



WITH HEGEL IN THE XXI CENTURY

A PHILOSOPHICAL EXHIBITION

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SCHOOL OF HUMANITIES, PHILOSOPHY AND LANGUAGE STUDIES

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WITH HEGEL IN THE XXI CENTURY

A PHILOSOPHICAL EXHIBITION

the artworks



CURATED BY

FRANCESCA IANNELLI
FRÉDÉRIQUE MALAVAL

IN COLLABORATION WITH

CHIARA ANASTASIA MODA
MARIA STADIRANI



INCIPIIT

Verdopplung, **Andrea Volo**
200x100 cm, acrylic and oil on canvas (2020)

TOWARD THE SPIRIT



Lo Spirito di Venezia, **Agostino Bonaventura**
Photo 2019; 40X60 cm

L'anima astratta dell'animale, **Felice Cimatti**
Mixed media, collage, painting, artificial light,
50x50x28cm

The human being, according to Hegel's Aesthetics, is an "amphibious animal, because he has to live in two worlds which contradict one another", the world of nature and that of culture (Geist). In such a condition, a human being is properly neither human nor animal: in fact, since "he knows that he is an animal, he ceases to be an animal and attains knowledge of himself as spirit." This means that to be human properly implies the impossibility to understand what a true animal, for example a horse, really is. This is the reason why in the end animality is incomprehensible. What Hegel considers the "chief deficiency in the beauty of animal life" is nothing but the other side of this radical unintelligibility. Animality is abstract and invisible.

"Think like this: I want to see one more piece of the world before I lie down in the grave of abstraction. Let this be the extinguished grave of Venice, this fairy-tale ruin."

Briefwechsel zwischen Strauß und Vischer. Vol. 1: 1836–1851, ed. by A. Rapp, Stuttgart, Klett 1952, p. 104.

"Who does not feel his heart beating more intensely, when he stands on St. Mark's Square, let him be entombed."

F. Grillparzer, Tagebuch auf der Reise nach Italien, in: P. Frank / K. Pörnbacher (Eds.): *Sämtliche Werke, Ausgewählte Briefe, Gespräche, Berichte*, vol. 4., München, Hanser, p. 284.



What is the destination
of your journey?



Sensitive Seams of the Spirit, **Maëva Gardenat**
Textile art, needlework and stitchery, 143x51cm

One thing leading to another, the Spirit treads, braids paths, embroiders moods, runs away; breaks, meets silence, encircles boredom, frames ideas; broaches concepts. From thread to needle, the Spirit touches something of the Sensitive; It covets the Truth. By dint of working on the thread of Art, the Spirit becomes dull. There It blows. There, It ceases to desire. The Spirit, in Its depths, realizes what It braids: the object of Its Science appears to It. Its substance is deposited and reveals to it Its Absolute: Himself.

TOWARD THE SPIRIT

Tentativo di dubbio, **Didymos and TDD Research Group**
Assumption: Textual composition. Etching on tissue paper, 30 gr,
50x39 cm

Assumption Zero (A0) 1 is hollow, its margin goes to disperse in space, extending so far that it can't be distinguished. 2 compresses the space, the margin reflects the countless fragments of 1 that, recognizing himself, compress into a full form. 1 and 2 take the form of space that separates and unites them. They are one inside the other and nothing is outside of them; except 3 and the following: the space becomes dense and the permeable margins share and determine, hide and reveal, without any retreat. The experience on the zero assumption (A0), after the choral reading of the text has been realized as a semantic emergency structure: the "A" has been called the supporting base of the round sections to "o" of the beech rods. As from the A to the Zero of proper personal names, the state of clear balance of the Spirit, between loose knots, presented synthesis of solos in absolute collective: verification, knowledge and transmission in unison.



THE HEART OF HEGELIAN PHILOSOPHY: DIALECTICS



Il combattimento n.1,

Francesca Tulli

Bronze, iron and black gravel. Dimensions: base 40x40 height 192 cm (detail)

THE FIGHT

Two figures are fighting, and in the effort of the contrast they do not fall because they are supported just by the tension unleashed toward each other. From the synthesis of two opposing argumentations, without a prevarication, spews the balance, the coexistence of two different realities.



