



COURSE UNIT (MODULE) DESCRIPTION

| Course Unit (Module) Title | Code |
|---|------|
| Philosophy of Art and Aesthetics | |

| Lecturer(s) | Department(s) where the Course Unit (Module) is Delivered |
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| Prof. dr. Kristupas Sabolius, Assoc. prof. dr. Vaiva Daraškevičiūtė | VU Faculty of Philosophy, Institute of Philosophy, Universiteto g. 9, Vilnius |

| Cycle | Type of the Course Unit (Module) |
|------------------|----------------------------------|
| First (Bachelor) | Optional |

| Mode of Delivery | Period when the Course Unit (Module) is Delivered | Language(s) of Instruction |
|------------------|---|----------------------------|
| Face-to-face | Spring Semester (Years 1, 2, 3) | Lithuanian and English |

| Requirements for the Student | |
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| Prerequisites: None | Co-requisites (if any): None |

| Course (Module) Volume in Credits | Total Student's Workload | Contact Hours | Self-study Hours |
|-----------------------------------|--------------------------|---------------|------------------|
| 5 ECTS | 135 | 48 | 87 |

| Aim of the Course Unit (Module): Intended Learning Outcomes | | |
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| <p>Generic competences to be developed: The aim is to introduce the students to the contemporary issues in the philosophy of art, cultivate a practical and theoretical knowledge of the field of art, and the ability to identify philosophical issues within the realm of art. Acquired knowledge should be applied to the analysis of specific social, political, psychological, and creative practices, and students should internalize shifts in the status of art and alternative conceptualizations.</p> <p>Subject-specific competences to be developed: Upon completing this course, the students will be able to analytically assess phenomena in the contemporary art world, navigate the diversity of creative practices and interpretive theories, and interpret complex contemporary art phenomena from the perspective of a philosophical paradigm.</p> | | |
| Course Objectives | Teaching and Learning Methods | Assessment Methods |
| <ul style="list-style-type: none"> - Ability to understand the key philosophical theories that influence contemporary art, ability to understand of the relationship between philosophy and art in today's Western tradition. - Ability to comprehend the place of art in contemporary theoretical discourse and the importance of theoretical creative reflection. | Independent work, reading texts by key authors, acquaintance with the contemporary philosophical paradigms and their interaction with contemporary art processes | Seminar presentations and written assignments during seminars, written work analyzing contemporary art philosophy, written exam |
| <ul style="list-style-type: none"> - Ability to grasp the specificities of art's relation to reality and the complexity of this relation, the relationship with creative practices in social context. - The students will learn to assess the function of art in the realms and processes of ideality, ideology, institutions, politics and theoretical articulation. | Problem-based teaching, independent work, reading texts by key authors, active learning methods: group discussions, brainstorming, text analysis, and evaluation | Seminar presentations and written assignments during seminars, written work analyzing contemporary art philosophy, written exam |
| <ul style="list-style-type: none"> - The students will be able to analyze and critically assess phenomena that have emerged | Problem-based teaching, independent work, reading | Seminar presentations and written assignments during |

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| with the rise of visual culture, distinguishing the cultural, social, epochal, ideological, and mental factors that have shape them. - The students will be capable of analyzing and critically evaluating the dynamics of art and reality from the various facets of contemporary theories. | texts by key authors, active learning methods: group discussions, brainstorming, text analysis, and evaluation | seminars, written work analyzing contemporary art philosophy, written exam |
| - The students will be prepared to independently acquire knowledge on the relationship between theory and art, to deepen the understanding of the function of creative practices in the contemporary world: capable of collecting, analyzing, and actualizing information and drawing conclusions about the phenomena of contemporary art. | Problem-based teaching, independent work, reading texts by key authors, active learning methods: group discussions, brainstorming, text analysis, and evaluation | Seminar presentations and written assignments during seminars, written work analyzing contemporary art philosophy, written exam |
| - The students will be to discuss and collaborate with colleagues when considering the issues in art philosophy. | Independent work, reading texts by key authors, active learning methods: group discussions, brainstorming, text analysis, and evaluation | Seminar presentations and written assignments during seminars, written work analyzing contemporary art philosophy, written exam |

| Course 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. Contemporaneity as a Question in Philosophy and Art. The autonomy of art and critical reflection. Art as the domain of generating presences. Art as a history of discontinuums. | 4 | | 2 | | | | 6 | 7 | Reading and analysis of the theoretical text: Osborne, P. 2013. "The Fiction of the Contemporary", in: Anywhere or Not at All: The Philosophy of Contemporary Art, London, New York: Verso, p. 17–35. Seminar presentation (3 mandatory presentations per semester). |
| 2. The End of Art, Anti-aesthetics, In-aesthetics. Shift in the function of art. transformation of the status of artwork. The role of the artist. | 6 | | 2 | | | | 8 | 7 | Reading and analysis of the theoretical text: Danto, A. 1986. "The End of Art", in: The Philosophical Disfranchisement of Art, New York: Columbia University Press, p. 81–115. Seminar presentation (3 mandatory presentations per semester). |
| 3. Dialectical Aesthetics. Art as social antithesis. The problem of art as an object. Art and politics. | 4 | | 2 | | | | 6 | 7 | Reading and analysis of the theoretical text: Adorno, Theodor W. 2002. |

