Tools*]

## Methodology

The methodology is Neosocratic, that is: the generation and transfer of knowledge from the vindication of the formative potential of both students and teachers. It is directed from the Arteencurs Teaching Innovation Project, of which Jèssica Jaques is Principal Investigator. In this teaching innovation project several degrees are involved: Philosophy, History of Art, Musicology, Design, Dance and Choreography, with special attention to their intersection. Its scope of action is the path from formation outside the classroom into the classroom, in this direction. The pedagogical model is Neosocratic. 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 classes with a high incentive of participation

Supervised activities consist of contributions in seminars and contributions by written tests, as well as visits to museums and art centers recommended at the beginning of the course and in the attempt to let discursive praxis be accompanied by an artistic praxis, according to the procedures of the Applied aesthetics. The student is also accompanied with a tutorial program that consists of working meetings in micro-groups or individually, following the personalized learning model of the tutorial system.

Autonomous activities have as an essential reference the reading of the texts of the program, and the conceptual work and application on and from these.

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, individual tutorials, small group teaching sessions	60	2.4	2, 9, 10, 7, 18, 12, 16, 4, 17
Type: Supervised			
Artistic practice workshops, exhibition visits, artistic events, exams and participation in seminars	52.5	2.1	
Type: Autonomous			
Readings, study of contents	28.5	1.14	3, 12, 11

## Assessment

Assessment will be carried out in a continuous and evolutionary way. There will be three compulsory assessment tests.

The evaluation criteria will be:

Tests 1 and 2. Two exams (Module 1 and Module 2 respectively) to be done at home and sent digitally from the student's institutional email. For the first test, the student will have chosen a creative practice - either their

own or from a third person - that they will maintain throughout all assessments. The two tests will be sent to students by email one week before their submission. Test 3. A written text of 2000 words corresponding to the Module 3 of this course; Optionally, the student may choose to include their own aesthetic practices that are linked to their writing (photography, music, dance, illustration, painting: any creative practice); in which case the writing will be 1000 words. The submission will be made electronically to the address <[Filosofiadelart@gmail.com](mailto:Filosofiadelart@gmail.com)>.

If the student finds themselves in the situation of the digital gap, they will communicate it to Jèssica Jaques beforehand, before the deadline of the test, and an institutional solution will be proposed.

In principle and except for changes in the day to day of the Faculty or force majeure, the days of the submissions are: October 27 (1st test), November 29 (2nd test), January 17 (3rd test). The questions for the first two tests will be sent to the students by email one week before the due date.

The tests will have as a maximum punctuation: 1st: 3 points; 2nd: 3 points; 3rd: 4 points.

Dates are deadlines and cannot be substituted for posterior dates.

In the event that the tests cannot be done in person, their format will be adapted (maintaining their weighting) to the possibilities offered by the UAB's virtual tools. Homework, activities and class participation will be done through forums, wikis and / or exercise discussions through Teams, etc. The teacher will ensure that the Student can access it or offer alternative means, which are within his / her reach.

Recovery, with a date and place set by the Faculty, is reserved for students who have not taken one of the three tests (being necessary to take 2/3) or who have failed one, two or three. Each test must be passed independently of the other two.

The student's grade will be "not evaluable" if at the end of the evaluation process they have not submitted one, two or three of the tests.

The evaluation criteria will be:

The pertinent selection of the topics to be treated based on the main questions of the philosophy of art raised from a work or another type of aesthetic reference

The argumentative clarity

The adequate use of vocabulary related to the subject

The manifestation of the understanding of the contents proposed in the theoretical sessions

The manifestation of the understanding of the contents of the obligatory readings

The correction of the writing style

The ability to discuss with the group about the texts.

The audacity in the appropriation of the contents (*sapere aude*), that is, the appropriation of the contents and the development of creativity

If the event of a student committing any irregularity would lead to careful training awareness work. It should be noted that the regulations in this regard say: "In the event that the student performs any irregularity that may lead to a significant variation in the rating of an evaluation act, this evaluation act will be rated 0, regardless of the disciplinary process that it is possible to instruct. In the event that there are several irregularities in the evaluation acts of the same subject, the final grade for this course will be 0".

The review of each test will be carried out at the usual dispatch hours in the period between this and the next test. The ordinary global review of the subject will be carried out on a specific day that will be indicated in January, and it will be done in the office (in a non-pandemic situation; otherwise it will be done digitally.)

