

- Faculté des lettres et sciences humaines
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## Séminaire II : Ontologie de l'art (2PH2178)

Filières concernées	Nombre d'heures	Validation	Crédits ECTS
<b>Pilier principal M A - philosophie</b>	<b>Séminaire: 2 ph</b>	Voir ci-dessous	6
<b>Pilier secondaire M A - philosophie</b>	<b>Séminaire: 2 ph</b>	Voir ci-dessous	6

ph=période hebdomadaire, pg=période globale, j=jour, dj=demi-jour, h=heure, min=minute

### Période d'enseignement:

- Semestre Printemps

### Equipe enseignante

Kathrin Koslicki

### Contenu

What sort of thing is a work of art? To what ontological category do works of art belong? Are works of art concrete or abstract objects? What is the difference between concrete and abstract objects? Are works of art types or tokens and what does the distinction between types and tokens amount to? Are works of art a subspecies of artifacts? How are works of art related to the actions and mental states (e.g., intentions) of artists who create them? What is the role of those who view or experience an artwork? What does it take for a work of art to come into existence, to persist over time, and to cease to exist? Are there important differences between different genres of artworks, e.g., paintings, musical compositions, literary works, etc.? An astonishing range of philosophical answers have been proposed in response to these questions. In this seminar, we will examine a selection of contemporary philosophical approaches to the ontology of artworks.

### Forme de l'évaluation

Internal methods of assessment:

- (1) A paper (60% of internal evaluation grade)
- (2) In-class presentation (20% of internal evaluation grade)
- (3) Attendance, participation, discussion forum (20% of internal evaluation grade)

(1) The paper should be approximately 3000 words. Guidelines and a detailed grading rubric with criteria of evaluation will be made available. Students will receive assistance in finding a suitable topic as well as feedback on a draft before handing in the final version of their papers. (2) Students will be asked to give one or more in-class presentations at some point during the semester. In-class presentations should ideally help students find and develop a paper topic, although it is not required that the topic of the presentation will also become the topic of the paper. (3) Attendance and participation, in class and on the discussion forum, are expected and required. Students will receive high marks for participation, if they are successful at demonstrating their engagement with the material discussed in this seminar, e.g., by contributing to class discussions and the discussion forum regularly and in a constructive way. Work that is not submitted by the required deadline, without good cause, will not be accepted and will automatically result in a failing grade for that assessment.

External methods of assessment: MA students in Philosophy are required to take a 30-minute oral examination on the material covered in this seminar. The internal and external evaluation grade each count for 50% of the final grade for this seminar.

Due Dates: Papers are due on Monday, May 30, 2022, the last meeting of the seminar, and will be returned to students with comments and a grade. If the grade is not satisfactory (below 4), students who have handed in a paper on May 30, 2022 will have the opportunity to hand in a revised version of their paper by June 30, 2022.

Assessment criteria: level of preparedness; clarity of oral and written expression; specification of technical terms used; structure (e.g., plan, logical organization of ideas); ability to highlight key points; persuasiveness of arguments; originality and creativity of positions defended; speed of reflection during oral presentations.

Language of instruction: The language of instruction for this seminar will be English and French.

### Documentation

Bacharach, Sondra (2005): "Toward a Metaphysical Historicism", *The Journal of Aesthetics and Art Criticism*, Vol. 63 (2005), pp. 165-173

Brock, Stuart (2010): "The Creationist Fiction: The Case against Creationism about Fictional Characters", *The Philosophical Review*, Vol. 119,

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No. 3 (July 2010), pp. 337-364

Cowling, Sam (2017): *Abstract Entities*, Routledge, Abingdon, UK, Chapter 2: "The Abstract-Concrete Distinction"

Currie, Gregory (1989): *An Ontology of Art*, St. Martin's Press, New York, USA, Chapter 3: "Artwork as Action Types"

Dickie, George (1969), "Defining Art", *American Philosophical Quarterly*, Vol. 6, No. 3 (July 1969), pp. 253-256

Hopkins, Robert (2007): "Speaking Through Silence: Conceptual Art and Conversational Implicature", in: Peter Goldie & Elisabeth Schellekens (eds.), *Philosophy and Conceptual Art*, Oxford University Press, New York, USA pp. 51-67

Irvin, Sherri (2022): *Immaterial: Rules in Contemporary Art*, Oxford University Press, Oxford, UK, Chapter 1: "Rules in Art?", Chapter 5: "What are Artworks Made of"

Kania, Andrew (2013): "Platonism vs. Nominalism in Contemporary Musical Ontology", in: Christy Mag Uidhir (ed.), *Art and Abstract Objects*, Oxford University Press, pp. 197-219

Levinson, Jerrold (1980): "What a Musical Work Is", *Journal of Philosophy*, Vol. 77 (1980), pp. 5-28

Ribeiro, Anna Christina (2015): "The Spoken and the Written: An Ontology of Poems", in: John Gibson (ed.), *The Philosophy of Poetry*, Oxford University Press, pp. 127-148

Rohrbaugh, Guy (2003): "Artworks as Historical Individuals", *European Journal of Philosophy*, Vol. 11, pp. 177-205

Thomasson, Amie (2006): "Debates about the Ontology of Art", *Philosophy Compass*, Vol.1, pp. 245-55

Wetzel, Linda (2018), "Types and Tokens", *The Stanford Encyclopedia of Philosophy* (Fall 2018 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/fall2018/entries/types-tokens/>

Wolterstorff, Nicholas (1975): "Toward an Ontology of Art Works", *Nous*, Vol. 9, pp. 115-142

### Pré-requis

None.

### Forme de l'enseignement

Seminar, 2 hours per week, Monday, 14:00-16:00, Spring semester.

### Objectifs d'apprentissage

Au terme de la formation l'étudiant-e doit être capable de :

- Evaluate how philosophers apply key concepts and principles to central problems concerning the ontology of art.
- Define key concepts and principles used in philosophical debates concerning the ontology of art.
- Discuss central texts on philosophical debates concerning the ontology of art.
- Recognise how prominent figures in the philosophy of art are influenced by, and have influenced, their predecessors or successors.
- Identify the principal positions associated with prominent figures in the philosophy of art.
- Formulate the main influences and connections between the philosophy of art and other areas of philosophy as well as connected disciplines, such as cognitive science, psychology, etc.

### Compétences transférables

- Write a well-organized and well-reasoned argumentative paper on a particular text, problem, or position advanced in the philosophy art concerning the ontological status of artworks.
- Work collaboratively with other students to contribute to group projects.
- Provide well-reasoned arguments orally and in writing for or against positions that are advanced in the philosophy of art concerning the ontological status of artworks.