

**Titles and ABSTRACTS / Titres et RÉSUMÉS / Títulos y RESÚMENES/
Títulos e RESUMOS das COMUNICAÇÕES**

Keynote speakers

Imaging the Unimaginable: Time and the Spectral Abyss of Poiësis

Elliot Wolfson, University of California, Santa Barbara

In this lecture, I return to an investigation of the role of the imagination that may be elicited from the kabbalah, the Jewish mystical tradition that began to leave a conspicuous historical footprint from the latter part of the twelfth century even though its practitioners believed they were transmitting ideas that could be traced back to antiquity. My main focus will be a phenomenological consideration of the role of the imaginative faculty to facilitate the envisioning of the invisible and the role that it plays in the poetological construction of time. The metaphoricality of the figurative fabrication of that which has no figure mandates the mimetic merging of what remains disparate, the bringing into proximity of what persists in its remoteness. By concocting the appearance of the inapparent in the locus of the imagination, the immaterial is materialized and the material immaterialized, albeit in such a manner that the disparity between material and immaterial is not erased in the name of an ontological monism, pantheism, panentheism, or acosmism. Just as the mystical experience surpasses language albeit through the means of language, so the invisible is seen through the prism of the visible.

Cast in more technical philosophical jargon, the apophatic tendency to submerge all forms of sentient imaging in the formlessness of pure consciousness cannot be completely severed from the kataphatic insistence on the possibility of standing before and linguistically depicting the tangible presence of the divine. The juxtaposition of the kataphatic and the apophatic has fostered the awareness on the part of the ones initiated in the secret gnosis that mystical utterance is an unsaying, the gesture of speaking-not, which is to be distinguished from the silence of not-speaking. The mystical thus leads us to the following paradox: with respect to that which cannot be spoken, there is no end to speaking. Hence, speech preserves the ineffable in the same manner that the unknown is safeguarded by the known and the unseen by what is seen. Alternatively expressed, the aesthetic underpinning of kabbalistic metaontology presumes that the footprints of the invisible are apperceived in the field of the visible.

Phenomenologically, if we are to presume, as kabbalists have through the centuries, that all existence is a manifestation of the light of infinity—traces of transcendence that cannot be traced—then the light can be revealed only in the concealment disclosed as the concealment in the disclosure concealed as disclosure. It follows that truth is unmasked through the mask of truth that is the untruth. That the removal of the veil results in the unfurling of another veil to be unfurled implies that the enunciation of the secret can never coincide with what is enunciated. Unconcealment is thus not a disrobing of a naked truth but the disposing of the vestment in which truth is attired. Moreover, if we assume that everything was contained indiscriminately in the incomposite oneness of infinity, then what appears to us as a temporal progression is in fact the manner in which the single instant of eternity—a moment shaped by the paradoxical simultaneity of immeasurable velocity and interminable rest—is manifest on the phenomenal plane. We cannot speak of anything absolutely new occurring as a consequence of the withdrawal, since all was encompassed in *Ein Sof*, and hence time would be illusory like a dream; and yet, the trace that remains in the space after the withdrawal is the emanated light that provides the place for all that exists, and thus it is viewed as the new light that constitutes the fabric of the multiverse or the four worlds according to the kabbalistic cosmology. The nature of temporality is to be discerned from this image of the trace, which signals not only the novelty of repetition, but also the blurring of boundaries as what is imagined to be real is really imagined.

Inspiration in Ancient Greece

Yulia Ustinova, University Ben Gurion of Neguev.

Many ancient Greek poets expressed the subjective feeling that their verses were prompted by a capricious external entity, and their creativity depended on divine possession called *enthousiasmos*. Good poetry was believed to emanate from the gods, both because the poet's talent was perceived as an inborn divine gift, and because the creative process had to be initiated and sustained by the divine will. The inspiration of a gifted poet was contagious: his audience was also elated. Plato and Aristotle pondered the overpowering emotions aroused by an impressive performance, discussed the age-long ideas about the bewitching and therapeutic powers of music and poetry, developed these ideas systematically, and articulated the results of their inquiries.

This view on the poet's inspiration is congruous with accounts of several modern poets and contemporary studies of the creative process. In the poetic activities, we find a delicate interplay between personal and cultural memory and commemoration, on the one hand, and estrangement from everyday reality, together with mental exaltation and unique insight, on the other. In our terms, we may define *enthousiasmos* as an alteration of consciousness; for the Greeks, it was poetic *mania*.

'Narrative Imagination: Between Ethics and Poetics'

Richard Kearney, Boston College

De l'invention à l'innovation : quel rôle pour l'imagination ? Gilbert Simondon et les méthodologies de conception.

Vincent Bontems, Commissariat à l'Énergie Atomique

Dans mon intervention intitulée "De l'invention à l'innovation : quel rôle pour l'imagination ? Gilbert Simondon et les méthodologies de conception", je présenterai le rôle du "cycle de l'image" dans le processus d'invention technique et artistique (Simondon, *Imagination et Invention*) avant de préciser la distinction entre cette forme d'inventivité et la créativité réclamée par les promoteurs de l'innovation (Simondon, *Inventivité et Créativité*) qui prend la forme d'un "volontarisme de l'imagination". Tout en acceptant les conclusions de Simondon, je montrerai néanmoins que certaines méthodes de conception innovantes (notamment la théorie Concept-Knowledge) complètent utilement l'analyse de Simondon.

De l'imagination à la découverte. Le rôle de la métaphore.

António Bracinha-Vieira

Résumé. Dans ce texte nous étudions les rapports entre la capacité d'imaginer et l'acquisition du savoir, dans tous les domaines de la connaissance humaine - science, métaphysique, art, religion - ayant pour paradigme la métaphore. Pour ce faire nous entreprenons une phénoménologie de l'imagination, en questionnant ses capacités herméneutiques et les développements heuristiques qui en découlent, tant qu'ils pourront conduire de l'hypothèse à la possibilité de connaissance.

Mots-clé. Science, métaphysique, connaissance, métaphore, analogie, raison, évidence.

Para uma cartografia do conceito de criação

Olga Pombo, University of Lisbon opombo@fc.ul.pt

Face às ambiguidades e mistérios que envolvem o conceito de criação, à perturbação que resulta da sua surpreendente transversalidade disciplinar, procuraremos identificar os principais problemas que esse conceito comporta e ensaiar uma cartografia das principais hipóteses explicativas que têm sido avançadas.

A suspeita que nos guia é a de que haverá um ganho considerável em ir às especulações teológicas para pensar os mistérios da criação. Nesse sentido, começaremos por procurar compreender as principais aporias que rodeiam o conceito de criação divina para, num segundo momento, ver de que modo elas projectam a sua sombra, desencadeiam diferenças, desenham subtis configurações, ou, simplesmente, se deixam ainda reconhecer nas grandes teorias sobre a criação de um poema, de um conceito ou de uma teoria científica.

[EN] Given the ambiguities and mysteries surrounding the concept of creation, the disturbance that results from its surprising cross-disciplinary nature, we will try to identify the main problems that this concept entails and try to map out the main explanatory hypotheses that have been put forward.

The suspicion that guides us is that there is considerable benefit in turning to theological speculation to think about the mysteries of creation. In this sense, we will begin by trying to understand the main aporias surrounding the concept of divine creation, and then see how they cast their shadow, trigger differences, draw subtle configurations, or are simply recognisable in the great theories about the creation of a poem, a concept or a scientific theory.

A deusa Mnemosyne e a faculdade de imaginação

Maria Filomena Molder, IFILNOVA, NOVA-FCSH

Parallel sessions/ Sessões paralelas/ Séances parallèles/ Sesiones simultáneas

Session 1A

10h15: The Perfect Hostess and the Uninvited Guest. Mind Wandering As a Process of Invention - Pablo Seoane, University of Santiago de Compostela, Spain. [ON-LINE]

Recent experimental findings in cognitive psychology have shown that mind wandering can be intentional (Arango-Muñoz & Bermúdez 2021). Although, at first sight, this may sound paradoxical, it shouldn't come as a surprise to anyone familiar with certain processes of artistic creation. In this paper, I will argue that, at least concerning these processes, mind wandering should be considered not just a potential preliminary stage of the creative endeavour, but a substantial way of invention on its own.

