

UNIVERSITY OF URBINO “CARLO BO”

Department DESP

Academic year 2021-22

International Congress

‘Hegel’s Aesthetics Today’

Duration: 3 to 5 May 2022

Place: Urbino, Palazzo Veterani, Aula 3

SUBJECT OF THE CONGRESS

This International Congress is devoted to an in-depth analysis of Hegel’s Aesthetics, of its systematic placement in the ambit of the philosophy of Absolute Idealism, of its theoretical and critical development in contemporary philosophy, and, in particular, of its reception in the philosophy of Italian and British Idealism. Pertaining to the Congress’s programme is also the presentation and discussion of Giacomo Rinaldi’s recent book, *The Philosophy of Art*, Vol. 1 (The Pertinent Press, Oxford 2021).

Speakers (in alphabetic order):

Prof. Annamaria Anselmo (University of Messina)

Dr. Giacomo Cerretani

Prof. James Connelly (University of Hull)

Prof. Giuseppe Gembillo (University of Messina)

Prof. Tengiz Iremadze (University of Tbilisi, New Georgian University)

Dr. Giorgi Kapanadze (New Georgian University)

Prof. Vladimir Marchenkov (University of Ohio)

Dr. Maria Teresa Murgia (University of Sassari)

Dr. Lea Reverberi (University of Messina)

Prof. Giacomo Rinaldi (University of Urbino)

Prof. Helmut Schneider (University of Kassel, of Poti, and of Tbilisi)

Prof. Jon Stewart (Slovak Academy of Sciences, Bratislava)

Prof. Norbert Waszek (University of Paris Sorbonne VIII)

Chairmen (in alphabetic order):

Prof. Luigi Alfieri (University of Urbino)

Prof. Giuseppe Gambillo (University of Messina)

Prof. Giacomo Rinaldi (University of Urbino)

PROGRAMME (Italian time)

First Day

Chairman: Prof. Luigi Alfieri

09.30–10.00: greetings from academic authorities

10.00–11.00: Prof. Giuseppe Gambillo/Dr. Lea Reverberi: *Estetica: le ragioni di Hegel, le ragioni di Croce*

11.00–12.00: Prof. Tengiz Iremadze: *Zur Logik und Ästhetik der Topographie*

12.00–15.00: lunch break

15.00–16.00: Prof. Giacomo Rinaldi: *Il significato della Filosofia dell'arte nel pensiero contemporaneo*

16.00–17.00: Prof. Vladimir Marchenkov: *The Relevance of Hegel's Aesthetics for Contemporary Analyses of the Concept of Art as Play*

17.00–19.00: discussion (plenary session)

20.00: dinner

Second Day

Chairman: Prof. Giacomo Rinaldi

09.00–10.00: Dr. Giorgi Kapanadze: *Idealism and Materialism in Contemporary Aesthetics*

10.00–11.00: Prof. Jon Stewart: *An Analysis of the Religion of the Maya: A Hegelian Approach based on the Lectures on the Philosophy of Religion and the Lectures on the Philosophy of Art*

11.00–12.00: Prof. James Connelly: *Life after the death of art: what is living in Croce's critique of Hegel's aesthetics*

12.00–15.00: lunch break

15.00–16.00: Prof. Norbert Waszek: *Rosenkranz' Ästhetik als Literaturgeschichte*

16.00–17.00: Dr. Maria Teresa Murgia: *Le differenze tra l'estetica hegeliana e quella di Gentile*

17.00–18.00: Dr. Giacomo Cerretani: *I fondamenti metafisici della Filosofia dell'arte*

18.00–19.00: discussion (plenary session)

20.00: dinner

Third Day

Chairman: Prof. Giuseppe Gambillo

09.30–10.30: Prof. Annamaria Anselmo: *Carlo Antoni critico di Hegel*

10.30–11.30: Prof. Helmut Schneider: *Hegels Kritik der romantischen Ironie*

11.30–12.30: closing thoughts on the Congress; programming of new initiatives

13.00: lunch

Scientific direction of the Congress:

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The official languages of the Congress are Italian, English, and German.

