LAST CHANGES TO PHILOSOPHICAL COURSES SCHEDULE

**UNIVERSITY OF WROCLAW – ENGLISH COURSES IN PHILOSOPHY (Institute of Philosophy)**

in the **SPRING SEMESTER 2019/2020**

Cycle Degree Programme: BA/ MA

1. **Introduction to Aesthetics with the Elements of Experimental Art and Aesthetics**

Lecturer: Dr Agnieszka BANDURA

Type of Class: Seminar, 30 hours

ECTS credits: 6

**TUESDAY 9.30-11.00, room 104**

Course description:

1. Aesthetics as science or philosophical discipline:

- search for a method (feeling and intuition, analysing, understanding, interpreting),

- imitation (mimesis), pictorial and linguistic representation, symbolic meaning, values at least,

- aesthetics en plein air 1: visiting and discussing the permanent exhibition in The Four Domes Pavilion (the seat of the Museum of Contemporary Art, a branch of the National Museum in Wrocław)

https://mnwr.pl/en/branches/the-four-domes-pavilion/permanent-exhibition/

https://mnwr.pl/en/branches/the-four-domes-pavilion/information/

- problem of subject-matter (art, beauty and other aesthetic values, aesthetic experience, artistic creation/ expression),

- casus Duchamp – traditional aesthetics vs. avant-garde revolution,

- Krauss and “sculpture in the expanded field”,

- aesthetics en plein air 2: visiting a museum/ a gallery [detail will be given later and depend on the ongoing artistic programme in Wrocław),

- a short history of (modern) aesthetics (aesthetics of taste; Baumgarten “science and art of sensual cognition”; “extensive clarity” as a property of artwork; role of imagination and genius in creation; Kant’s aesthetic judgement; antinomies of aesthetics; the sublime).

2. Question of “art” definition:

- problems of “art”/ “artwork” definition and questions about it (e.g. “what is art?”, “what sort of concept is art?”, “when is art?” etc.),

- existentialism vs. non-existentialism,

- open concept of art and “family resemblance”,

- artworld and institutional genesis of “art” definition,

- when is art?

- aesthetics en plein air 3: visiting a museum/ a gallery [detail will be given later and depend on the ongoing artistic programme in Wrocław).

3. Problems of evaluation (criticism):

- from pleasure and appreciation to art critique,

- tradition vs. novelty; modernism vs. postmodernism in aesthetics and art,

- good art, kitsch and popular culture (problems of so called “good taste”, pop/ mass-art, kitsch and common aesthetization processes, appropriation),

- can anybody be an art critic?

- aesthetics en plein air 4: visiting the Cognitive Centre in the Centennial Hall

http://centrumpoznawcze.pl/?lang=en

4. Experiment in arts and aesthetics:

- art as used to experiment with human perception and understanding of reality,

- innovation of the twentieth and twenty first century experiments with nature and environment: experimenting with nature (land art; environmental arts); experimenting with the human (body art; hybrids and prosthesis etc.); experimenting with the impossible,

- history of “experimental” aesthetics (A.G. Baumgarten, G.Th. Fechner, G. Allen et al., Ch. Lalo) and some contemporary experimental approaches to aesthetics,

- contemporary “experimental” aesthetics (Lyotard, Kuspit, Noë, etc.),

- bio-aesthetics (evolutionary aesthetics and neuroaesthetics) and bio-art.

Recommended texts:

Art in Theory 1900-1990. An Anthology of Changing Ideas, 1992.

M.C. Beardsley, Aesthetics from classical Greece to the present. A short history, 1966.

N. Carroll, Philosophy of art. A contemporary introduction, 2000.

D. Cottington, Modern Art. A Very Short Introduction, 2005.

H. Foster (ed.), The Anti-Aesthetic. Essays on Postmodern Culture, 1983.

G. Graham, Philosophy of the Arts. An Introduction to Aesthetics, 1997.

N. Goodman, Languages of Art. An Approach to a General Theory of Symbols, 1976.

M. Kieran, Revealing Art, 2005.

M. Kieran (ed.), Knowing Art. Essays in Aesthetics and Epistemology, 2004.

P. Kivy (ed.), The Blackwell Guide to Aesthetics, 2004.

J.-F. Lyotard, The Inhuman: Reflections on Time, 1991.

