



### COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
<b>Philosophy and Visual Culture</b>	

Lecturer(s)	Department(s) where the course unit (module) is delivered
<b>Coordinator:</b> Prof. dr. Kristupas Sabolius <b>Other(s):</b> prof. dr. Nerijus Milerius, assoc. prof. dr. Vaiva Daraškevičiūtė	VU Faculty of Philosophy, Institute of Philosophy, Department of Continental Philosophy and Religious Studies

Study cycle	Type of the course unit (module)
First (Bachelor)	Compulsory

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Face-to-face	Semester 2	Lithuanian

Requirements for students	
<b>Prerequisites:</b>	<b>Additional requirements (if any):</b>

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	135	48	87

Purpose of the course unit (module): programme competences to be developed		
The aim of this subject is to provide basic knowledge about the nature of visual Western culture and thinking, to reveal the relation between philosophy and image thinking, to identify configurations of image and language relationships, to highlight the interconnectedness of Western visual culture and metaphysical thinking, to discuss the key issues and themes of visual culture and essential methods; to provide a comprehensive introduction to the most important philosophical directions that provide a theoretical-methodological basis for the study of visual culture; to develop the ability to use philosophical methods in the study of visual culture.		
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Students who have completed the course: - will acquire knowledge about the problematic field of visuality and philosophy, the philosophical approach to issues related to visuality, and the origins of Western visual thinking. They will gain knowledge about the most important philosophical directions and methods significant in the study of visual culture.	Lectures, seminars, presentations.	Examination, evaluation of presentation.

- will be able to independently analyze phenomena of visual culture from a philosophical point of view, by employing philosophical methods.	Seminars.	Seminar work.
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Content: breakdown of the topics	Contact hours							Self-study work: time and assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship/work placement	Contact hours	Self-study hours	Assignments
1. <b>Visuality and ontology.</b> The contrast between reality and <b>illusion/visibility</b> . The visual meaning of philosophical concepts: eidos, theoria, phainomenon, subjectum vs. objectum, vorstellung (Plato, Schopenhauer, Heidegger, Gilles Deleuze, Jean Baudrillard, Graham Harman).	4		4					10	Seminar texts (excerpts): Plato's <i>Republic</i> , book VII; Martin Heidegger's <i>The Age of the World Picture</i> ;
2. <b>Epistemological value of images.</b> What does it mean to think by images? The problem of image and intellect. Aristotle's <i>On the Soul</i> René Descartes, David Hume, Immanuel Kant, Edmund Husserl, Jean-Paul Sartre, J.G. Fichte, J. Lacan, S. Žižek.	4		4					10	Seminar texts (excerpts): Aristotle's <i>On the Soul</i> ; Immanuel Kant's <i>Critique of Pure Reason</i> ; John Sallis's <i>Force of Imagination: The Sense of the Elemental</i> .
3. <b>Visuality as an ethical problem.</b> What does it mean to see? Kalokagathia as the entanglement of good and beauty. Conditions of visual experience and the problem of representation. Aristotle's poesis and praxis contrast. Theodor Adorno, Paul Ricœur, Richard Kearney, Francois Lyotard, Georges Didi-Huberman, Giorgio Agamben, Jean-Luc Nancy.	4		4					10	Seminar texts (excerpts): Richard Kearney's <i>The Wake of Imagination</i> .
4. <b>Visuality and aesthetics.</b> Pythagoreans: the relationship between visuality and mathematics. The problem of form and the autonomy of <b>illusion/visibility</b> : Immanuel Kant, G. W. F. Hegel, Frederic Jameson, Jacques Rancière.	4		4					10	Seminar texts (excerpts): Jacques Rancière's <i>The Politics of Aesthetics: The Distribution of the Sensible</i> .
5. <b>Political power of the image.</b> The society of the spectacle. False consciousness. Panopticon and disciplinary power. The will of images. Liberation of the viewer. Karl Marx, Sigmund Freud, Guy Debord, Frederic Jameson, Michel Foucault, Paul Virilio, W. J. T. Mitchell, Jacques Rancière.	4		4					10	Seminar texts (excerpts): Guy Debord's <i>The Society of the Spectacle</i>
6. <b>The truth of images and the power of creation.</b> Transcendental schematism (Kant). Imagination and	4		4						Seminar texts (excerpts):