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| | | | | | | | | | “Art, Society, Aesthetics”, in: Aesthetic Theory. London, New York: Continuum, p. 1–15. Seminar presentation (3 mandatory presentations per semester). |
| 4. Art and Science. The philosophical foundations of artistic and scientific research. Art as the domain of knowledge production and critique. | 6 | | 2 | | | | 8 | 7 | Reading and analysis of the theoretical text: Sabolius, K. 2018. „Grybai, žmonės ir abipusiai virsmai. Apie tarprūšinio bendrabūvio galimybę“. In: Sabolius, K. (sud.), <i>Materija ir vaizduotė. Hibridinė kūryba tarp meno ir mokslo</i> . Vilnius: Vilniaus universiteto leidykla, p. 100–127 Seminar presentation (3 mandatory presentations per semester). |
| 5. Performativity as a Concept in Philosophy and Art. Constative vs. performative. The imperative, the sign, and the performative. Self-reference. Force, event, fiction. Repetition and convention. | 4 | | 2 | | | | 6 | 7 | Reading and analysis of the theoretical text: Fischer-Lichte, E. 2008. “The Origins of Aesthetics of Performativity”, in: The Transformative Power of Performance: A New Aesthetics. London, New York: Routledge, p. 17–36. Seminar presentation (3 mandatory presentations per semester). |
| 6. Presentation of an Artistic Practice. Presentation of a currently active artist’s conceptual and practical work. | 8 | | 6 | | | | 14 | 12 | Visiting an art exhibition, installation, screening of a film, or any other currently ongoing art event. Analyzing and interpreting it in the context of the course material. |
| 7. Independent analysis of texts discussed in seminars. | | | | | | | | 20 | Preparation for the written assignment. |
| 8. Preparation for the exam. | | | | | | | | 18 | Searching, reading, and independently analyzing scholarly literature. |

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| 9. Taking the exam. | | | | | | | | 2 | Answering exam questions in written form. |
| Total | 32 | | 16 | | | | 48 | 87 | |

| Grading Strategy | Weight, % | Deadline | Grade Criteria |
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| Written exam | 40% | End of the course (June) | The grade is based on the presentation and defense of the written assignment, taking into consideration the course content and literature, its creative acquisition, the explication of arguments, and the ability to respond to opposing questions: <ul style="list-style-type: none"> - Acquaintance with the course literature, comprehension of the theories and methods discussed in the course, and their creative interpretation (20%), - Presentation of the written assignment, argumentation, polemical discussion, analytical, and synthetic skills (20%). |
| 3 seminar presentations | 30% | During the time of the course seminars | The ability to interpret and present texts, demonstrating an understanding of theories in the philosophy of contemporary art and their application methods. |
| Essay | 30% | During all course | Preparedness for independent and group work in examining the issues in the philosophy of contemporary art. |

| Author | Year of Publication | Title | Issue of a Periodical or Volume of a Publication | Publishing Place and House or Web Link |
|------------------------------|---------------------|---|--|--|
| Compulsory Reading | | | | |
| Adorno, Theodor | 1997 | “Art, Society, Aesthetics”, in: <i>Aesthetic Theory</i> , 1–15. Trans. Robert Hullot-Kentor. | | London & New York: Continuum |
| Danto, Arthur C. | 1998 | <i>After the End of Art: Contemporary Art and the Pale of History</i> . | | Princeton: Princeton University Press |
| Fischer-Lichte, Erika | 2008 | “The Origins of Aesthetics of Performativity”, in: <i>The Transformative Power of Performance: A New Aesthetics</i> , 17–36. Trans. Saskya Iris Jain. | | London & New York: Routledge |
| Osborne, Peter | 2013 | <i>Anywhere or Not at All: Philosophy of Contemporary Art</i> , 17-35. | | London & New York: Verso |
| Sabolius, Kristupas | 2018 | „Grybai, žmonės ir abipusiai virsmai. Apie tarprūšinio bendrabūvio galimybę“, in: Sabolius, K. (sud.) <i>Materija ir vaizduotė. Hibridinė kūryba tarp meno ir mokslo</i> , 100-127. | | Vilnius: VU leidykla |
| Supplementary Reading | | | | |
| Badiou, Alain | 2005 | <i>Handbook of Inaesthetics</i> | | Stanford: Stanford University Press |
| Joselit, David | 2012 | <i>After Art</i> | | Princeton: Princeton University Press |
| Rancière, Jacques | 2006 | <i>The Politics of Aesthetics:</i> | | New York & London: |

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| | | <i>The Distribution of the Sensible</i> | | Continuum |
| Rancière, Jacques | 2011 | <i>Aisthesis, Scènes du régime esthétique de l'art.</i> | | Paris: Galilée |
| Sabolių, Kristupas | 2013 | <i>Įsivaizduojamybė</i> | | Vilnius: VU leidykla |
| Sabolių, Kristupas | 2018 | <i>Materija ir vaizduotė. Hibridinė kūryba tarp meno ir mokslo</i> | | Vilnius: VU leidykla |