

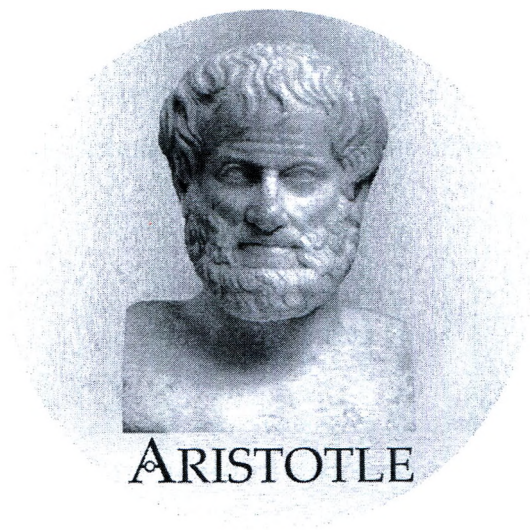
World Congress in Philosophy The Philosophy of Aristotle



Programme

World Congress in Philosophy

The Philosophy of Aristotle



Athens, 9-15 July 2016

Abstracts



HELLENIC PARLIAMENT

The abstract volume has been published
with the sponsorship of the Hellenic Parliament.

Copyright 2016

Editor: Konstantine Boudouris

Abstracts
of the World Congress in Philosophy
The Philosophy of Aristotle
In alphabetical order of the authors

(Bio)physics and (Bio)metaphysics; *Telic Four-causal* aetiology (wherein, all the Four causes are intrinsic and telic, and not only the final cause); *Integral* gnoseology (that unites empirical data with rational intuition and logical constructions); *Functional naturalist* methodology that is teleodrive and which accepts Bipolarity and dynamicity (Triadicity) of the natural (cosmic) world as its fundamental law; *bio-socio-Kosmist* anthropology; universalizing *Bio*-sciences (of all classes): natural, anthropological, social, formal, and applied, have in common (Bio)cosmological fundamentals, which ultimately are directed at the *Noospheric* – *AnthropoKosmist* – perspective of global sociocultural development and co-evolution.

Keywords: biocosmology, organon, rationality, socio-cultural development, principles, types of rationality

Ineta Kivle, Latvia

Ontology of Art: Aristotle`s Mimesis and Gadamer`s Play (30: Aristotle's philosophy of art-aesthetics, technê and technology)

The present study analyses Aristotle`s and Gadamer's cognitions about art. In comparison of mimesis with play is seen that both philosophers focus on being and functions of art from several points of view: a) Concepts of mimesis and play take importance not only for understanding of art but also for clarification of creative and cognitive actions of human beings. Gadamer`s concept of play shows how artworks are related to tradition, history and interpretation, how artist, artwork and audience are included in art. Aristotle`s view about mimesis justifies order of complete artwork that is effected by imitative actions of human and expressed in actual existence of art. b) Gadamer`s hermeneutical philosophy shows play as ontological structure that illuminates being and existence of artwork. Aristotle`s cognitions about mimesis show order of artwork with its own inner sequence of actions. c) Aristotle`s analysis of imitative action, in the context of *Poiesis*, gives theoretical ground for further philosophy of art and aesthetics. Gadamer`s hermeneutics accentuates that understanding and true interpretation maintains tolerance to artwork as well as to different cultures and others.

The present study shows that mimesis and play as philosophical concepts exist beyond (above/bellow) the concrete expression of art but, at the same time, they are immanent to any artwork and consist of such inseparable components as: movement and action, sequence and order, imitation and interpretation; truth and catharsis; horizons of art, place and time of artwork; essence and appearance; representation and transformation. In philosophical interpretations of these components is seen being of art that is mediated by human actions – human being creates artwork by imitation and play.

Keywords: ontology, art, play, mimesis, hermeneutics, ancient

Roman Sergejevich Kljukov & Sergei Fedorovich Kljukov, Ukraine

Curse of Aristotle and Miracle of Plato (04: Aristotle and Plato)

Numbers interested Humanity from the most ancient times. Attention of people attracted inexplicable "divine" connection between all knowledge. Plato generalized