fantasy. Productive and reproductive imagination. Creative evolution and the privilege of the image (Henri Bergson). The invention of new reality: Gaston Bachelard, Gilbert Simondon.									Chiara Bottici's <i>Imaginal Politics: Images Beyond Imagination and the Imaginary</i> , pp. 54-72.
Preparation for a presentation.									20
Independent literature studies, exam preparation.									17
<b>Total</b>	<b>24</b>		<b>24</b>					<b>48</b>	<b>87</b>

Assessment strategy	Weight, %	Deadline	Assessment criteria
			Cumulative evaluation:
Examination	50%		Good orientation in the subject matter; well acquainted with the sources, clearly understands the key concepts, theses, and arguments; presents smoothly and consistently – from 4 to 5 points. Recognizes common issues, understands common theses and arguments, presents consistently – from 1 to 3 points.
Seminar work	20%		Cumulative grade. The method of grade cumulation will depend on the number of students choosing the course. Demonstration of knowledge and competence, creativity in analyzing, explaining, and solving problems will be evaluated.
Presentation during seminar work	30%		Presentation of the assigned/selected part of the text. Recognizes key concepts and theses – 1 point. Recognizes key concepts and theses, presents the development of the text's argumentation – 2 points. Presents key issues, main theses, and arguments, delivers consistently, informatively, formulates essential questions – 3 points.

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
<b>Compulsory reading</b>				
Aristotle	2011	<i>De Anima: On the Soul,</i>		Newburyport, MA: Focus Publishing/R. Pullins Co
Bottici Chiara	2014	<i>Imaginal politics: images beyond imagination and the imaginary</i>		New York: Columbia University Press
Debord Guy	1967 1967	<i>La société du spectacle</i> <i>The Society of the Spectacle</i>		Paris: Les Éditions Gallimard New York: Zone Books
Heidegger Martin	1977	<i>The Age of the World Picture. In: The Question Concerning Technology and Other Essays.</i>		New York; London: Garland
Plato	1994	<i>Republic</i>		Oxford: Oxford World's Classics.
Kant Immanuel	1996	<i>Critique of Pure Reason.</i>		Hackett Publishing
Kearney Richard	1998	<i>The Wake of Imagination: Toward a Postmodern Culture</i>		Routledge
Rancière Jacques	2004	<i>The Politics of Aesthetics. The Distribution of the Sensible</i>		London/New York: Continuum
Sallis John	2000	<i>Force of Imagination: The Sense of the Elemental</i>		Bloomington, Indiana: Indiana University Press

Optional reading				
Derrida Jacques	1993	<i>Spectres de Marx</i>		Paris: Galilée
Harman Graham	2010	<i>Circus Philosophicus</i>		Winchester: Zero Books
Heidegger Martin	1929	<i>Kant und das Problem der Metaphysik</i>		Bonn: F. Cohen
	1990	<i>Kant and the Problem of Metaphysics</i>		Bloomington, Indiana: Indiana University Press
Mitchell W. J. T.	1994	<i>Picture Theory</i>		Chicago and London: University of Chicago Press
Rancière Jacques	2007	<i>The Future of The Image. Trans. G. Elliott.</i>		London, New York: Verso.
Sabolius Kristupas	2015	<i>Proteus and the Radical Imaginary</i>		CAC, Bunkier Sztuki
Schopenhauer, Arthur	2008	<i>The World as Will and Presentation</i>		New York: Longman
Žižek Slavoj	1997	<i>The Plague of Fantasies (Wo Es War)</i>		London; New York: Verso