To this effect, I will address certain common resources of the musical improviser, whose craft makes extensive use of mind wandering, and some closely linked modes of literary creation as the one proposed by the Cuban poet Lezama Lima (Lezama 1977). Both practices rest heavily on a sort of what I will call *active waiting and hosting* and engage in a particular kind of *inferential (or quasi-inferential) thinking within alternative grammars* (Mercier and Sperber 2017; Bergson 1965 [1939]).

The survey of these practices enables us to realise that the creative mind wanderer often takes particular profit from her mind understood as a *polyphonic* entity or at least as a *contrapuntal* device, fostering a state in which there are no isolated lines of thought -no *monodies*, to continue with the analogy (Pescic 2017). This doesn't mean, however, that mind wandering should be in contradiction with a single goal-directed thinking. Rather, I will contend that there is usually a relation of embeddedness between the exercise of mind wandering and the broader main aesthetic purpose of the creative agent.

Keywords:

Mind wandering, improvisation, polyphonic mind, (quasi) inferential thinking, alternative grammars.

10h45: Creativity as Uncertainty Reduction: Translating Imagination into Invention Sidney Carls-Diamante. University of Konstanz, Germany [ONLINE].

This presentation introduces an active inference-based model that construes creativity as a set of strategies for reducing uncertainty, thereby accounting for how imagination is actualized into invention. The model focuses on creativity as novelty, originality, and unusualness (Mumford and England 2022), and elaborates the processes by which creative thought is translated into creative action. Creative thought is used as an umbrella term for creativity-related cognitions, such as imagination. Creative action refers to behaviours, such as invention, by which the contents of creative thought are actualized to produce creative output.

The model formulates creative thought as an epistemic strategy (Friston et al. 2017; Clark 2018; Kirchhoff 2018) for exploring the world, where novel, original, and unusual aspects of creative thought are interpreted as positing new configurations of objects, ideas, or concepts. Because these configurations are not yet extant in the world, there are as yet minimal sources of sensory signals required to test whether the configuration will have the physical, aesthetic, or practical features attributed to it in creative thought. Uncertainty regarding the configuration is thus generated. To minimize uncertainty, action policies prescribing behaviours appropriate to realizing the configuration are formulated, generating creative action.

The presentation will first discuss the model in its basic form, before exploring its applications to some common patterns of creative action. These include leaving output uncompleted, jumping from one project to another, variations on a theme, derivative works, and continuous, focused work on a particular project. These patterns are accounted for in terms of how they implement uncertainty-reduction processes. **Keywords:** creativity; imagination; invention; uncertainty reduction; active inference

11h15: Creative Imagination: Inventive Inferences in Dream Processes. Cognitive and Neural Perspectives” - Sandra Visokolskis. National University of Cordoba, Cordoba, Argentina. [IN LOCO]

The present proposal seeks to rescue a specific aspect of Charles Sanders Peirce's work from the history of psychology and philosophy, in order to provide a contemporary philosophical characterization of the notion of dream, reinforced by imaginative inferential processes of an abductive type, empirically supported. Philosophical approaches to dreams have tended, in general, to classify this issue in a separate category from that of cognition, even though both processes are closely linked to such an extent that it is difficult to consider them in isolation. In this respect, Peirce anticipated his

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

time by assigning a central role to abductive inferences, the only kind of inference that introduces novelty and exercises the imagination in an inventive way, which, in turn, assimilated both perception and dream processes.

Dreams, for Peirce, are the product of an inferentially mediated and cooperating activity between the stimulations with which the agent comes into contact in periods of consciousness, and the interpretation that the subject in a state of sleep performs, in addition to being fallibly conceived due to the full participation of the imagination.

Precisely, we will pursue to characterize the role of imagination in dream processes as: (i) anticipators of the emergence of new ideas and/or ideally conceived products; (ii) promoters of the formation of innovative hypotheses or conjectures; (iii) unaware surrogates of ideas and/or products that could hardly emerge in voluntarily and deliberately controlled contexts; (iv) eliminator of constraints upon thought, characteristic of conscious activity; (v) carrier of immersive experiences, accompanied by a loss of a sense of self, and of the distinction between subject and object; and (v) plausible and fallible operator of such ideas and/or products.

Session 1B

10h15 - 10h45: Ernst Gombrich and the Concept of “Ill Defined Area”: Perception and Filling-In - Fabio Tononi, CHAM, NOVA University of Lisbon [IN LOCO]

This paper analyses the concept of ‘ill-defined area’ that Ernst Gombrich (1909–2001) coined in *Art & Illusion: A Study in the Psychology of Pictorial Representation* (1960). Gombrich’s insights, seen in light of recent advances in the fields of experimental psychology and cognitive neuroscience, open up new perspectives in the study of images: the biological implications of image perception. Under examination are two specific types of images: partially visible figures and unfinished works of art, that is, open-ended images that distinguish themselves in their inclusion of a significant *absence* (hence, ‘ill-defined area’), suggested by incomplete forms. These images offer important indications about the role that the beholder’s imagination plays in aesthetic response. In addressing this issue, this study focuses on the representation of human figures that either have features covered or no faces. In the second case, Gombrich talks about the ‘egg shape formula’, and tackles the way beholders perceive it. Considering the neuroscientific research on face perception and filling-in, this paper explores the neural process through which beholders may complete in their minds the blank spaces present in incomplete figures. My argument is that it is possible to find the neural underpinning of imagination, which is at the base of the aesthetic experience of beholders when perceiving figures that are not entirely visible. **Keywords:** ‘Ill-defined area’; Imagination; Incompleteness; Neural filling-in; ‘The beholder’s share’.

10h45: Imaginação, Liberdade e Inventividade a partir de Sartre - Álvaro Itie Febrônio Nonaka, Universidade de São Paulo, Brazil [ONLINE]

A presente comunicação tem como objectivo fazer uma leitura d’ *O Imaginário: Psicologia fenomenológica da imaginação*, buscando compreender como se apresenta o problema da imagem na filosofia de Sartre, explorando as ligações entre a imaginação, liberdade e inventividade. A dissertação se fundamenta nos resultados críticos d’ *A Imaginação*, isto é, a partir de uma nova teoria da imagem, na qual a imagem perde su estatuto de cópia ou simulacro da coisa presente na mente, que se vinculava à concepção clássica, e metamorfoseia-se num tipo especial de consciência em virtude da intencionalidade husserliana. Satre caracteriza a liberdade humana pela possibilidade da consciência de formar imagens. Assim, a liberdade faz parte da essência da consciência, o que significa a liberdade ser condição para a imaginação e vice-versa. Entretanto, como podemos formar imagos uma vez que a consciência é uma nada, ou seja, é vazia e desposuída de um *ego*? Como podemos inventar se não existe um “eu” dentro da consciência que consiga imaginar? Neste sentido, analisaremos a bifurcação entre imaginação e percepção, de modo que possamos compreender que tal relação, apesar da sua irredutibilidade entre dois tipos d consciência tão distintas, fundamentam tanto a concepção do mundo quanto a concepção da liberdade. Palavras-chave: Satre, Imaginação, Inventividade, Intencionalidade, Liberdade.

11h15: Image and anti-image in the novels of J.M. Co-etzee: challenges to a sartrean approach - Ana Falcato, IFILNOVA, NOVA Lisbon [IN LOCO]

With his taste for composing systematic approaches to several features of human experience, which he does by relying on purely descriptive methods drawn from classic phenomenology, Jean-Paul Sartre develops, in Part II of *The Imaginary* (Sartre 1940, 2004), an interpretative model for the construction of mental images in novel-reading which I came to consider mostly flawed whenever one is not dealing with either authors from the naturalistic school or committed realists about the genre. Thus, Sartre builds up a tidy and systematic approach to the construction of mental images in novel reading, i.e., those reflective conscious experiences that get interpreted as *analogons* to a perceptive intake of the world when one is reading fiction. The writer whose work I propose to read and discuss throughout this essay, bearing in mind the Sartrean paradigm for interpreting the phenomenon of the construction of mental images in novel-reading, whilst shedding a contrastive light on his hermeneutic toolkit, is the South-African Nobel Prize Winner,

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

J.M. Coetzee. My contribution to the classic phenomenological discussion of the kind of being that is at stake in the consciousness of image, emerging when one is reading a novel, will be somewhat limited. Rather than starting from an outline of a positive framework for image-construction in the reading of creative fiction, I will first carefully lay out the main building stones of the corresponding Sartrean model in *L'Imaginaire*. In the second part of the talk, I will read and comment upon some highly disturbing passages from the early novels of J.M. Coetzee, and briefly assess *the ways in which*, when read against the background of Sartre's proposal, they undermine almost all of its structuring assets.
Keywords: Image, Anti-Image; Sartre; phenomenology of image; J.M.Coetzee.

