

Eventi

**Lecciones sobre ontología y
estética**

Barcelona 20-21 febbraio

Dilluns 20 de febrer, h. 12.00, Aula Magna. Facultat de Filosofia (UB). C/ Montalegre, 6-8, 4rt
pis. Barcelona

xerrada

a càrrec de **Maurizio Ferraris** (Università degli Studi di Torino)

amb el títol "LECCIONES SOBRE ONTOLOGÍA Y ESTÉTICA. ALMA E iPad"

Dimarts 21 de febrer, h. 12.00, Aula Magna. Facultat de Filosofia (UB). C/ Montalegre, 6-8, 4rt
pis. Barcelona.

xerrada

a càrrec de **Maurizio Ferraris** (Università degli Studi di Torino)

amb el títol "LECCIONES SOBRE ONTOLOGÍA Y ESTÉTICA. OBRAS Y OTROS
DOCUMENTOS"

Organitza: Enrique Lynch. Departament d'Història de la Filosofia, Estètica i Filosofia de la
Cultura, UB.

Més informació: Contacteu amb en Enrique Lynch (enrique.lynch@gmail.com) o escriviu
(historiafilosofia@ub.edu)

**La question de la
biodiversité**

Paris 23 febbraio

IHPST, CNRS/Paris 1/ENS, Salle de conférences, 13, rue du Four 75006 Paris, h. 9.30

Elena Casetta: “La question de la biodiversité face au problème des espèces”

Nell’ambito di: ATELIER INTERDISCIPLINAIRE. LA BIODIVERSITÉ. ENJEUX ETHIQUES,
PHILOSOPHIQUES ET SCIENTIFIQUES

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**Dal Postmoderno al
Realismo**

Roma 29 febbraio

Istituto Svizzero di Roma, Sala Conferenze, Via Ludovisi 48, ore 18.30

Dal postmoderno al realismo - Discorsi d'attualità_2

Maurizio Ferraris (Università di Torino) si confronta con **Emil Angehrn** (Università di Basilea).

Moderatore: **Corrado Ocone** (LUISS Guido Carli, Roma)

“Non si può fare a meno del reale, del suo starci di fronte e non essere disponibile a negoziare. Sia quello che sia, ci renda felici o infelici, è qualcosa che resiste e che insiste, ora e sempre, come un fatto che non sopporta di essere ridotto a interpretazione, come un reale che non ha voglia di svaporare in reality” (Maurizio Ferraris).

“Al di là del fare c’è ciò che succede a noi, al di là dello sguardo ciò che si mostra, al di là delle interpretazioni ciò che ci parla” (Emil Angehrn).

In collaborazione con l'Istituto Italiano per gli Studi Filosofici.

Tutti i [Discorsi d'attualità](#) possono essere seguiti in live streaming.

Con il sostegno di Albert Gnägi (Zurigo, membro ISR 1970/71), Jacobs Foundation (Zurigo), Gunhild e Olaf Kübler (Küsnacht/Zurigo).

March 2013: The “Aura”

Advisory Editor: Giuseppe di Giacomo (mail: giuseppeDOTdigiacomoATuniroma1.it)

Deadline for submission: April 30, 2012

The current issue of “Rivista di Estetica” is focused on contemporary artistic and aesthetic debate around the notion of “aura”. Starting from Benjamin’s reflections on “mechanical reproduction”, it will try to understand if, and under what conditions, there is still room for the concept of aura. Are the ideas of “originality” and “authenticity” still in use? And if so, how are they usable? Could or should they be overcome by a new general conception of work of art? Can we still consider “aura” as an expression of “distance” and “irreducible otherness”? What kind of conceptual framework is required for the new forms of iconoclasm, simulacral condition, naive realism and, broadly speaking, the condition that Benjamin called “loss of aura”? How can we face them?

July 2013: New Theories of the Imagination

Advisory Editor: Daniela Tagliafico (mail: danielaDOTtagliaficoATlabont.it daniela.tagliafico@labont.it)

Deadline for submission: July 2012

Imagination is certainly one of the most discussed faculties within the field of aesthetics. In the last years, however, due to a growing amount of experimental evidence (coming, in particular, from the fields of neurophysiology, neuropsychology and developmental psychology), our conception of the imagination – and more broadly of the mind – has deeply changed. A more traditional theory, according to which imaginings are to be conceived as a specific kind of mental state (cf. e.g. Nichols and Stich 2000), has been challenged by a new conception of the imagination, which interprets this faculty as a simulative mechanism, that is: an ability to ‘recreate’ or ‘re-enact’ different kinds of mental states (Mulligan 1999; Currie & Ravenscroft 1997, 2002; Goldman 2006). In this ‘recreativist’ perspective, every kind of mental state could thus possess, at least in principle, its imaginative counterpart: we would have belief-like imaginings, desire-like imaginings, hope-like imaginings, etc. Current evidence has also softened the borders between imagination and other faculties such as memory, inasmuch as also the latter seems to be based on some simulative mechanisms (cf. e.g. Kent & Lamberts 2008).

The kind of questions this issue would like to address are thus the following: given the evidence at disposal, how should we define, exactly, a state of imagination? Can we really simulate every kind of mental state? Is this recreative nature common to every form of imagination? What is the relation between the present theories of the imagination and older theories, which we can find in the history of philosophy? What about the relation between imagination and other ‘recreative’ faculties, such as memory? Which kinds of imagination are involved in the process of creating works of art and fiction? And in their fruition? Do different forms of art require different kinds of imagination? What is, more generally, the relation between imagination and creativity?



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