ABSTRACTS

Prof. Jon Stewart: *An Analysis of the Religion of the Maya: A Hegelian Approach based on the Lectures on the Philosophy of Religion and the Lectures on the Philosophy of Art*

Critics have argued that the development of the world religions that Hegel sketches in the *Lectures on the Philosophy of Religion* is a crass expression of 19th-century Eurocentrism. This criticism aims to undermine Hegel's claim about the necessity of this development. If one wanted to defend Hegel against this charge, it would be necessary to explore other religions that he failed to treat and to see to what extent, if at all, they can be said to fit into his scheme of the development of world religions. If his theory is really universal as he claims, then we would expect to find this same kind of development in other religions, besides the ones that Hegel himself was familiar with. In the present paper I wish to do this by means of an exploration of the religion of the Maya in pre-Columbian Mesoamerica. My thesis is that the polytheism of the Maya, in fact, fits very well into Hegel's scheme. I argue specifically that it corresponds generally to the stage occupied by the Egyptian religion on Hegel's account. Hegel's *Lectures on the Philosophy of Art* also play a key role in this analysis since, I argue, similarities between the two cultures can perhaps best be seen by their artworks which depict their conceptions of their gods.

Prof. Giacomo Rinaldi: *Il significato della Filosofia dell'arte nel pensiero contemporaneo*

In my paper, I deal with the foundations of a consistent and comprehensive aesthetic theory, drawing its content from a systematic work of mine, *The Philosophy of Art*, whose first volume has recently been published at Oxford by The Pertinent Press, while its second and last volume is currently in preparation. My treatment of this topic in it is divided into three parts. In Part I, I clarify the epistemological character of that philosophical science, pointing out that it can be consistently conceived and carried out only as an organic, non-independent part of the system of philosophical knowing, which is grounded on the principles of a metaphysics of the Absolute Idea, and furthermore stating and demonstrating the crucial thesis that art, and natural beauty, which dialectically turns into it, is nothing but the manifestation of such an Idea in the form of sensible intuition. In Part II, I briefly outline the historical development of the Philosophy of Art, whose beginning as a rational science can plausibly be identified with A. Baumgarten's *Aesthetica* (1750–8), while culminating in Hegel's *Lectures on Aesthetics* (1835) and in its further, still more systematic, development in F. Th. Vischer's monumental *Ästhetik oder Wissenschaft des Schönen* (1846–57). A less positive judgement is passed on other aesthetic trends in contemporary philosophy which mistakenly reject the idealistic setting of Hegel's Philosophy of Art or at least some aspects of it that are instead intrinsically plausible and organically connected with its theoretical core. In Part III, I go on to set out the contribution that my Philosophy of Art can offer to the development of a systematic critique of many degenerative tendencies both in the artistic production of the contemporary age and in their deceiving endorsement by false aesthetic theories.

Prof. Norbert Waszek: *Rosenkranz' Ästhetik als Literaturgeschichte*

Als Ästhetiker ist Karl Rosenkranz (1805-1879) vor allem für seine *Ästhetik des Hässlichen* (1853) bekannt geblieben – ein originelles und einflussreiches Buch, das immer wieder nachgedruckt und übersetzt (schon 1984 ins Italienische; 2004 ins Französische; 2015 ins Englische) wurde. Doch ist die *Ästhetik des Hässlichen* relativ spät und in einem besonderen Zusammenhang entstanden: der

Enttäuschung über das Scheitern der Revolution von 1848/49.