Session 1C Thematic Panel Sobre os processos de invenção nas artes e na clínica: leituras da psicanálise, LAPCIP/Universidade Fed-eral Santa Catarina, [ON-LINE+ IN LOCO]

10h15: Imagem, imaginar, imaginarizar: o brincar e as crianças espectadoras, Patrícia Simões de Almeida Justo da Silva Werner

Proponho trazer ao debate transdisciplinar uma reflexão acerca da intensidade da exposição das crianças aos estímulos imagéticos, ligados a ideais de consumo desde a mais tenra idade. A hipótese a percorrer é de que essa exposição tem produzido como efeito uma infância passivizada e espectadora, no lugar de uma infância inventiva, imaginante e brincante. Na clínica psicanalítica com crianças, temos observado um empobrecimento do brincar, uma fragilidade e uma fugacidade das narrativas e brincadeiras fantasiosas (Souza, 2021). Propomos pensar acerca dos atravessamentos da virtualidade (Jerusalinsky, 2017) dos dilemas dos modos de viver de nossa época que se fazem representar pela particularidade com que cada criança brinca, joga, narra. As crianças não brincam somente para se divertirem, como nos disse Freud (1908/2015) em "O poeta e o Fantasiar"; a criança leva a sério o mundo da fantasia que ela mesma cria, assim como o poeta, transpondo aquilo que se apresenta em seu mundo para uma nova ordem, que lhe agrada mais. A criança e o poeta rearranjam e redistribuem os afetos que lhes chegam muitas vezes como moções desagradáveis pela via da realidade, e que no jogo da fantasia podem se tornar fontes de prazer. Assim, lemos o brincar como uma resposta e elaboração da criança frente às exigências pulsionais e às exigências que se apresentam quando da entrada na cultura. Negociar com a realidade é, no entanto, difícil, mas para encará-la apostamos na importância do sonhar, das utopias e da sustentação de ideais que nos sirvam de referenciais para a nossa caminhada. Para isso, precisamos suportar crianças curiosas, desejantes, brincantes, que questionam, e não simplesmente desejar que respondam a comandos e a ideais de obediência e passividade, entretidas, ocupadas e abandonadas às telas.

10h45:O acto criativo entre o real e o ficcional, Gerusa M. Bloss, Anelise H Mondardo e Lucas de Oliveira Alves

Propomos a articulação de obras dos artistas Sophie Calle, Doris Salcedo e Ai Weiwei. A partir do livro de artista *Histórias Reais* (2013) de Sophie Calle, será explicitada a dinâmica ficcional entre palavras e imagens como possibilidade de perscrutar a constituição da fantasia. O ato analítico e o ato criativo serão aproximados: pelo corte com o instituído em um novo movimento; por dar forma ao informe demarcando as possibilidades entre o Real e o ficcional. A dimensão do testemunho se destaca na poética da artista colombiana Doris Salcedo. Em seu trabalho, está incluído o gesto de escutar pessoas envolvidas em situações de violência. As obras *Fragments* (2019) e *Tabula Rasa* (2018) tomam como ponto de partida o testemunho de mulheres que sofreram violência sexual para dar a ver o complexo trabalho de elaboração envolvido no trabalho de luto, neste doloroso processo de subjetivar experiências traumáticas. Sublinhando haver alguma possibilidade de reconstrução simbólica de si, quando se pode endereçar para um outro um sofrimento. Nas instalações com coletes salva-vidas realizadas pelo artista chinês Ai Weiwei em Berlim e Copenhague, denominadas respectivamente *Passagem Segura* e *Soleil Levant* (Alves & Marsillac, 2022), refletimos sobre o Real das vivências traumáticas de imigrantes que buscam refúgio na Europa. Os coletes instalados foram trazidos da ilha de Lesbos (Grécia), principal porta de entrada para imigrantes da África e Oriente Médio. Os coletes reais, restos e rastros de histórias coletivas, apontam a urgência de testemunhar e ficcionalizar realidades políticas acolhedoras e reparadoras. As obras nos permitem sublinhar narrativas a serem constituídas nos espaços entre-lugares, restituindo condições para a subjetivação. Memórias singulares e coletivas entrelaçadas constituem maneiras de endereçar-se à cultura e com esta compor novo laço, o que passa pelo testemunho e por uma (re)composição do vivido. **Palavras-chave:** Real; Ficção; Testemunho; Ato criativo.

11h15: A invenção e os processos de criação no Acompanhamento Terapêutico, Laís Regina Schmitz e Vitor de Sena Moraes

Faremos a apresentação do teaser de um documentário em produção sobre o projeto de pesquisa e extensão Acompanhamento Terapêutico: clínica e criação na cidade, dispositivo clínico-político de acompanhamento de sujeitos em sofrimento psíquico grave. O trabalho se desenvolve em contato com a cidade, ampliando o setting terapêutico e atua em articulação com a rede de saúde pública e familiar do acompanhado, possibilitando o cuidado em liberdade e o resgate da cidadania ao realizar um trabalho psicossocial. O dispositivo do AT possibilita que se crie uma clínica do testemunho, onde o acompanhante possa escutar e articular fragmentos da vida do acompanhado com suas produções delirantes, auxiliando no enlace do sujeito com o laço social. O AT, orientado pela ética da psicanálise, propõe colocar o sujeito em questão, escutá-lo e secretariá-lo na produção de um saber singular sobre si mesmo. Assim, seja em andanças no centro da cidade, na praça ou em uma simples visita domiciliar, algo pode ser inventado. Algo que convide, que convoque para uma experiência que produza um novo lugar, uma nova relação com o seu desejo, ou com o seus impossíveis, que (re)invente. O documentário visa, nesse sentido, captar alguns desses fragmentos que colocam em questão o que há de invenção e criação nos processos de subjetivação dentro do dispositivo. Além de retomar historicamente as prerrogativas da luta antimanicomial brasileira e da loucura enquanto lócus de um saber marginalizado, o documentário em criação é de caráter experimental e busca orientar-se pela ética da psicanálise. A partir dessa exposição, buscaremos refletir sobre os processos de criação do cuidado em liberdade, o que há de invenção na clínica psicanalítica a céu aberto e as elaborações de possibilidades artísticas e ético-políticas do dispositivo. **Palavras-chave:** Acompanhamento Terapêutico; Invenção; Psicanálise; Documentário; Loucura.

Session 2A

12h00 How to invent new sources of inventions - Yury Tikhonravov, Università Vita-Salute San Raffaele [ONLINE].

Final values are the prisms through which we look at the world. They highlight certain aspects of things, principles, and relationships. Whichever final value you set as your supreme value, that is how the world and yourself in it will appear to you. The objective list theory of wellbeing makes it possible to talk about final values of which we know nothing yet. Perhaps right under your nose are some essential aspects of your existence, without which you will never feel the fullness of being, on which your fate depends, and you have no idea about them. In his regard, I support Chappell's "Dynamic Thesis," according to which the list of basic goods "couldn't be completed." Chappell says, "It's not merely possible for humans to discover (or create) new instances of basic goods. They can even discover new types of basic goods". Each supreme value gives rise to its own normative system and its own particular way of life. From some of these ways of life emerge subcultures and cultures, as well as entire civilizations with their own particular social institutions, styles of art, and so on. Each new value is a new angle, a new perspective; it is new sensations, new types of relationships, new social institutions, new images and plots, new deities, new strategies and life scenarios, new music, new worldviews, new dimensions of being. It's a whole new world. In order to get new ideas in this regard, you have to combine a dream factory with a philosophy workshop. They could use anything to find and test new final values —different kinds of heuristics, work with the imagination, work with altered states of consciousness, and work with the unconscious. **Keywords:** final values, objective list theory, value pluralism, teleonautics, sodade

12h30: L'art n'est plus seulement une affaire humaine - Ester Fuoco, IULM University of Milan, Italy. [REGISTERED]

Étant donné que le système créatif des humains repose sur leur langage et que l'art, par rapport à tout autre domaine d'activité, représente l'expression suprême de l'unicité et du génie artistique humain, il semble logiquement déduit que l'art n'est qu'une affaire anthropologique. L'art performatif contemporain semble être le meilleur test de l'unicité réelle et de la semi-autonomie de l'IA - et de la robotique la plus avancée (Manovich 2021). La technologie génère un nouvel art qui, appliqué au monde théâtral, bouleverse l'ordre préétabli traditionnellement associé aux rôles d'auteur, d'acteur et de spectateur (Fuoco, 2022). De courts extraits de performances seront présentés, montrant comment la machine, en endossant les habits d'une entité intersubjective (Harari, 2015), est capable de combiner, d'associer et de générer des contenus dramaturgiques et chorégraphiques de manière à "tromper" le cerveau humain en simulant l'originalité et la singularité (Kurzweil, 2008).