P. Mattick, Art in its time. Theories and practices of modern aesthetics, 2003.

A. Noë, Experience and Experiment in Art, “Journal of Consciousness Studies”, 2000, nr 7(8-9).V. Ramachandran, The Artful Brain, 1989.

B. Pinna, Art and perception: towards a visual science of art, 2008.

R. Reber, Art in Its Experience: Can Empirical Psychology Help Assess Artistic Value?, “Leonardo”, 2008, nr 41(4).

W. Welsch, Aestheticization Processes: Phenomena, Distinctions and Prospects, 1997 [http://www2.uni-jena.de/welsch/].

W. Welsch, Aesthetics Beyond Aesthetics, 1997

https://pdfs.semanticscholar.org/e77b/6c57027a96756a3a5b8397050d2c423ba0b1.pdf

S. Zeki et al., Neural Correlates of Beauty, “Journal of Neurophysiology”, 2004, nr 91, p. 1699-1705.

[the other texts will be given later]

2. Course title: **Introduction into Hannah Arendt**

Lecturer: Dr Urszula LISOWSKA

Type of Class: Seminar, 30 hours

ECTS credits: 6

**WEDNESDAY 9.45-11.15, room 130**

Course description:

The course offers an overview of the philosophical work of Hannah Arendt. The curriculum concentrates on Arendt’s fundamental division of the human condition into vita activa and vita contemplativa. Arendt’s conceptual distinctions – as well as their overlaps – are introduced based on her two seminal works, The Human Condition and The Life of the Mind, as well as shorter essays. While the background of Arendt’s philosophy is sketched, special emphasis is placed on its contemporary reception. In particular, the course focuses on recent developments of Arendt account of judgment (as a possible link between vita activa and vita contemplativa) and her – controversial – relevance to feminism.

Selected bibliography:

Arendt H. (1961), Between Past and Future. Six Exercises in Political Thought, The Viking Press: New York;

Arendt H. (1998/1958), The Human Condition, second edition, The University of Chicago Press: Chicago & London;

Arendt H. (1971/1978, 1977), The Life of the Mind, A Harvest Book, Harcourt Inc., San Diego, New York, London;

Curtis K. (1999), Our Sense of the Real. Aesthetic Experience and Arendtian Politics, Cornell University Press: Ithaca & London;

Honnig B. (ed.) (1995), Feminist Interpretations of Hannah Arendt, The Pennsylvania State University: University Park, PA;

Sjöholm C. (2015), Doing Aesthetics with Arendt. How to See Things, Columbia University Press: New York;

Zerilli L. M. G. (2016), A Democratic Theory of Judgment, The University of Chicago Press: Chicago and London.

3. Course title: **Introduction to Martin Heidegger’s Being and Time**

Lecturer: Dr hab. Pawel KOROBCZAK

Type of Class: Seminar, 30 hours

ECTS credits: 6

**TUESDAY 11.30-13.05 (room 103)**

Course description:

1. Introduction to classes with explaining the methods of work and characterization of specificity of Heidegger’s thought.

2. Asking question of being and the main structural moments of being-in-the-world.

3. Structure of Dasein; care and being-toward-death.

4. Temporality.

Assessment criteria: presence on classes, activity (discussion), systematic preparing of synopsises, essay (topic approved by teacher).

Recommended texts:

1. Heidegger, M., Being and Time, transl. by J. Macquarrie, E. Robinson, New York & Evanston 1962 (selection of fragments).

2. Heidegger, M., Basic writings, ed. by D.F. Krell, New York 2008.

3. Inwood, M., Heidegger: A Very Short Introduction, New York 2000.

4. Foulds, S., A Serious Guide to Heidegger’s Being and Time, 2012.