Stattdessen sei hier die Aufmerksamkeit auf Rosenkranz' frühe Texte (*Geschichte der deutschen Poesie im Mittelalter*. Halle 1830; *Handbuch einer allgemeinen Geschichte der Poesie*. 3 vols. Halle 1832-1833) gelenkt, in denen er einerseits näher zu Hegel steht und andererseits eine der ersten Geschichten der deutschen Poesie vorlegt, auch wenn sie von der damals entstehenden Germanistik nicht berücksichtigt, ja, ausgegrenzt wurde und erst neuerdings wieder gewürdigt wird.

Prof. Dr. Tengiz Iremadze: *Zur Logik und Ästhetik der Topographie*

Die Ästhetik erscheint als eine philosophische Disziplin, deren Fundierung mit zahlreichen Problemen verbunden ist, da kaum eine andere philosophische Wissenschaft auf so mannigfaltigen Voraussetzungen wie sie ruht. Ihre Problematik hängt unmittelbar von Fragen der Erkenntnistheorie und Logik ab, denn die Interpretation und Darstellung der ästhetischen Gegenstände setzt das Verständnis des Gegenstandsbegriffs voraus, ein Verständnis, das zum Forschungsfeld der Erkenntnistheorie und Logik gehört. Wichtig ist daher, wie man den Begriff des Gegenstandes deutet. Gerade diese Überlegungen sollte der druchdenken, der die ästhetische Theorie des georgischen Philosophen und Ästhetikers Konstantine Kapaneli (1889-1952) in den Blick nimmt. Kapaneli entwickelte eine philosophische Theorie bzw. Ästhetik des soziologischen Organotropismus, die er auf der Basis einer ideologischen Synthese von Marxismus und Biologismus entwickelte. Sein Ziel war es, eine Analyse ideologischer Formen der sozialen Strukturen zu vollziehen und die ästhetischen Phänomene anhand der sozialen Bedürfnisse zu erklären. Den Terminus *Organotropismus* entnahm er der Biologie und Medizin und meinte damit, dass etwas eine gewisse Affinität für bestimmte Organe des Körpers besitzt. Mit seiner organotropischen Formel bemühte sich Kapaneli um eine Kombination des Soziologismus und Biologismus, die auf einem soziologischen Relativismus ruht. Er beabsichtigte damit eine Destruktion jedes theoretischen Absolutismus und bezog sich auf eine spezifische Deutung des Materialismus. Kapaneli setzte ins Zentrum seiner Theorie den schöpferischen Willen des Künstlers und wollte die Genesis des schöpferischen Geistes adäquat beschreiben.

Prof. James Connelly: *Life after the death of art: what is living in Croce's critique of Hegel's aesthetics*

Croce mischaracterises (although he thinks he's offering a devastating criticism of it) Hegel's dialectic. One consequence is that he objects to Hegel's treatment of art as a (non-independent) form of experience. As Rinaldi points out, thought is infinite and ubiquitous and hence Croce is necessarily wrong in seeking to shield art from thought as if it were a protected species. Rinaldi goes further and accuses Croce of arbitrary imposition: for Croce the forms of the spirit just are: they are simply there, side by side, with some (but minimal) relations between them. The unity of the spirit is destroyed in the very act of positing the forms of experience as four sails of a windmill. From this follows Croce's somewhat arrogant dismissal of Hegel's aesthetics. This paper seeks to evaluate Croce's assessment of Hegel's aesthetics and to indicate how he was led astray by weaknesses in his own philosophical approach.

Dr. Giorgy Kapanadze: *Idealism and Materialism in Contemporary Aesthetics*

My paper surveys and analyses aesthetic theories in general, and the Philosophy of Art in particular, in the context of debates between materialism and idealism. Idealism and materialism are two