Session 2B

12h: “*Reine des facultés humaines ? L'attention imaginative dans la réinvention du soin*”,

Maria de Jesus Cabral, CEHUM, Universidade do Minho [IN LOCO]

Nous proposons d'examiner l'intersection entre le concept de soin et l'imagination à travers le prisme de la littérature, offrant ainsi un regard renouvelé sur le soin comme humanisme.

En nous appuyant sur les travaux de Cynthia Fleury et de Jean Starobinski, ainsi que sur des exemples issus de Mallarmé, Proust, Pessoa et Barthes, nous examinerons l'association profonde entre soin et songe, entre vulnérabilité et création artistique. Notre objectif sera de démontrer comment la maladie et la vulnérabilité peuvent donner lieu à des expressions artistiques uniques, offrant ainsi une extension capacitaire et imaginative du soin. Nous nous centrerons ensuite sur la question de la lecture littéraire et ses ressources pour une approche bioéthique renforcée par la fiction, dans la voie ouverte par les travaux de Gilbert Hottois et ses préoccupations concernant les technosciences. Nous prendrons exemple sur un corpus littéraire récemment constitué pour illustrer comment l'imagination, à travers la littérature, peut transcender les frontières du soin conventionnel, offrant de nouvelles perspectives transdisciplinaires aux Humanités médicales.

12h30: Poetic In(ter)vention: Bricolage in 21st Century French Poetry, Ph. Mills, University of Lausanne, Switzerland. [IN LOCO].

In this paper, I argue that a strand of contemporary French poetry plays around an oscillation between invention and intervention. Against the Romantic ideal of the poet as genius, I argue that these contemporary poetic practices insist on the material work necessary to the making of poetry. In so doing, these practices move from the idea of invention to the idea of intervention, suggesting that there is a pre-existent material to be transformed. This shift is not a radical move away from the etymology of *poiesis*, making or fabricating, but shifts the focus from inspiration to actual work. While the Romantic picture attributes a large role to creativity and imagination, what happens to imagination in shift towards intervention? What do these practices do to poetic imagination? Contemporary French theorists have called these practices 'poetic documents' (Leibovici 2007) or 'poetic dispositifs' (Hanna 2010), pursuing the work of thinkers of the *dispositif* such as Michel Foucault and Jean-François Lyotard. To approach this question, my paper will focus on the notion of *bricolage* that originates in Claude Lévi-Strauss's opposition between the work of the *bricoleur* (handyman or handywoman) and that of the engineer, a distinction that Jacques Derrida challenges by considering that some kind of *bricolage* is always operating in our dealings with the world (Lévi-Strauss 1962; Derrida 1967). These two categories suggest two different ways of understanding the relation between invention and imagination in poetic practices. The former suggests that inventing an image requires inventing a form for this image while the latter suggests that poetic invention is an intervention on preexisting forms and images. Building on three examples from contemporary French poetry: Franck Leibovici and Julien Seroussi's *bogoro*, Natacha Guiller 'J'ai fait fermer U Express,' and Philippe de Jonckheere 'Mon Oiseau bleu,' I aim to show how French poetics in the 21st century operates this shift from poetic invention to poetic intervention. Keywords: Contemporary French poetry; Poetic documents; Bricolage; Invention; Intervention

Session 2C

12h00: Escrevendo o feminino com tintas barrocas: a força do negativo em Clarice Lispector, Andressa Dahmer Colbalchini, Flávia Gizzi e Isadora Luiza Bérغامo Ortolan, (Panel LAPCIP/UFSC).

Partindo da associação entre o barroco e o feminino, buscamos, através da psicanálise, tensionar relações a respeito do estilo e da invenção nas obras de Adriana Varejão e Clarice Lispector. Frente ao reconhecimento da negatividade em relação à razão clássica e ao masculino presente em ambos os conceitos de barroco e feminino, respectivamente, propomos uma aproximação não-toda da instância não-toda e a multiplicidade das possibilidades de escrita e invenção que advém daí. Clarice Lispector é uma escritora brasileira cuja obra é marcada pela escrita estrangeira em sua própria língua, de espanto e assombro com relação ao cotidiano e à existência. Adriana Varejão é uma artista plástica brasileira que trabalha com a iconografia européia e suas reverberações nos países colonizados; suas obras são marcadas pela

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

azulejaria, pela carne e pelas vísceras, evocando uma intensidade sensorial que pode gerar angústia e estranhamento. Em ambas as poéticas, a dimensão do Real que vem como excesso aparece corporificada na obra, apontando um saber-fazer com o vazio, numa rasura que escancara e carnifica o que escapa. As obras das artistas nos remetem a uma criação de estilo diante do que foge à ordem simbólica fálica, viabilizando uma dimensão suplementar ao sentido totalizante. Assim, escancarar o excesso possibilita a sua desnaturalização, potência política criando aberturas para outras possibilidades que furem a lógica colonial-patriarcal. Palavras-chave: feminino; barroco; estilo; psicanálise.

12h30: Sonho-em-texto: escrita e invenção com Ana Hatherly, Janniny Gautério Kierniew, Cláudia Bechara Fröhlich, Simone Moschen, NUPPEC_eixo2/UFRGS - Universidade Federal do Rio Grande do Sul - Brasil. [ON-LINE]

Este trabalho propõe articular a narrativa do sonho como um operador para a escrita e a invenção com/na linguagem. A partir do livro *Anacrusa*, de Ana Hatherly, e o relato dos seus sonhos, (a)bordamos a prática da escrita que considera as formações do inconsciente como um fundamento para a criação. Hatherly sugere que há um importante papel dos sonhos na construção de um “eu escritor”. Para ela, o sonho pode ser uma forma de conhecimento e registro da experiência situado no campo da experimentação. A autora percorre um caminho em que evidencia o modo como cada um relata um sonho: o sonho tornado texto. Hatherly convoca o mecanismo da tradução das imagens em palavras e não da interpretação do sentido do sonho, indicando uma espécie de escrita criadora com bases míticas/mitológicas operada por cada sujeito no jogo entre sonho-tradução-texto. Essa perspectiva é próxima ao que Freud propõe na *Interpretação dos sonhos*, quando indica que só temos acesso aos conteúdos do sonho quando ele se transforma em relato endereçado ao outro. O sonho é, com efeito, a sua própria narrativa, que será traduzida palavra por palavra, pela livre associação. O que a psicanálise destaca é o que da imagem/símbolo do sonho surge como modalidade verbal e pode ser lida. Assim, para Freud, as narrativas singulares do sonho seriam uma das maneiras de ser !pontes verbais usadas nos caminhos para o inconsciente” (FREUD, 1900/2019, p.475). Traduzir a imagem do sonho em palavras é salientar uma leitura possível que abre espaço para a escrita e a invenção singular. O sonho é um estado sonâmbulo de criação, um trabalho no litoral (LACAN, 1998), o ofício com a Letra que permite sublinhar um estilo por meio da experimentação com e na linguagem. **Palavras-chave:** Sonho, escrita, invenção, psicanálise e linguagem.

