



**JOHN FELICE  
ROME CENTER**

## **PHIL 277: Philosophy of Art and Aesthetic Experience**

**John Felice Rome Center**

Spring 2026

Mondays/ Wednesday | 3:45-5:00pm

Dr. Andreas Gonçalves Lind

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Office Hours: Mon., 5:00-6:00pm (by appointment)

### **Course Description**

This course investigates central questions in the philosophy of art and aesthetics. We will consider issues such as the nature of art, how we determine what counts as good or valuable art, the concept of beauty, and the ways in which human beings are able to perceive and respond to aesthetic experiences. We will examine diverse perspectives on art, ranging from the Pictorial Theory that underpins classical philosophy to contemporary authors in critical theory and the phenomenological tradition. Along the way, we will engage with seminal thinkers such as Kant, Hegel, Schopenhauer, and Nietzsche, analyzing how their ideas contribute to our understanding of art, beauty, and aesthetic experience.

The course also aims to allow students to experience art through various theoretical lenses, engaging directly with paintings, as well as listening to music and opera, in order to deepen our understanding of aesthetic experience in practice. Through readings, discussions, and critical reflection, students will develop the ability to think rigorously about aesthetic questions, assess competing theories, and articulate their own perspectives on what constitutes art and its value.

### **Learning Outcomes**

By the end of this course, students will be able to:

- ✓ Identify and explain major philosophical theories of art and beauty.
- ✓ Critically engage with both historical and contemporary texts in aesthetics.
- ✓ Apply philosophical concepts to the analysis and evaluation of artistic works.
- ✓ Develop coherent arguments about aesthetic experience and artistic value.
- ✓ To know the classical theories of art and mimesis
- ✓ To know the key philosophers and their contributions to the philosophy of art

### **Required Text / Materials**

All readings for this course will be accessible through [Sakai](#), the learning management system of Loyola University Chicago. Course materials will be available from the first day of classes, January 19, ensuring immediate access.

### **Attendance Policy**

In accordance with the Rome Center mission to promote a higher level of academic rigor, and in compliance with full-time student visa status, all courses adhere to the following attendance policy. Prompt attendance, preparation and active participation in course discussions are expected from every student and synonymous



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with academic success. Attendance is mandatory at every class meeting for each course. Lateness or leaving class early will impact the course grade at the professor’s discretion.

All absences, including medical absences, will be treated the same, unless they are documented long-term conditions or emergencies. Such situations will be evaluated case-by-case by the Academic Affairs office.

**Once-a-week classes** (*This course meets once a week*):

- After 1 absence, a 2% final grade reduction will be applied for each missed class.
- Missing 3 classes or more will result in an automatic failure (F).

**Assistive Technologies in Learning and Production**

Distinguishing between critical and non-critical sources is vital for academic integrity and intellectual growth. Students are expected to carefully evaluate non-critical materials such as Wikipedia or large language model text generators, commonly referred to as AI. While these tools may offer an introductory understanding of concepts in an accessible format, they should never replace personal engagement with primary texts or neglect the critical examination of inherent biases and lack of nuances latent in non-critical material. Misuse of these technologies which truncates, rather than expands, the learning process is strictly prohibited.

Learning, according to Jesuit Bernard Lonergan, is a process that consists not so much in reproducing a set of unchanging facts but of entering into a research dynamic that is always open to development. Consequently, the researcher should always “be attentive, be intelligent, be reasonable, be responsible.” Each principle calls us to a specific mode of engagement with our work: notice what is happening in your environment, interpret the details beyond mere data collection, weigh the evidence to make an informed decision, and act ethically based on your conclusions. Students should commit to critical research that acknowledges both the contributions and limitations of assistive technologies.

**Artificial Intelligence Policy**

Use of or consultation with generative artificial intelligence (AI) shall be treated analogously to assistance from another person. In particular, using generative AI tools to substantially complete an assignment or exam (e.g., by entering exam or assignment questions) is not permitted. Students should acknowledge the use of generative AI, other than incidental use, and default to disclosing such assistance when in doubt. Transparency with the course instructor is essential. The instructor reserves the right to utilize the latest means of AI detection and to apply these methods to past assignments.

**Assessment Components**

- |                             |     |
|-----------------------------|-----|
| • Participation and Quizzes | 20% |
| • Midterm Exam              | 30% |
| • Presentation              | 20% |
| • Final Exam                | 30% |

**Participation:** Demonstrated by good class attendance and timely completion of assignments. Active class participation and contribution are important. Participation entails both actively listening and sharing in the working groups. Some quizzes are included in the final score.