different, and in a sense opposite, philosophical conceptions; hence, it is not surprising that these two labels are often used in order to express and summarize general metaphysical positions under single terms. If we understand idealism and materialism as two metaphysical camps of philosophy, the history of philosophy might be interpreted as a battlefield between the idealistic and the materialistic conceptions of the universe. In the first part of the paper, I will set out an outline and historical survey of the development of the above-mentioned philosophical notions, and after that I will present Hegel's philosophy as the culminating moment of idealistic philosophy and Marx's philosophy as the culminating moment of the materialistic school of thought, as well as Hegel's and Marx's opposite conceptions of art and beauty. The second, relatively larger part of my paper is devoted to the analysis of Giacomo Rinaldi's recent book *The Philosophy of Art*, Vol. 1, which unfolds a systematic critique of the materialistic conception of art and a distinguished defence of the idealistic school of aesthetic theory. At the end of the paper, I endorse a pluralistic approach to aesthetics, and try to show that art is the medium that opens the gates of two different domains, that is, subjective and objective realities.

Prof. Vladimir Marchenkov: *The Relevance of Hegel's Aesthetics for Contemporary Analyses of the Concept of Art as Play*

While he derived numerous insights from Friedrich Schiller's philosophy of art, G. W. F. Hegel almost entirely suppressed the central theme of the letters *On the Aesthetic Education of Man*, namely, the ludic nature of art. This was the beginning of a century-long pause in serious philosophical discussion of play as the central feature of art, until this theme came back in the writings of Johan Huizinga, Hans-Georg Gadamer, and Eugen Fink. They in turn prepared the path for the poststructuralist version of panludism, the phase that largely continues today, having lost in freshness what it has gained in broad acceptance. And yet the concept of play has not received an adequate philosophical treatment and, paradoxically, it is Hegel's legacy that has the most to contribute to the analysis of this concept and its significance for our grasp of art's nature and goals. In this paper I examine Gadamer's and Fink's philosophies of art as play in the light of Hegel's aesthetics and philosophy of Absolute Spirit. My central thesis is that only a thoroughly dialectical approach can do justice to the ludic nature of art. As one of the latest systematic defences of Hegel's aesthetics, Giacomo Rinaldi's account provides a particularly promising setting for exploring the plausibility of this thesis.

Prof. Annamaria Anselmo: *Carlo Antoni critico di Hegel*

Carlo Antoni rileva che la filosofia hegeliana "ammette soltanto un processo verso l'alto, dalla natura allo spirito" e che quindi in tale direzione il sistema hegeliano concepisca "soltanto una distinzione di gradi o 'momenti'", per questo molto spesso Antoni si ritrova a paragonare il pensiero di Hegel ad un "campanile gotico dai vari ripiani, che si slancia verso l'alto" e, alla luce di questa metafora, può definire l'estetica in Hegel il primo "ripiano", "il primo grado dello 'spirito assoluto'; per dirla altrimenti, il primo "momento della storia universale dello spirito"
Il considerare l'ESTETICA come un momento della storia universale dello spirito, significa contemporaneamente ammettere che essa, appunto essendo un momento, ha già in se stessa "la ragione della propria fine".

La storia dell'arte di Hegel, dovendo seguire e raccontarci della vita dell'arte, disegna, scrive Antoni, una "parabola". Questa parabola inizia il suo percorso di ascesa a partire "dalla rozza barbarie" in cui l'uomo non è ancora in grado di esprimersi artisticamente, arriva all'apice nell'arte classica e

ridiscende gradualmente fino a spegnersi una volta raggiunto “lo stadio di incivilimento intellettualistico, prosaico, scientifico e filosofico”.

Antoni segue con puntualità e precisione questa parabola tracciata da Hegel, partendo appunto dall’ “origine dell’arte”, seguendone via via le sue concretizzazioni nei vari periodi storici e nelle arti specifiche, fino a giungere alla “fine dell’arte”.

L’importanza dell’interpretazione di Antoni sta proprio nel riuscire ad immergersi in questo percorso, attraverso un’indagine rigorosa dell’Estetica di Hegel e contemporaneamente nel riuscire a render conto di tutto il sistema filosofico hegeliano, rilevandone i limiti, ma soprattutto mettendone in luce quelle potenzialità che a tutt’oggi non cessano di attuarsi.