Session 3A

15h45 : Imagination and invention in the architecture design process - Linda Buondonno, Luca Marchetti, University of Genoa, Italy. [IN LOCO]

This paper argues that imagination – in the complex form of voluntary multimodal mental imagery and motor imagery (Nanay, 2018) – should be one of the main tools for architectural invention in order for the architect to design a space which takes into the body as the main agent in the material artifact. In order to argue for our claim, we will adopt an empirically informed philosophical approach, constructing a theoretical framework for the role of imagination as fundamental to support invention in architectural design which builds upon the cognitive sciences of imagination and mental imagery. First, we start by considering the perception of the environment as an experience of atmosphere - that is, an immediate contact from which a synergy of sensory perceptions arises (Canepa, 2022) and we argue that imagination is the cognitive process that best can convey those experiential contents into the project. In fact, as demonstrated by many years of behavioral and neuroscientific research, imagination represents a weak form of perception (Pearson, 2019) and is tightly connected with memory (Zumthor 1998) [1]. Then, we analyze how only an “empathic imagination” can evoke “human embodied and emotive experience” (Pallasmaa 2014, p. 82), which we argue should be the architects’ main interest while designing. Finally, we analyze the role of motor imagery as a fundamental support in the design of a livable space for humans with different capabilities. Drawing from all this, we conclude that imagination in its various forms is a fundamental support for the inventive processes of the architect, who then may make use of different designing tools – traditional and digital – in order to support and vivify its imaginative and inventive acts – tools that, in reverse, help to shape the imagination, and, in a way, constrain and bound invention to their technical limits. **KEYWORDS:** Imagination, mental imagery, cognitive processes, design process, philosophy of architecture

16h15 : Mais além do opaco da folha - desenho de arquiteturas transparentes, António Janeiro, Faculty of Architecture, University of Lisbon. [IN LOCO]

16h45 - 17h15: Inventer des mondes imaginaires : modéliser l'imagination par la théorie des mondes possibles. Nicolas ERDRICH, Université de Strasbourg, France. [Registered]

« A en juger par les quelques portraits conservés au château de Lourps, la famille des Floressas des Esseintes avait été, au temps jadis, composée d'athlétiques soudards, de rébarbatifs reîtres » : ainsi commence le roman de Joris-Karl Huysmans intitulé *A Rebours*. Comme toute fiction, il nous confronte à des assertions mixtes, composées à la fois de termes dénotant des objets réels, comme le château de Lourps, mais aussi de termes ne référant à aucun individu réel, comme les membres de la famille des Esseintes. De fait, les récits de fictions proposent de nous immerger dans des mondes imaginaires qui relèvent en partie de l'invention d'auteurs, en partie d'éléments factuels et dont la cohérence est calquée sur notre rapport inter-subjectif, logique, au monde réel.

Nombre de philosophes de la fiction se sont demandés comment rendre compte à la fois de cette mixité et de cette cohérence, et parfois même, comment permettre certains affranchissements logiques n'invalidant pas entièrement la consistance du monde imaginé.

A travers une interprétation de la sémantique modale des mondes possibles développée par David Lewis dans un article intitulé *Truth in Fiction* (1978), nous exposerons une théorie de la réception esthétique qui permet de modéliser les mondes imaginaires. En particulier, nous verrons que si certaines assertions fictionnelles suscitées par les récits fantastiques semblent promouvoir des pensées incohérentes, elles ne nécessitent pas nécessairement de stipuler des mondes impossibles. Nous montrerons également en quoi la théorie développée dans ce cadre permet

d'expliquer de manière stratifiée les rapports métaleptiques entre, d'une part les mondes fictionnels entre eux, et d'autre part, les mondes fictionnels et le réel. **Mots clés** : mondes imaginaires, sémantique des mondes possibles, métalepses, ontologie, mondes impossibles

Session 3B – Thematic panel Religiosidad Cristiana e imagenes [IN LOCO]

15h45 : El papel de las imágenes devocionales en el desarrollo de la subjetividad postridentina, Florentino Blanco Trejo, Universidad Autónoma de Madrid, Spain.

La imagen devocional es un elemento crucial en el desarrollo de la cultura psicológica postridentina, vinculada con la devoción acumulativa, que se materializa ejemplarmente en el oratorio privado (Ruiz, 2003; González, 2001). La imagen devocional, que típicamente se disponía sobre el altar, era un dispositivo psicotécnico clave en la transición fenomenológica entre la vida material del ejercitante y el más allá. Aunque existían profundas controversias entre los tratadistas católicos sobre la conveniencia de apoyarse en las imágenes durante la oración o la meditación piadosa (ver Nakládlová, 2015), a finales del siglo XVI su uso se había extendido definitivamente tanto en los oratorios como en los libros de horas y en los manuales de oración, siguiendo las indicaciones de los textos conciliares. Estos textos subrayan la idea de que las imágenes deben ser entendidas no como portadoras de divinidad sino como formas de representación de lo que en lo divino hay de ejemplar, para recusar de este modo las acusaciones de idolatría que se hacían desde las filas protestantes (VV.AA, 1564/1847) . Las imágenes, especialmente las imágenes devocionales habituales en los oratorios, se convierten en medios o dispositivos técnicos que facilitan el progreso desde el mundo sensible al estado de contemplación. Típicamente se utilizaban como apoyos para la oración silenciosa. Su diseño permitía, de acuerdo con la antropología psicológica escolástica, movilizar la imaginación, pero controlando sus posibles excesos morales a través de la exposición sensible a formas canónicas y autorizadas de representación de los atributos de la divinidad o de la santidad (ver, por ejemplo, Molina, 2000). En nuestra presentación pondremos de manifiesto algunas de las características técnicas de las imágenes devocionales de oratorio (reducción y tipificación, planos medios o cortos, contagio emocional, empatía, reciprocidad...) (González, 2011) y trataremos de profundizar en el tipo de subjetividad que las produce y las justifica. **Palabras clave**: imagen, oratorio, subjetivación, espiritualidad católica, Felipe II.

16h15: El papel de la imaginación y de las imágenes en la configuración de la experiencia de los cuidados en la Orden Hospitalaria de San Juan de Dios, Raúl Martínez Sedano, Universidad Autónoma de Madrid.

El debate sobre las imágenes y los límites de la idolatría se convierte en objeto de las controversias religiosas más significativas en la primera mitad del siglo XVI, y es uno de los elementos más visibles de la fractura doctrinal que se produce en la Europa de la segunda mitad. La introducción del uso de imágenes devocionales tanto en la liturgia como en la devoción privada, por parte de la iglesia católica, es uno de los puntos en los que se centra la crítica reformista (Nakládlová, 2015). La mayor parte de las instituciones y órdenes religiosas contrarreformistas, como la Compañía de los Jesuitas o la Orden Hospitalaria de San Juan de Dios (OHSJD, en lo sucesivo), usan imágenes devocionales y recursos imaginativos como elementos cruciales en las prácticas de ejercitación y conversión espiritual necesarias para alcanzar sus fines morales programáticos (Rodríguez, 2013; Arzubialde, 2009; Rodríguez, 2013). En el caso de la OHSJD, toda esta imagenería interior en la oración estaría dirigida para desarrollar en los miembros de la institución un determinada disposición o actitud para el cuidado de los enfermos. La relevancia de la oración mental, o la oración silenciosa, la podemos encontrar recogida en cada una de las diferentes constituciones, es decir, de los diferentes documentos que rigen la vida de los hermanos de San Juan de Dios, que se han ido aprobando desde su fundación como Orden en 1571 (Riesco, 2019; Riesco, 2021). El objetivo de nuestra comunicación oral será poner de manifiesto la importancia que la imaginación y las imágenes tienen en la organización de la experiencia de los cuidados en la OHSJD. **Palabras clave:** Ejercicios espirituales. Imaginación. Orden Hospitalaria de San Juan de Dios. Tecnologías del yo. Genealogía de la subjetividad.

16h45-17h15: Tecnologías jesuitas de la Imaginación. De los Ejercicios Espirituales a la Biblia Natalis, Luis Martínez Guerrero, Universidad Autónoma de Madrid, Spain.

Denostada tanto por los místicos como por la escolástica, el uso de la imaginación en la Compañía de Jesús se presenta como uno de los principales motores de la vida espiritual. Esta preeminencia de la “imagolatría” ya cabe advertirla en los ejercicios espirituales del fundador de la orden jesuita, Ignacio de Loyola. Acorde con el sentir de los tiempos, Ignacio buscará acomodar la vista dentro del sistema de sus Ejercicios, fundamentar una ortodoxia de las imágenes como la nueva unidad del lenguaje espiritual que está construyendo. Así, frente al rechazo y la sospecha de la mística de lo imaginario (la contemplación debe perseguir la “nada sagrada”), Loyola responde con un imperialismo radical de las imágenes, siendo éstas la unidad constitutiva misma de la meditación y la oración. El empleo y entrenamiento de la imaginación es entonces un requisito fundamental de la espiritualidad ignaciana sin el cual no se podrían realizar los principales métodos de oración que proponen los Ejercicios como son la composición de lugar (*compositio loci*) o la aplicación de sentidos.