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**Midterm Exam and Final Exam:** Serves as the course's final assessment, evaluating the comprehensive understanding and integration of the course material. This exam will test students' grasp of the key themes and their ability to critically engage with the course content.

**Oral Presentation:** Each student is expected to guide one class by presenting a chapter from one of the key works studied in the course. The presentation should clearly explain the main ideas, arguments, and concepts of the selected chapter, providing context and highlighting its significance within the broader philosophical discussion. Students are encouraged to make their presentations engaging and accessible to their peers, using visual aids (such as slides or handouts) where appropriate. Presentations will be assessed based on clarity, organization, understanding of the material, engagement with the audience, and the student's ability to facilitate class discussion effectively.

### **Grading**

94-100: A  
90-93: A-  
87-89: B+  
84-86: B  
80-83: B-  
77-79: C+  
74-76: C  
70-73: C-  
67-69: D+  
60-66: D  
59 or lower: F

### **Academic Integrity**

Plagiarism and other forms of academic misconduct are unacceptable at the the Rome Center and will be dealt with in accordance with Loyola University Chicago's guidelines. Please familiarize yourself with Loyola's standards here: <https://catalog.luc.edu/academic-standards-regulations/undergraduate/>. You are responsible to comply with the LUC University Catalog.

### **Late or Missed Assignments & Exam Policy**

Late or missed assignments will not be accepted for grading without the authorization of the instructor. ***As per the JFRC academic policies, students who miss any scheduled exam or quiz, including a final exam at the assigned hours will not be permitted to sit for a make-up examination without approval of the Associate Dean of Academic Affairs. Permission is given rarely and only for grave reason; travel is not considered a grave reason. Make-up exams will only be given for documented absences.***

### **Accessibility Accommodations**

Students registered with the Student Accessibility Center (SAC) requiring academic accommodations should contact the Academic Affairs office at the John Felice Rome Center during the first week of classes.



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**Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, Retaliation**

Moreover, the Rome Center follows Loyola's [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, Retaliation](#) and will comply with those as indicated and instructed.

**Course Schedule**

*(This syllabus is subject to change and changes will be announced according to the class)*

**Week One – January 19** – Pictorial Theory of Art – Plato.

**Week One – January 21** – Pictorial Theory of Art – Aristotle

**Week Two – January 26** – **First Quiz** | Kant – Disinterested Aesthetic Experience

**Week Two – January 28** – Hegel – The Manifestation of Spirit

**Week Three – February 2** – Schopenhauer – The Cathartic Role of Music

**Week Three – February 6** – Wagner – The Total Work of Art/ Schopenhauer – The Cathartic Power of Music

**Week Four – February 11** – **Second Quiz** | Nietzsche – *Human, All Too Human* (Oral Presentation 1)

**Week Five – February 16** – Nietzsche – *Human, All Too Human* (Oral Presentation 2)

**Week Five – February 18** – **Papal Audience**

**Week Six – February 23** – Nietzsche – *Human, All Too Human* (Oral Presentation 3) | Nietzsche against Wagner, against Schopenhauer, and against the “anarchists”

**Week Six – February 25** – **Midterm Exam**

**Week Seven – March 2** – Nietzsche – The Apollonian and Dionysian dichotomy in art | Albert Camus – *The Myth of Sisyphus* (Oral Presentation 4)

**Week Seven – March 4** – Albert Camus – *The Myth of Sisyphus* (Oral Presentation 5)

**Week Eight – March 16** – **Third Quiz** | Introduction to the Frankfurt School: Theodor W. Adorno, Max Horkheimer, Walter Benjamin, Herbert Marcuse

**Week Eight – March 20** – Marcuse – *The Aesthetic Dimension* (Oral Presentation 6)

**Week Nine – March 23** – Marcuse – *The Aesthetic Dimension* (Oral Presentation 7)



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**Week Nine – March 25** – Merleau-Ponty and Embodied Experience and Aesthetics

**Week Ten – March 30** – Michel Henry: Phenomenology and Abstract Painting

**Week Ten – April 1** – Documentary on Kandinsky

**Week Eleven – April 8** – Visit to a museum

**Week Twelve – April 13** – **Fourth Quiz** | Arthur Danto and The End of Art

**Week Twelve – April 15** – George Dickie and The Institutional Theory of Art

**Week Thirteen – April 20** – Margaret Boden and the Cognitive Value of Art

**Week Thirteen – April 22** – Catherine Z. Elgin: Art as a Form of Understanding

**Week Fourteen – April 29** – **Final Exam**

**Note:** *The program may be subject to minor changes.*