



UNIVERSITÀ
DEGLI STUDI DI MILANO-BICOCCA

SYLLABUS DEL CORSO

Estetica

2223-2-E2001R006

Course title

Fundamental concepts of aesthetics

Topics and course structure

The course will explore some of the most significant concepts and moments of modern aesthetics. It will be divided into two parts:

In the first part, after an introduction on the birth of modern aesthetics as a philosophical discipline, we will focus on Kant's conceptualisation of the aesthetic judgement and on Schopenhauer's reflections on the role of art in his philosophical system.

The second part of the course will consider the transformations, role and functions of aesthetics and its categories in the context of advanced capitalism, focusing on its links with the commodity form and its specific ideological forms. We will ask what role can art and beauty play in the epoch of the so-called "aestheticization of the world".

Objectives

- foster the knowledge of key concepts of modern aesthetic thought;
- promote the capacity to critically compare and analyse different theoretical perspectives;
- promote students' ability to apply abstract concepts to interpret the present state of affairs

Methodologies

Lectures; audiovisual material; seminars

Online and offline teaching materials

Slides and selected passages will be provided during the course.

Programme and references for attending students

Students are required to study at least three of the following texts, choosing at least one text from those included in the Group A.

GRUPPO A

Kant, *Critica della capacità di giudizio*, a cura di L. Amoroso, Milano: BUR, 2013, limitatamente a Introduzione e dal §1 al §30.

Schopenhauer, *Il mondo come volontà e rappresentazione*, Torino: Einaudi, 2013, limitatamente al vol. 1, libro III (pp. 227-348)

GRUPPO B

W. Benjamin, *L'opera d'arte nell'epoca della sua riproducibilità tecnica*, Torino: Einaudi, 2014;

W. Benjamin, "Di alcuni motivi in Baudelaire", in Id. *Angelus novus*, Torino: Einaudi, 1995.

T.W. Adorno, M. Horkheimer, "L'industria culturale", in *Dialettica dell'illuminismo*, Torino: Einaudi, 2010.

G. Lipovetsky, *Piacere e colpire. La società della seduzione*, Milano: Cortina, 2020, solo la "Parte seconda" (pp. 209-389).

Suggested readings for support to individual study

Vercellone, A. Bertinetto, G. Garelli, *Lineamenti di storia dell'estetica. La filosofia dell'arte da Kant al XXI secolo*, Bologna: il Mulino, 2008, capp. 1, 2, 7. [per inquadramento storico sintetico dell'estetica]

L. Amoroso, *Il battesimo dell'estetica*, Pisa: ETS, 1993 [su Baumgarten]

F. Menegoni, *La «Critica del giudizio» di Kant. Introduzione alla lettura*, Roma: Carocci, 2008.

G. Gilloch, *Walter Benjamin*, Bologna: Il Mulino, 2008 [testo introduttivo al pensiero di Benjamin. Utili in particolare i capp. IV-VI]

M. Jay, *L'immaginazione dialettica*, Torino: Einaudi, 1973, cap. 6 [sull'estetica nella scuola di Francoforte]

Erasmus students can read the texts in English (or in other languages, if available) and do the oral examination in English if they wish.

Programme and references for non-attending students

Same as for attending students

Assessment methods

Oral examination. Candidates will be able to choose between two formats:

1. Brief discussion of topic of their choice (among the topics discussed within the course) + two questions
2. Three questions

Assessment criteria: knowledge of topics and themes discussed in class; knowledge of texts; critical thinking; terminological precision

Office hours

lunedì, 9-10 on Webex
<https://unimib.webex.com/meet/stefano.pippa>

Programme validity

Two academic years

Course tutors and assistants

N/A

Sustainable Development Goals