Con el tiempo y la irrupción de la Contrarreforma, la Compañía, en aras de una cristianización de masas, transformará toda esa imaginería interior de los Ejercicios en una de orden público. Con tal fin el padre Jerónimo Nadal compondrá una colección de grabados que hoy conocemos con el nombre de *Biblia Natalis*, que tendrán como propósito aumentar la piedad del creyente mediante la vida de Jesús ilustrada en imágenes, y que gozará de enorme fama en el orbe cristiano como guía durante el Barroco para la construcción de imágenes devocionales.

El objeto de nuestra comunicación será precisamente poner de relieve la relevancia que la imaginación y las imágenes tendrán en el jesuitismo para la configuración de la subjetividad moderna. **Palabras clave:** Ejercicios espirituales, imaginación, Biblia Natalis, tecnologías del yo, subjetividad moderna.

Session 3C - Thematic Panel Los cuerpos de la imaginación. Del textil a los dedos y de las poéticas volcánicas al tuétano [ONLINE].

15h45: "El cuerpo de la imaginación o los dedos de la ficción" - freire, raúl rodríguez, PUCV.

Para el principal diccionario de la lengua española, el de la RAE, ficción refiere, primero, “Acción y efecto de fingir”, luego, “Invencción, cosa fingida”. De manera que lo que caracterizaría a la ficción sería el fingir, y por este la RAE nos refiere: 1) “Dar a entender algo que no es cierto”; y 2) “Dar existencia ideal a lo que realmente no la tiene”. La imaginación, por su parte, es considerada, primero, como “facultad del alma”, luego, en su segunda acepción, una “aprensión falsa o juicio de algo que no hay en realidad o no tiene fundamento”. Ficción e imaginación aparecen aquí como cosas inmateriales vinculadas a lo falso y lo no real. La distinción entre ficción y no ficción profundiza esta relación, que ha terminado por hacer de la imaginación misma una facultad de la que desconfiar (Le Guin 2017). A contrapelo de esta situación, la presente ponencia aventura mostrar, por una parte, que la ficción no tiene que ver con lo no cierto, sino con la producción de lo que no existe (Cassin 2008), sea esto una ley, un tejido, un personaje o el futuro

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

(rodriguez freire, 2022). Por otra, veremos que la imaginación no refiere una facultad del alma, sino una capacidad para trabajar una materia con las manos (que es lo que aquí se entenderá por ficción). La estrecha relación entre dedos, *finger* en inglés y alemán, y *fingerere*, ficción en latín, traducción del plasmar griego, nos muestra que la ficción es un trabajo material que articula cuerpo e imaginación, un trabajo que requiere una elucidación para enfrentar la falta de imaginación de nuestro presente (Jameson, 1984). **Palabras clave** Ficción - Imaginación - Materialidad - Realidad - Cuerpo

16h15: "Hilos trenzados. La imaginación de las ecologías textiles andinas" - Estupiñán, Mary Luz, PUCV.

En la presente ponencia interesa explorar la potencia del arte textil andino (Espejo) como articulador de un pensamiento ecológico (Morton). Más que remitir a una visión romantizada de la naturaleza, el arte textil aboga por el entrelazado de entidades heterogéneas (humanas y no humanas) para encarar y habitar, esto es, imaginar de otra manera el presente. De la mano de la ecología, se ahondará en el proceso de producción y circulación de los textiles, así como en el proceso mismo de creación de los artefactos culturales, a partir de lo que se ha considerado como su dimensión *pensante* (Nascimento). En un momento en el que las emergencias ecológicas que enfrentamos exigen otras formas de pensamiento y de relacionamiento, las ecologías textiles intentarán dar cuenta de una dimensión escritural y cognoscitiva, en las que se anudan epistemología, ecología e imaginación material. Creemos que una ecología del textil provee elementos para narrar de otra manera el tiempo que habitamos. Y para narrar de otra manera (Haraway, Le Guin) la imaginación es un eslabón clave. Tim Ingold ha insistido en la capacidad que tienen las técnicas textiles para crear superficies que dan cobijo a la imaginación: ¿Qué es crear superficies sino crear mundos? ¿Cómo son esos mundos creados por estas superficies? ¿Qué lugar tiene ahí la imaginación? Y, ¿qué imaginación? Si, como afirmara Úrsula K. Le Guin, “la imaginación es la herramienta singular más útil que posee la humanidad” (135), entendida esta no tanto como la invención de lo no existente, sino como la recombinación de “lo conocido con lo nuevo” (25), ¿cómo hacer entonces de la imaginación una herramienta para enfrentar un tiempo signado por la extinción? Creemos que un análisis material de los hilos (textiles) pone en evidencia un trabajo material con la imaginación que puede habilitar otras historias. **Palabras clave** Hilo - Arte Textil - Ecología - Imaginación

16h45-17h15: La intemperie sutil de lo imposible. Una ecología de las imaginaciones no-solo-humanas para una estética terrestre - Fleisner, Paula, Conicet/UBA.

Este trabajo se ubica en el marco general de una investigación en curso acerca de una estética terrestre: una cosmoestética filosófica que trabaja con la *póiesis* y la *aisthesis* desde una perspectiva materialista y no-antropocentrada. Así, además de una pregunta acerca de prácticas artísticas, *sim-póiesis*, que involucren la recolección siempre inacabada de puntos de vista de entidades cuya potencia desconocemos y seguiremos desconociendo (Le Guin, Haraway); esta estética ampliada es una reflexión interesada en el *sensorium* y la imaginación más que humanas (Despret, Morizot, Young). En esta oportunidad, me centraré en una consideración de la imaginación como potencia de entrelazar el ser y el no ser distribuida entre los distintos reinos ontológicos que pueblan los mundos de este mundo. La imaginación es la facultad que entrelaza, sin unir de forma dialéctica, lo que el pensamiento humano ha separado: lo interior y lo exterior, lo presente y lo ausente, la materia y la forma (Garcés); ella, como la *chorá* platónica (De Vito), es un medio, el espacio de lo posible más allá de la clasificación y la no contradicción en el que se encuentran los extraños. Por ello, si como afirma Coccia, lo que existe deviene sensible en las imágenes que gesta, es en ese mundo intermedio de las imágenes, ni psíquico ni real, que las cosas y los vivientes se encuentran en un fuera de sí. El mundo imaginal hace, entonces, posible la relación de los mundos en un mundo y en temporalidades comunes (pero no únicas). La imaginación, podría decirse, organiza el ambiente para que se vuelva un mundo significativo-asociativo, cada *Umwelt* es un producto de la imaginación: traducción inventiva y no opositiva entre ser y no ser, materia y forma. Lo existente inventa sus poéticas en un volcarse en la contigüidad no teleológica hacia lo otro: “Las flores desarrollaron colores que acarician los ojos de los insectos”, dice Young. Desde estas coordenadas, propondré una lectura de *La bestia Ser*, de Susana Villalba, poemario que ofrece una ecología de las imaginaciones mineral-vegetal-animal que monologan en la intemperie sutil del imposible mundo sensible común. **Palabras clave:** Cosmoestética- Imaginación- *Umwelt* - Mundo sensible- Poéticas

Session 4A

10h15: Scientific Discovery: the role of Imagination raising Invention according to Michael Polanyi's theory of knowledge. Valeria Ascheri, School of Philosophy - Higher Institute of Religious Sciences at Apollinare, Pontifical University of the Holy Cross - Rome (Italy) [IN LOCO]

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

In elaborating scientific theories, imagination seems a fundamental and irreplaceable methodological tool. Michael Polanyi, scientist and philosopher of science, particularly in his main work *Personal Knowledge Towards a Post-Critical Philosophy*, focused on the 'personal component' that affects the cognitive process in a unique and decisive way; ultimately the hypothesis proposed by the scientist is the result of both his previous acquaintances (his educational background and past experiences) and his way of thinking and seeing reality, i.e. his 'cosmo-vision' (worldview). Hence Polanyi explained that "what is usually described as knowledge as it is formulated in written words, schemes or mathematical formulas, is only one type of knowledge; while the unformulated knowledge, which is what we have of something we are in the act of doing, is another form of knowledge. If we call the first 'explicit knowledge' and the second 'tacit knowledge', we can say that we always tacitly know, that we are the support of the truthfulness of our explicit knowledge". (The study of man). Moreover, as Th. Torrance explains in *Belief in Science and in Christian Life*, Polanyi argues that the scientist has to assume "a new approach in which to overcome the harmful caesura between subject and object, mind and matter, or thought and experience, and reconstitute the natural unity of knowing and being, since without the integrative way of thinking that this rational equilibrium brings, science can only hinder its own attempts to grasp the finest and most delicate structures embedded in nature". According to Polanyi, knowing is a human act as a whole, in which imagination plays a fundamental role in the cognitive act which, without becoming irrational for this reason, is linked to the capacity of generate a 'creative intuition' that qualifies human intellect in a unique and special way.