Close your eyes and imagine: you are at the sea. What movement do you see?



Spazio Forma - 1, 2, 3, **Tito Amodei**
100x70 cm, oil on canvas. Tito Amodei Foundation. Photo Vito Amodio © 2019

“The brush is often heavier than the hoe. Art’s history is full of works that have already expressed what you were hoping to express. So you should fight against redundancy, you should try to be original, most importantly you should be yourself and you should be relevant to the times you live in. Art is not what you do in those minutes of work; it requires coherence and consistency in your daily life and your mindset. You cannot be a «fixed-term artist», limiting art in time and space. You are an artist, just like how a poet does not stop being a poet when he is not writing poems, and whether he writes anything at all or not does not matter.” Tito Amodei



The known and unknown, **Bettie Elghanian**
56x76 cm, oil on canvas

Thesis, Antithesis, Synthesis
Black, White, Grey
This is my first experience creating art that reflects the ideas of a philosopher. I chose the dialectic because I believe it encompasses all of Hegel's philosophies in one form or other. The challenge was to express the dialectic, which is systematic and strategic, with my unstructured and spontaneous aesthetic. I needed to curb my nature for many colors and bold strokes. My goal was to create a dream state where ideas are unveiled even if the details elude us. The checkmate is not only Hegel's dialectic triumphing over his peers, but it is also my own triumph in making art inspired by his creativity. I was excited to integrate his views on passion into my work. Each day I searched to include another aspect of his philosophy into the painting. Some of this is obvious in the quotes that are on the board, but the other details are there to be discovered.

THE HEART OF HE-
GELIAN PHILOSOPHY:
DIALECTICS

RECOGNITION: VARIATIONS ON MASTER AND SLAVE FIGURE



Artemisia, **Magdalena Chicon** 130x170 cm, Acrylic
Mixed Media on Canvas (2020)

Apart from the traditional way of acting that we usually imagine as a goal-oriented process exerted by a definable subject, Taoist philosophy knows another way – some kind of conscious laissez-faire blurring the lines between an acting subject or agent on one hand, and spontaneous impulses or external influences on the other. In my paintings, I'm striving for a balance between these two strategies by making use of the natural traits of the painting material and selecting the outcomes of accidental processes; by playing with depiction and abstraction; by letting the unconscious form the figures without a model or photo present; by investigating human traits and behaviours unknown and strange to me, searching to distil anthropological constants.



Who is the slave of who?



Limina, **Cendrine Rovini**
100x70 cm, Chinese ink, watercolor, inks, color pencils, markers, varnish on engraving paper

Every dawn carries within a slight part of night which declares that times are coming to an end.

PHILOSOPHY
THAT ALWAYS
ARRIVES LATE: THE
MINERVA'S OWL



Are you an owl or a lark?



Realtà e Morale, **Manu Invisible**
40x60x1,5 cm Fresco

The artwork *Realtà & Morale* (Reality & Moral) presents Hegelian resonances in the light of the Phenomenology of Spirit and those aspects related to the intentional and unintentional, conscious and unconscious considered in the chapter dedicated to the Spirit in relation to the tragic action. In fact, the artwork *Reality & Moral* presents a short circuit between planned and arbitrary, where the superimposition of the two words of the title produces at least two more words in Italian for the readers, such as "Morte" (Death) and "Arte" (Art). This destabilizing effect that art should bring with it comes from a research suspended between anagram and pareidolia. Furthermore, to structure and create an imaginary bridge with the classic is the fresco technique, which strips itself of any historical, anatomical and conceptual hint linked to the past, maintaining the duration and emancipation of an ancient technique.



Can you shape your ideas?

