

Degree	Type	Year
2500246 Philosophy	OT	3
2500246 Philosophy	OT	4

## Contact

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## Teachers

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

None

## Objectives and Contextualisation

The subject Aesthetics and Philosophy of Art Seminar is subtitled: The Critique of the Faculty of Judgment on the tercentenary of the death of Immanuel Kant. The main objective of this subject is to do philosophy with art based on the systematic and detailed reading of KU and its updating in modern and contemporary art and fundamental texts of current aesthetics.

The specific objectives are:

1. Knowledge of KU's argument and its impact on Kantian philosophy in general
2. The processes of updating Kantian aesthetics

2. The achievement of an initial degree of experience in philosophy applied to the construction of artistic narratives and its incidence in the corresponding debate forums and in professionalization.
4. The spurring of creativity in the philosophical training of the student
5. Professionalization in the world of creativity from discursive practice
6. Preparation for training in advanced studies on philosophy and creativity.

## Competences

### Philosophy

- 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 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. Accurately describing an artistic object with the specific language of art criticism.
2. Applying philosophical rigour in a written text following the international quality standards.
3. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
4. Carrying out a planning for the development of a subject-related work.
5. Carrying out oral presentations using an appropriate academic vocabulary and style.
6. Correctly, accurately and clearly communicating the acquired philosophical knowledge in oral and written form.
7. Demonstrating a personal stance over a problem or controversy of philosophical nature, or a work of philosophical research.
8. Developing self-learning strategies.
9. Discriminating the features that define the writer's place in the context of a problem and reorganising them in a consistent diagram.
10. Distinguishing and analysing classical and current debates of the History of Art.
11. Distinguishing and outlining the fundamental content of a philosophical text.
12. Effectively communicating and applying the argumentative and textual processes to formal and scientific texts.
13. Establishing relationships between science, philosophy, art, religion, politics, etc.
14. Explaining the specific notions of the History of Philosophy.
15. Identifying the artistic imagery, placing it into its cultural context.
16. Identifying the regulatory, stylistic or argumentative errors of a text.
17. Interpreting the contents of a text about Theory of Art.

18. Organizing their own time and work resources: designing plans with priorities of objectives, calendars and action commitments.
19. Producing an individual work that specifies the work plan and timing of activities.
20. Reading basic philosophical text thoroughly.
21. Recognising, with a critical eye, philosophical referents of the past and present and assessing its importance.
22. Submitting works in accordance with both individual and small group demands and personal styles.
23. Using suitable terminology when drawing up an academic text.

## Content

Thematic line of the subject In the Tercentenary of Immanuel Kant's death, the Aesthetics and Theory of Art Seminar will dedicate the 2024-2025 academic year to the systematic reading of the entirety of the Critique of the faculty of Judging, while adding other Kantian texts briefs and contemporary texts that update it. We will defend the discursive position that Kant's actuality lies in the fact that he founded the epistemic regime of uncertainty, and that it is in the KU where the conditions of possibility that opened up the necessary philosophical spaces for the emergence of this regime. Syllabus BLOCK I 1. The place of KU in Kantian production: the way back. 2. 2. Reading of the Appendix to KrV's Transcendental Dialectic: "The regulatory use of ideas" KrV A 641-669 / B669-697. 3. KU or the hegemony of as if, imagination and reflective judgment. 4. The link between the first and second parts of KU: the critical priority of the final cause. 5. Reading of the Analytics of Beauty, 1st definition (§§ 1-5) and 3rd (§§ 10-17): the Aristotelian anchoring of aesthetic disinterest. 6. Reading of the Analytica del Bell, 2nd definition (§§6-9) and 4<sup>a</sup> (§§ 18-22). The condition of possibility that grounds uncertainty: the epistemology of the ability to judge reflectively. 7. Update: Rancière and the discomfort with aesthetics 8. Reading of the First Introduction to KU (I-IX). 9. Aesthetic ideas, the key to the epistemology of uncertainty. Reading of: Epistemic Grounds for a Deduction (§§ 30-38); the transmutation of common sense (§§ 39-42); the birth of the notion of art and artist (§§43-54). Block II 1. Reading of the Analytics of the Sublime (§§23-29). Update: Lyotard and the link between sublimity and reflection. 2. Transitivity between art and nature. Reading §§ 55-58 3. Reading §§ 59-60 Ethics, politics, aesthetics. 4. Update: Hannah Arendt and the possibility of a political reading of KU. 5. KU and the ideals of the late Enlightenment: Freedom, Equality, Fraternity in vulnerability. 6. Update: Rancière and the aesthetic revolution 7. Reading of the second part of KU distributed among the students and assimilated to the proposals of the previous points. §§ 61-91. 8. Update: the deconstruction of teleology. Spivak and the critique of decolonial reason.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures, seminars, small-group and individual tutorials	60	2.4	19, 13, 14, 21
Type: Supervised			
Workshops on aesthetic practices, exhibition visits, artistic events, tests, participation in seminars	30	1.2	6, 9, 11, 12, 5, 23, 16, 17, 22
Type: Autonomous			
readings and conceptual work on the texts, work on images	52.5	2.1	3, 8, 9, 11, 19, 4, 20

The methodology is neo-Socratic, that is: the generation and transfer of knowledge from the vindication of the tra teachers It is directed from the assumptions of the artist group artencur The two professors of the subject will usually be present simultaneously i The directed activities consist of classes and discussion seminars with a Supervised activities consist of contributions to seminars and contributor The independent activities have as an essential reference the reading of

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
First and second exams	60 %	4.5	0.18	2, 3, 6, 7, 8, 11, 13, 4, 14, 5, 17, 18, 22, 21
Third exercise (paper)	40%	3	0.12	3, 6, 1, 8, 9, 10, 11, 19, 13, 4, 14, 12, 5, 23, 16, 15, 17, 20, 22, 21

Tests 1 and 2. Two writings (Bloc 1 and 2) to be done at home For the first test, the student will have chosen a creative picassian practice - either their own or from a third person - that they will maintain throughout all assessments. 2000 words. 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. T Test 3 will be a Podcast about one subject of the program.

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.

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.

The student's grade will be "non-evaluable" when at the end of the evaluation process he has not taken one, two

The evaluation criteria will be:

The relevant selection of topics to be discussed when raising the main questions of Kantian texts, based on a wo

Argumentative clarity

The appropriate use of vocabulary linked to the subject

Demonstrating understanding of the content proposed in the theoretical sessions

Demonstrating understanding of the contents of the compulsory readings

The correction of the writing style

The ability to discuss with the group and about the texts.

Boldness in the appropriation of the contents (*sapere aude*), that is to say, the appropriation of the contents and t

Plagiarism would give rise to careful training awareness work. It is worth saying that the relevant regulations say:

The review of each test will be carried out during regular office hours in the period between this and the next test.

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

This subject does not provide for the single assessment system.

## Bibliography

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## Software

No specific software required.

## Language list

Name	Group	Language	Semester	Turn
(SEM) Seminars	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed