World Congress in Philosophy
The Philosophy of Aristotle

Programme
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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 teleodriven and which accepts Bipolarity and dynamicity (Triadcity) 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

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*Ontology of Art: Aristotle’s Mimesis and Gadamer’s Play (30: Aristotle’s philosophy of art-aesthetics, technē 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 Sergeyevich Kljujkov & Sergei Fedorovich Kljujkov, 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