DEATH OF ART

HEGEL REVISITED



EXUVIE - Anastassia Tetrel
160x200 cm, oil on canvas,
triptych

Cymbalization, through unveiled eyes. The Exuviae Dry skin, hardened, translucent, shriveled empty envelope, caramel, with this dorsal gaping opening, the imago's release, the scar of an emergence. Life has cast off this husk, gone elsewhere to extend itself, into courtship. But an artist has collected this virginal shell, the exuviae, and has painted it. And become painting, the imago here is no longer cicada, but image – of the envelope of an imago, the painting of the cradle of a life departed, the suggestion of an absence. Subject of eminently

tautological representation. Exuvie addresses image and painting. To gaze upon it is to apprehend its very duty of unveiling, the quest for emptiness as starting point of the image. The eye must find its resting place, its shelter, and penetrate the exuviae through the back before settling there – to be in the image. If painting became sound, the Exuvies of Anastassia Tetrel would then allow us to hear the song of the cicadas, the “cymbalization” of the males, their courtship. This painting intones the aria of the emergence of the image toward the visible, a sort of contre-chant to *The Allegory of the Cave*.

“Objects are visible when they have lost their chrysalid, it is the flesh of the world,” wrote Lucretius. What appears here as flesh of the world is the imagining act, the becoming image (imago), and the becoming image of the imago (painting of the exuviae). An arrestive image – reminding us that each viewer's imago, the departed cicada, is interdependent on the Phantasia specific to each “spectre-spectator”; of their power and duty to generate image through thought, of their ability to become cicada. Biology evinces that the imago extracts itself from its exuviae then flies away. These Exuvies bring the viewer to understand that what is required is an unveiling of the eyes until attainment of “cymbalization”; until



their own imaginary sings. “Images must not be substitutions for things,” writes Philippe Jaccottet, “but must show how they open up to us, and how we enter inside.” (P. Jaccottet, *Paysages avec figures absentes*, Paris: Gallimard, 1998, p. 17).

We share his vision.





I'm right!

Performer: **Riccardo Malaspina**

Performance Curators: **Joshua De Loa, Tayisiya Libokhorska**

Curatorial Supervisor: **Chiara Anastasia Moda**

Freely inspired from "Decolonizing Hegel's Aesthetics. A Philosophical Play" by **Francesca Iannelli**

Photos © 2021 Tayisiya Libokhorska

The performance *I'm right?* Curated by Joshua De Loa and Taysiya Libokhorska is a concise overview of Hegel's interpreters and amateurs. There are those who have known the philosopher more closely, participating as young students in his lessons (Hotho and Mendelssohn Bartholdy) and those who

have studied his peculiarities in the last century (Croce and Danto). The protagonist is Hegel's Aesthetics, and in particular the question of the "death of art"; a question that passes between the notes of Hotho and Mendelssohn Bartholdy, then ends up in Vischer's 9 volumes *Aesthetik oder Wissenschaft des Schoenen* and then overturned again in Croce's *What is alive and what has died in Hegel's philosophy*. Finally, Danto transforms its meaning, the line with its times from death to the end of Art History: "To claim that art has come to an end means that criticism of this sort is no longer licit. No art is any longer historically mandated as against any other art. Nothing is anymore true as art than anything else, nothing especially more historically false than anything else" (A. C. Danto, *After the End of Art, Contemporary Art and The Pale of History*, Princeton, Princeton University Press, 1997, pg. 29)

Physically, Riccardo Malaspina passes the writings of these eminent interpreters to point up the hereditary value of philosophy and underlines the novelties by showing the most evocative sentences that register a change of course from the original thought, in the performance, these great interpreters of Hegel will appear as almost grotesque and intimidated characters facing a great question of the present: Who is right?



VIRTUAL HEGEL



On the historical impossibility of art in the mind of someone living in the XXI century.

Marco Locatelli e Raffaele Moretti

The viewer will access the video installation "On the historical impossibility of art in the mind of those who live in the 21st century" through a black curtain. In front of him/her are monitors on which will be imprinted the words he/she will pronounce. Symbolically, this transformation alludes to the contamination between art and philosophy, to the extreme dilution of art in thought. In our talk about art today and around art, it is shown that art does not reside in the materiality of the work, but rather in the process that transforms the idea into matter. The artistic process turns out to be philosophical, since there is nothing that is not irretrievably philosophical in the minds of those who live in the 21st century.

