

**Aesthetics and Philosophy of Art Seminar**

Code: 100281  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Philosophy	OT	3
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 Seminar in Aesthetics and Philosophy of Art has the subtitle: The Critique of judgement after the tercentenary of the birth of Immanuel Kant. The main objective of this seminar is to embody philosophy in art from the systematic and detailed reading of KU and its updating in the consideration of modern and contemporary art and from the 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

Following the Tercentenary of the birth of Immanuel Kant, the Seminar on Aesthetics and Art Theory will dedicate the 2025-2026 academic year to the systematic reading of the entirety of the Critique of the Faculty of Judgment, adding other brief Kantian texts and contemporary texts that update it. We will defend the discursive position that Kant's relevance lies in the fact that he founded the epistemic regime of uncertainty, and that it is in the KU where the conditions of possibility are wielded that opened the philosophical spaces necessary 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 teachers. It is directed from the assumptions of the artist group. The two professors of the subject will usually be present simultaneously. The directed activities consist of classes and discussion seminars with a supervised activity. Supervised activities consist of contributions to seminars and contributions to the independent activities. 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

### Continuous 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 2000-word essays written at home and delivered digitally from the student's institutional email, as if it were an article for a dedicated specialized magazine. They will consist of applying the syllabus of Block I and Block II respectively to a creative practice that the student will maintain in all tests. The student will have to declare whether or not AI is used and, if so, will have to present, in addition to the 2000 words, the list of questions that have led to the first results of the AI adapting to the syllabus and focus of the subject and what the student has accepted, what he has rejected and what he has added of his own authorship. Test 3. A podcast of one of the topics of the program agreed upon with the group of students, so that a task is carried out that will have collaborative results once the evaluation is complete. All exercises will be submitted to <anuntarakant@gmail.com>.

There will be no average between the three tests, but a personalized monitoring of each student's process.

On a voluntary basis, the student may choose to include their own aesthetic practices that are linked to their writing (photography, music, dance, illustration, painting, etc.: any creative practice), without this having any impact on the grade.

Tests calendar:

The Department of Philosophy agreed that the first-semester students would have two periods dedicated to assessment activities and one week during which students could specifically prepare for the exams, in the format that each instructor will specify at the beginning of the course. The dates for the review week and the assessment periods are:

27 Oct.- 31 Oct.: review week or tutorials

3 Nov. -7 Nov.: assessment week, with November 7 being the last day to submit the first test

8-9-12-13-14 January: assessment week, with January 8 being the last day to submit the second test and the 14th the third test.

The syllabus will not be advanced in the weeks prior to each test. Doubts will be discussed in the session and individual and microgroup tutoring will continue.

This subject foresees a single assessment system, which will be organised with the delivery of the three tests on the same day. The evidence of each test is as follows:

. Test 1: 30% final grade; Test 2: 30% final grade. Test 3: 40% of the final grade.

The recovery, with a date and place set by the Faculty, is reserved for students who have not appeared for one of the three tests (being mandatory to appear for 2/3) or who do not have a final grade of 5. The work to be done by each student for the recovery will be tutored.

The student's grade will be non-evaluable when at the end of the evaluation process they have not appeared for one, two or three of the tests.

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.

Erasmus students who request to advance an exam must present the teacher with a written document from their

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

Texts to work on in class

KANT, I., *Crítica de la facultat de jutjar*. Traducció i edició de Jèssica Jaques, 2004. [*Kritik der Urteilskraft* (KU). Vol. V of *Kants gesammelte Schriften*. Königlich Preussischen Akademie der Wissenschaften (AA.). Berlin, Walter de Gruyter, pp. 165-485. Edited by Wilhelm Windelband.

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## Software

No specific software required.

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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