

Degree programme	Type	Course
Philosophy	OP	3

Contact lecturer

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Group languages

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

Prerequisites

None

Objectives

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.

Learning outcomes

- CM26 (Develop a critical and interdisciplinary understanding of aesthetic discourses and their manifestations in the arts and in contemporary visual culture.) Develop a critical and interdisciplinary understanding of aesthetic discourses and their manifestations in the arts and in contemporary visual culture.
- CM27 (Participate in philosophical debates about art, aesthetics, and visual media, integrating diverse perspectives that include marginalised discursive positions with a reflective, creative, and argumentative attitude.) Participate in philosophical debates about art, aesthetics, and visual media, integrating diverse perspectives that include marginalised discursive positions with a reflective, creative, and argumentative attitude.
- CM28 (Devise a reflective study on the role of art in society, recognising its transformative, expressive and epistemic potential.) Devise a reflective study on the role of art in society, recognising its transformative, expressive and epistemic potential.
- KM29 (Relate the theoretical frameworks that allow for a critical analysis of art, image, cinema and other visual practices from a philosophical perspective.) Relate the theoretical frameworks that allow for a critical analysis of art, image, cinema and other visual practices from a philosophical perspective.
- KM30 (Identify the main concepts, categories and problems of aesthetics and philosophy of art, both in their historical development and in their contemporary projections.) Identify the main concepts, categories and problems of aesthetics and philosophy of art, both in their historical development and in their contemporary projections.
- KM31 (Recognise the role of aesthetics in shaping forms of sensibility, subjectivity, and relationship with the political, the bodily, and the symbolic, considering how gender stereotypes and colonial legacy have influenced the production, interpretation, and valuation of works of art. .) Recognise the role of aesthetics in shaping forms of sensibility, subjectivity, and relationship with the political, the bodily, and the symbolic, considering how gender stereotypes and colonial legacy have influenced the production, interpretation, and valuation of works of art. .
- KM47 (Accurately describe the artistic object with the language of art criticism.) Accurately describe the artistic object with the language of art criticism.
- SM30 (Relate philosophical discourses and cultural productions, recognising their ethical, social, and political implications.) Relate philosophical discourses and cultural productions, recognising their ethical, social, and political implications.
- SM31 (Interpret philosophical texts and artistic works with conceptual precision, attention to context and critical sensitivity.) Interpret philosophical texts and artistic works with conceptual precision, attention to context and critical sensitivity.
- SM32 (Develop solid and original arguments on aesthetic issues, both in written works and in oral presentations.) Develop solid and original arguments on aesthetic issues, both in written works and in oral presentations.

Contents

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^a (§§ 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.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Lectures, seminars, small-group and individual tutorials	60	2.4	
readings and conceptual work on the texts, work on images	52.5	2.1	
Workshops on aesthetic practices, exhibition visits, artistic events, tests, participation in seminars	30	1.2	

The methodology is neo-Socratic, that is: the generation and transfer of knowledge from the claim of the formative potential of the students. What is intended is:

- _ Participatory learning and shared construction of knowledge
- Pedagogical flexibility and incorporation of emerging interests
- _ The progressive development of reflective skills
- _ The critical and responsible use of learning support tools

Professor Jèssica Jaques and Professor Gerard Vilar will usually be present simultaneously in the sessions.

The guided activities consist of classes and discussion seminars with a high incentive for participation, as well as a program of tutorials in microgroups and individuals

The supervised activities are formed by the contributions to the seminars and the contributions to the tests.

The autonomous activities have as their essential reference the reading of and the conceptual and application work on the texts and images that can be evaluated.

In this subject, the use of Artificial Intelligence (AI) technologies is allowed as an integral part of the development of the work, provided that the final result reflects a significant contribution by the student in the analysis and personal reflection. The student must clearly identify which parts have been generated with this technology, specify the tools used, and include a critical reflection on how these have influenced the process and the final result of the activity. Non-transparency in the use of AI will be considered a lack of academic honesty and may lead to a penalty in the grade of the activity, or greater sanctions in serious cases.

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	Weight	Hours	ECTS	Learning outcomes
Third exercise (paper)	40%	3	0.12	CM26, CM27, CM28, KM29, KM30, KM31, KM47, SM30, SM31, SM32
First and second exams	60 %	4.5	0.18	CM26, CM27, CM28, KM29, KM30, KM31, KM47, SM30, SM31, SM32

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:

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 rubrics are:

Relevant selection of the topics to be discussed in the presentation of the main questions of the philosophy of art based on a work or other aesthetic referent, 2 points

Demonstration of understanding of the contents worked on in the sessions and of the mandatory readings, 2 points

Argumentative clarity and coherence, 1 point

Adequate use of the specific vocabulary linked to the subject, 1 point

Correction of written and oral expression in the podcast., 1 point

Ability to discuss with the group about the texts worked on or other forms of participation agreed at the beginning of the course, 1 point

Audacity in the appropriation of the contents (*sapere aude*), understood as the capacity to make them one's own and to develop, from them, a critical reflection and situated in the exercise of philosophy as an activity, 2 points

TOTAL 10 points

The assessment will be continuous, processual and formative. Beyond the result of each test considered in isolation, special attention will be paid to intellectual evolution, the capacity for integrating content and the progressive development of critical thinking throughout the semester.

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.

The three tests will be given on the virtual campus.

Assignment of competences, knowledge and skills to the assessment activities

Test 1. Philosophical essay (Block I)

Main competences

CM26. Develop a critical and interdisciplinary understanding of aesthetic discourses and their manifestations in the arts and contemporary visual culture.

CM28. Devise a reflective study on the role of art in society and recognize its transformative, expressive and epistemic potential.

Main knowledge

KM29. Relate the theoretical frameworks that allow for the critical analysis of art, image, cinema and other visual practices from a philosophical perspective.

KM30. Identify the main concepts, categories and problems of aesthetics and the philosophy of art.

KM47. Describe the artistic object precisely with the language of art criticism.

Main skills

SM30. Relate philosophical discourses and cultural productions and recognize their ethical, social and political implications.

SM31. Interpret philosophical texts and artistic works with conceptual precision, attention to context and critical sensitivity.

SM32. Develop solid and original arguments on aesthetic issues.

Test 2. Philosophical essay (Block II)

Main skills

CM26

CM28

Main knowledge

KM29

KM30

KM31

Main skills

SM30

SM31

SM32

Test 3. Collaborative podcast

Main skills

CM27.

CM28.

Main knowledge

KM30

KM31

Main skills

SM30

SM32

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

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

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Software

No specific software required.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	second semester	morning-mixed
(SEM) Seminars	1	Catalan	second semester	morning-mixed