10h45: Conceitos científicos: descoberta ou criação?- A questão das experiências de pensamento - Fernando B.S. Rua, CFCUL, University of Lisbon [IN LOCO]

O debate entre realismo e instrumentalismo tem raízes ancestrais e espelha, aparentemente, uma oposição forte entre ontologias. Nos últimos anos tem havido um intenso debate entre partidários de uma e de outra perspectiva, mas nenhuma destas visões parece dar-se por vencida, em particular quando nos debatemos com paradoxos científicos que parecem superar esta dicotomia. É este o caso das chamadas experiências de pensamento científicas, não as comumente banais, com fundo exemplificativo e pedagógico, mas as de tipo criativo ou construtivo. Existe hoje uma ampla literatura neste domínio, muitas vezes reduzida a uma bipolaridade simplista: os partidários da novidade assente em saltos indutivistas, certamente fruto de circunstâncias psicológicas e cognitivas especiais, e os defensores de um salto cognitivo paradoxal resultado de alguma auto-organização do *corpus* conceptual, em uma espécie de platonismo sem Platão. Se aplicamos estas ideias à criação de conceitos científicos, facilmente concluímos que ciência não pode ser pensada fora da experiência, mais precisamente fora da evidência experimental, mas as experiências de pensamento científicas criativas mais interessantes, por vezes revolucionárias, foram aquelas que, de alguma forma, eram irrealizáveis, de facto, mas logicamente concebíveis e conceptualmente possíveis. O que nos propomos explorar é entender este domínio de possibilidade, onde a irrealidade aparente dos objectos criados pelas experiências de pensamento desempenham uma função cognitiva importante, resolvendo velhos problemas ou criando mesmo o seu próprio domínio cognitivo no contexto de novas teorias. Como exemplos considere-se o caso da célebre experiência da queda dos corpos na Torre de Pisa, ou o controverso paradoxo de Einstein-Podolsky-Rosen (EPR) sobre os fundamentos da Mecânica Quântica. A abordagem destes problemas não é estranha, podendo mesmo ser interessante, ao esclarecimento dos novos desafios epistémicos e ontológicos levantados por certas áreas da IA, em particular na utilização da simulação e dos modelos. **Palavras-Chave:** descoberta, criação, experiências de pensamento, ficção, metafísica

11h15: Serendipidade e imaginação criativa na ciência - Edna Alves de Souza, Federal University of Acre, Brazil. [ONLINE]

Serendipity and creative imagination in science Our objective in this work is to analyze the relationship between the concept of serendipity and creative imagination, against the background of the classic debate in the philosophy of science on the contexts of scientific discovery and justification. Serendipity, commonly understood as involving happy chance, opportunity, coincidence, luck, came to be considered a part or type of creativity. However, its etymological origin, as well as the famous examples of serendipity in the history of science, invite us to review both its common conception and its reduction to creative imagination. We understand that serendipity is a borderline concept: it refers to the fortunate discovery of an agent, apparently, by chance, when, in fact, its rational reconstruction reveals the nexus or coherence of an appropriate causal chain. In this sense, we argue that serendipity is an ability (not a "happy accident") to creatively perceive meaningful connections between seemingly disconnected events. Keywords: serendipity, creativity, imagination, invention, discovery.

Session 4B

10h15: Curiosity and Imagination as Engines of Cultural and Psychological Re-Signification, Fiorella Bucci, Psychologist, Psychoanalyst, Ghent University, Belgium **and** Francesco Campagnola, CFUL, University of Lisbon [IN LOCO]

The present paper is a multidisciplinary attempt at the reconstruction of curiosity and imagination as engines of cultural and psychological re-signification.

Travels across the Atlantic and to Asia shaped early modernity as an age of curiosity. Faraway lands were connected in a new geographical and historical imagination. News and material objects were brought back to Europe and collected in ways that developed novel imaginaries of the world.

This pre-enlightenment generative work of the imagination is visible in the evolution of the cabinets de curiosités. At the same time, those Europeans who travelled outside of the continent left traces in the imagination of the local cultures they inhabited. One can look, for instance, at the traces (religion, architecture, food, etc.) left by Portuguese communities all over Asia, which were re-discovered and imaginatively appropriated in those land by the late nineteenth and early twentieth century.

The same experiences of transnational human mobility and imaginative re-signification inhabit the contemporary world. From a psychoanalytic perspective, we propose the clinical account of psychotherapy work with a woman born and raised in the United States, within a family of Korean

origin, who then moved to Europe during her adult life. Finding in psychotherapy a space analogous to a cabinet de curiosités in which she could retrace different parts of her own experience without having to bring them back to a given order, she was able to see new and unprecedented connections emerge, from which a research project stemmed. Starting with her grandmother's cooking recipes from North Korea, she collected stories about a part of the world at risk of being swallowed up in mystery or silence. Here she found the traces of a broad and multifaceted cultural belonging whose coordinates can be defined purely in a space and a work of imagination. **Keywords:** Curiosity; Wunderkammer; Travel; World; Unconscious.

10h45: Negative capability and emotional aspects of inventiveness, Rita Sousa Lobo, Psychologist, Psychoanalyst, Independent Re-researcher. [IN LOCO]

The main goal of this paper is to examine how emotional life can condition or enhance creativity and inventiveness. Based on the premise that openness to the unknown and uncertainty can be painful for a living subjectivity, but essential to the process of knowing and invention, one can only possess this openness if one can leave the comfortable envelopment of doctrinal knowledge that securely protects the self and face a reality, more unsettling or even torturous (Ou, 2009), in order to allow the emergence of creative possibilities not yet imagined. John Keats referred to this as *negative capability*, a process of accessing truth without the pressure and framework of logic or science. I propose to explore how strong emotions such as emptiness, uncertainty, helplessness, and frightening ignorance can be transformed into invention by drawing a connection between the central psychoanalytic concept of *negative capability* (Bion, 1967) with *α-function* (Bion, 1967) – and *unconscious phantasy* (Klein, 1952; Ogden, 1984). The argument supports that the concept of *negative capability* notably explain how embodied subjectivity is transformed into ideas through emotional experience. **Keywords:** Emotions, invention, negative capability, α-function, phantasy.

11h15:Can We Educate for 'The Not-Yet'? - David J Rosner, Metropolitan College of New York, USA [IN LOCO]

This presentation will explore philosopher Ernst Bloch's conception of 'the not-yet' in the context of teaching and learning.

It will discuss specifically how this future-oriented perspective can be seen to encourage curiosity, open-mindedness and the envisioning of new ways of thinking and problem-solving. The presentation will discuss how the concept of 'the not-yet' involves a philosophy of open-endedness which is important to the following goals in educational contexts:

1. understanding scientific findings as tentative
2. conceptualizing learning as an unfinished and open project
3. following arguments and data where they lead rather than getting lost in confirmation bias

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

4. appreciating the essential mystery and wonder of the world as the fundamental starting point of education and inquiry.

Some objections to this approach from contrasting educational visions will also be briefly considered.

Keywords: Ernst Bloch, Curiosity, Open-Endedness, Pedagogy, Envisioning

Session 5A

12h00: Imagination and Counterfactuals in Historical Sciences - Lucas Escobar, École Normale Supérieure – PSL, France. [IN LOCO]

Our knowledge of the past is inherently incomplete and requires operations to fill its gaps. Historians, in particular, employ imagination and counterfactuals in cases where traces, clues, and documents are insufficient for the development of historiography. What exactly are the operations of imagination and the construction of counterfactual scenarios? Is counterfactuals a specific type of imagination? Some epistemologists of history think of counterfactuals as "a particular use of historical imagination, which also presents itself as 'imagination under constraint', a status explained in its pact of reading" (Deluermoz and Singarvalou, 2016: 114). This position corresponds with recent philosophical theories of imagination, particularly the notion of "imagination under constraint" (Kind & Kung, 2016).

Conversely, can imagination be reduced to conditionals, specifically counterfactuals? The most elaborated attempt in contemporary to reduce imagination to conditionals is provided by Berto (2022), who sees conditionals precisely as a means of developing controlled and epistemic imagination. Following Berto, imagination is a mental operation of an agent, whose object is the construction of scenarios based on sequence of conditionals (indicative or counterfactual).