This subject is linked to the artencurs innovation project: <<https://artencurs.wixsite.com/artencurs>>

All important indications will be written in Moodle, to leave a public written record.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Third exam	40 %	2.5	0.1	2, 3, 6, 5, 8, 9, 10, 7, 12, 11, 16, 15, 13, 4, 14
exercices 1 and 2	60%	6.5	0.26	1, 2, 3, 6, 5, 8, 9, 10, 18, 12, 13, 14, 17

## Bibliography

1. Compulsory readings [marked \* in the program]

- [1] RANCIÈRE, J., *El maestro ignorante*. Barcelona, Laertes, 2003 (*Le maître ignorant* 1987, Cap 1)
- [2] PLATÓ, *Banquet*. Barcelona, Ed. 62, 1998, "Mite de l'Andrògin" (189e-193e)
- [3] PLATÓ, *Banquet*. Barcelona, Ed. 62, 1998, el "Discurs de Diotima" (201d-212 b).
- [4] ARISTÒTIL, llibre VIII de l'*Ètica nicomaquea*, Fundació Bernat Metge.
- [5] KANT, I., *¿Qué es la Ilustración?*. Barcelona, Paidós, 1989 (*Beantwortung der Frage: Was ist Aufklärung?* 1784)
- [6] KANT, I., *Crítica de la facultat de jutjar*, §§ 40 i 60. Barcelona, Ed. 62., 2004 (*Kritik der Urteilskraft*, 1790).
- [7] Olympe de GOUGES, *Declaració dels drets de la dona i de la ciutadana* (1791).  
<<http://www.culturamas.es/blog/2012/09/07/declaracion-de-los-derechos-de-la-mujer-y-de-la-ciudadana-1791-po>>
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- [9] BALZAC, H., L'obra mestre desconeguda . Barcelona, Quaderns Crema, 2018. (*Le chef d'oeuvre inconnu*, 1831)
- [10] SARTRE, J. P., *A porta tancada*. Barcelona, Quaderns de Teatre, 1968 (*Huis Clos*, 1944)
- [11] FOUCAULT, M. "¿Qué es la Ilustración?" *Daimon. Revista de Filosofía* 1993, n 7, 5-18
- [12] SARTRE, J. P. , *Els mots*. Barcelona, Proa, 2005 (*Les mots* 1964).
- [13] RANCIÈRE, J. *El espectador emancipado*. Barcelona, Ed. Ellago, 2010 [*Le spectateur émancipé*, 2008]
- [14] BARDET, M., *Perder la cara*. México, Cactus, 2021.

## 2. Highly Recommended Readings [marked \*\* in the program]

- [1] ARISTÒFANES, *Lisístrata*. Fundació Bernat Metge. (Trad. Josep Montserrat)
- [2] Jaume Plensa: <https://jaumeplensa.com/>
- [3] PICASSO, *El desig atrapat per la cua*. Barcelona-Madrid, Museu Picasso de Barcelona-La Fábrica, 2018. (Trad. Jèssica Jaques; *Le désir attrapé par la queue*, 1944)
- [4] PLATÓ, *Hípias major*. Fundació bernat Metge.
- [5] SWIFT, J., *Els viatges de Gulliver*. Galaxia Gutenberg, 2006 [*Gulliver's Travels*, 1726]
- [6] VALLE INCLÁN, *Lucas de Bohemia*, Madrid, Austral, 2010.
- [7] VOLTAIRE, Jean François-Marie Arouet de Voltaire, « Goût ». "Taste." In The Encyclopedia of Diderot & d'Alembert, Collaborative Translation Project. Translated by Thomas Cassirer. Ann Arbor: University of Michigan Library, 2003. Originally published as "Goût," *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* (Paris 1757, Vol. 7. pp. 761-77).  
<[https://fr.wikisource.org/wiki/L%E2%80%99Encyclop%C3%A9die/1re\\_%C3%A9dition/GOUT](https://fr.wikisource.org/wiki/L%E2%80%99Encyclop%C3%A9die/1re_%C3%A9dition/GOUT)>
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- [13] FOUCAULT, "Topologías", *Fractal* 2006 [1967]. y FLUSSER, V. *Hacia una filosofía de la fotografía*. Méjico D.F., Sigma, 1990.
- [14] de BEAUVOIR, S., *El segundo sexo*. Madrid, Diálogo, 2012 [*Le deuxième sexe*. 1941]
- [15] NOË, A., *StrangeTools*. <<http://www.alvanoe.com/strange-tools/>>

### 3. Further Readings

- NIETZSCHE, F., *El nacimiento de la Tragedia*. Madrid, Alianza Editorial, 1995 (*Die Geburt der Tragödie* 1872).
- REZA, Y. *Arte*. Anagrama 1999 (*Art*, 1994)
- YOURCENAR, M., *Memories d'Adrià*. Barcelona, ed. 62, 2007 (*Mémoires d'Hadrien*, 1951)
- WILDE, O. *El retrato de Dorian Grey*. Imaginador, Buenos Aires (*The Picture of Doran Grey*) 1890).

### 4. Selected secondary bibliography

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- BARASCH, Moshe, *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.
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##### 5. Online sources

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## **Software**

No software is needed.