PERFORMING HEGEL



And you, which figure do you retake the most?



"This is not an Instagram profile. Back to reality" Experimental artwork on Instagram - **Francesca Iannelli, Chiara Anastasia Moda, Maria Aria Stadirani**
Photos © Vito Amodio; August 27, 29 and 31, 2020

"This is not an Instagram profile. Back to reality" is an experimental artwork conceived during the global Lockdown of spring 2020 as an "anti-profile" to explore the potential and limits of aesthetic fruition on Instagram through the opening, from March to August 2020, of a fictitious Instagram profile (that of the international project *Hegel Now!*) with which to interact artistically with uninformed users on the occasion of the 250th anniversary of G.W.F. Hegel's birthday. The use of the profile has been provocative and subversive, both 1) through the publication of "non-artworks" or "hidden works", 2) in the choice of a structure of voluntarily repetitive posts and graphics in a social realm in which people are easily bored, and 3) in the chromatic and visual alteration of the videos, requested and received by artists and philosophers involved in the *Hegel Now!* project, mostly unaware of participating in a collective artwork with a citational and poly-authorial spirit, but rather believing to share their contents on a very

traditional Instagram profile. With the first suggestion, it was decided to present some “non-artworks” of the artists of the exhibition With Hegel in the XXI century, i.e., monochrome paintings to stimulate the imagination of the people of Instagram, accustomed to seeing too much and, therefore, not seeing anymore. With the second proposal, that of the constant and repetitive graphics, voluntarily monotonous of the anti-profile, recurrent in every post, it was intended to go explicitly against the logic of a social platform like Instagram that strives to attract for iconic impact, novelty and attractiveness. Finally, with the third suggestion, that of disturbing and interrupted videos, we wanted to give testimony that a) philosophy’s very mission consists in annoying and irritating public opinion, but often it becomes part of mainstream, b) the pandemic has dramatically altered our projects, reminding the human being of his limits and vulnerability, and c) that on social media we are spasmodically chasing the interesting new without any will to reflect on the uninteresting old.



Hegel now: social addicted, or no?

URBAN HEGEL

Spirit, Manu Invisible

40x8.5 m, Siloxane acrylics and spray on plaster

Spirit (2020). Photo and text © Stefano Antonelli 2020

The artwork created by Manu Invisible (Cagliari, 1990) in response to the commission of Roma Tre University’s Department of Philosophy, Communication and Performing Arts, is an image painted on one of the three walls framing the internal courtyard of the main academic building, usually frequented by students. In a composition based on layer principle, on a crepuscular background in which can be glimpsed the shape of an owl, the artist inscribes the letters forming the signifier spirit in the geometry offered by the building architecture, overlaying the whole scene with the letters forming the famous Hegelian quote, which is the commission’s specific focus. The image, having the deliberate purpose of staging the Hegelian philosophical system, appears as an “intertwining of graphic and pictorial capabilities” (J. Rancière, *The Politics of aesthetics: the distribution of the sensible*, London: Bloomsbury, 2004, p. 15), in which symbolic references and autonomous fragments of the “indifferent democracy of writing”



(ib.), work to build a “model [that] disturbs the clear-cut rules of representative logic that establish a relationship of correspondence at a distance between the sayable and the visible” (ib.) and contributing to define “a new idea of pictorial surface as a surface of shared writing” (ib.). In *Manu Invisible* the academic training – in terms of art thesis – and the anti-artistic practice of writing – in terms of art antithesis – co-exist, fueling the necessary contradiction that Groys (2008) identifies as a constitutive element of modernity of art. His “ways of doing” (Ivi, p. 13).



How much can you change your world with your passions?

Never as in a time of disorientation and detachment as the present does it seem worthwhile and urgent to return to philosophizing with Hegel. For if much has been said about Hegelian philosophy, much remains to be said with Hegel.



www.bacheca.uniroma3.it/hpat/hegel-now/