Our proposal consists of clearly distinguishing the counterfactual approach from imagination in historical sciences. I argue that counterfactuals are implemented by empirical observations (the antecedent of a counterfactual need always to be contrary to the facts (Lewis, 1973)), and the inferences in counterfactual development must follow the factual method of historical sciences. Historical imagination, while being under constraint, is free from factual relations and is constructed through coherence with the situation rather than correspondence to facts.

I will show that a position associating counterfactuals and imagination, such as the Weberian theory of causality and adequate possibilities, precisely distinguishes between conditionals that implement an event contrary to the facts and the development of scenarios using historiographical rules and norms (Reiss, 2009).

Throughout my paper I will demonstrate 1) that counterfactuals and imagination serve different purposes in historical sciences, 2) that counterfactuals cannot be reduced to constrained imagination, and finally 3) through examples of historical sciences that employ these two types of operations, I will demonstrate the relevance of our distinction.

Session 5B

12h00: La subjetividad surrealista: Genesis de un sujeto revolucionario - Luis Fernando Pérez de Bom, Universidad Autónoma de Madrid, Spain. [IN LOCO]

Todo acto creativo está engranado dentro de un contexto ético, el propio acto de la creación artística suele ser una forma en que el artista evidencia dicho contexto y se hace partícipe de él directa o indirectamente. Se puede afirmar incluso que toda ideología esta coja sin una estética, pues la ideología requiere de un artista cuya obra permita construir una subjetividad en que la ideología cobre sentido. Este concepto de subjetividad es lacónicamente explicado por Loredo (2019) así: "(...) preforman subjetividades, maneras de vivir, modos de experimentarse a uno mismo y a los demás". Esto se consigue a través de aplicar prácticas de subjetivación.

La creatividad en el surrealismo bretoniano tiene un papel fundamental, pero Bretón no consiente el uso de la creatividad como una nimia "expresión personal" sino que cree que es una herramienta que debe ser ejercitada y construida de forma religiosa para transformarse en evidencia de ese "(...) punto del espíritu donde la vida y la muerte (...) dejan de ser percibidos como contrarios" (Bretón, A. 1929). Ni siquiera deja las técnicas concretas de producción al arbitrio individual si no que puntualiza que formas de ejercitación y creación son realmente surrealistas, técnicas que deben revertir en el sujeto acercándole al estado "natural" de la conciencia. Aparte de ello Bretón hace explícito el compromiso político y ético del individuo que pretende formar y por lo que no es necesario dilucidar estos compromisos como sería menester en otro autor.

Para este trabajo tomaremos uno de los juegos propuestos en *Magia cotidiana* (1989) y evaluaremos la subjetividad que forma siguiendo la metodología de Florentino Blanco y José Carlos Loredó que han utilizado para analizar tecnologías como el *ars moriendi* (Blanco, F. & Loreco, J.C.) o la confesión (Loredó, J.S., & Blanco, F., 2011). Palabras clave: Subjetividad, surrealismo, construcción, tecnología del yo, creación

Session 6A

14h30: The Imaginativeness of Making: On the Basis of Innovative Productions in Aristotle's Metaphysical Theory of Technê - Nojan Komeyli, KU Leuven Faculty of Arts, Belgium [IN LOCO]

Focusing on the Aristotelian account of *technê* in his *Metaphysics Z*, Chapters 7-9, this paper tackles the question that how to account for making new things based on the hylomorphic framework of production (*poiesis*). The text delivers a comprehensive analysis of the three possible types of coming to be among corruptible entities, i.e. natural, artificial, and spontaneous. His agenda is to account for the interplay of form, matter, and the hylomorphic compound in the process of coming to be and to underscore the dominant role of form in this tripartite dynamism, notwithstanding the decisive effects of matter especially in spontaneous generations. My paper will concentrate on the passages where artificial generation is subject to Aristotle's scrutiny, dedicated to the survey of the aforementioned interplay throughout the two indispensable phases of crafting, i.e. thinking (*noesis*) and making (*poiesis*). One of doctrinal ideas that Aristotle conveys by means of craft-related cases of generation in his survey is the necessary pre-existence of form and matter for the process of coming to be. According to this idea, it is impossible to make the form of e.g. sphere during the process of producing e.g. a brazen sphere, since the form of sphere must be already existing in order for the maker to make the given sphere out of brass. The theory allows Aristotle to avoid. Nonetheless, it poses a counter-intuitive challenge against the possibility of invention in craft. My contribution proposes that the key point in overcoming this challenge lies in the crucial, yet unexplored, role played by imagination in the movement from thinking to making in production by craft. On this account, the possibility of *thinking* about unprecedented things *to be made* rests on the imaginative basis of thought about pre-existent forms and matters in craft. For it allows thought to be (a) indefinite and (b) prone to falsity (despite its attachment to perception whose content is always necessarily true). I will argue that these two features lay the ground for an Aristotelian theory of invention, in conformity with the doctrine of the pre-existence of form and matter in any kinds of generation. This proposition is supported by Aristotle's canonical theory of imagination in his *De anima*, Book III and his theory of productive knowledge or craft in the *Nicomachean Ethics*, Book X.

Keywords: Aristotle's *Metaphysics*, hylomorphism, productive knowledge, imagination, innovation

15h00: Theory of Invention in the Philosophy of Henri Bergson, Yulia Hoffmann, McGill University, Canada. [ONLINE]

My paper presents the theory of invention by Henry Bergson (1859-1941) which was central for his philosophy. Bergson strived to show that genuine invention or creation should not be understood as a mere re-composition with already existing elements: in this case, he claimed, everything that is produced would have been calculable and predictable in advance. His view was that true creation brings something unforeseen into the world, that the new is not reducible to the sum of its parts. Even though we can explain the emergence of an invention with the events and elements that preceded it, they are not its source. My presentation aims to elucidate what Bergson held for the conditions and the nature of an effort of invention. One key aspect is what he called a *dynamic scheme* in the process of thinking, which is an initial intuition, a vague affective idea. It is this dynamic idea that emerges at the beginning of the inventive thought, rather than a formed image or general concept. An essential condition implicated in the act of invention is *time*. It may sound as a banality, but for Bergson the nature of time had been essentially misunderstood. Time, according to him, just IS invention. It functions as a positive force. We do not need to take time if we know from the outset which result we want to achieve. A proper understanding of time would help us comprehend how radical novelty is indeed possible, Bergson states. I will discuss several examples of inventive effort, taken from Bergson's various texts, ranging from an invention of a mechanical device to the creation of a work of art and finally, to the creative thought of a philosopher. **Keywords:** Bergson, effort of invention; dynamic scheme/idea, time, unpredictability.

15h30 - 16h00 Les récits de l'intelligence artificielle : Le Bon, le Mauvais, le Prévoyant - Joaquín Jesús Marto, Université de Montréal, Canada.[ONLINE]

L'intelligence artificielle (IA) se retrouve présentement au carrefour de nombreux questionnements multidisciplinaires, parmi celles-ci, la fiction. D'un côté, depuis plusieurs années, des spécialistes du monde entier, dans divers secteurs de l'IA, demandent des moratoires pour élaborer des « protocoles de sécurité » pour la conception et le développement des systèmes avancés d'IA présents et à venir. Liée à ce discours, la fiction offrirait un cadre de pensée par sa mise en scène d'enjeux phares pour le développement de l'IA (Devillers, 2017). En contrepartie, d'autres chercheurs miroitent principalement les nombreux avantages des systèmes d'IA. Ces derniers tendent plutôt à considérer la peur de l'IA comme le résultat des mises en scène fictives dans la culture populaire. Selon eux, la fiction porterait une conception erronée de l'IA qu'il faudrait remettre en question, voir ignorer. Il s'agit tout au moins d'une des recommandations, pour ne nommer qu'un exemple, du UK House of Lords Committee on Artificial Intelligence (Herman, 2021).

C'est ce rôle multiple de la fiction en relation à l'IA qu'approfondira cette communication. Pour ce faire, au moment de considérer la responsabilité de la fiction en matière de représentation, il est pertinent de jeter un regard au XXe siècle, moment de l'avènement de l'IA comme discipline académique, pour réfléchir aux rôles joués par la littérature dans la configuration de ce « nouveau » champ de savoir. En effet, la littérature, présente au balbutiement de l'expression de cette discipline, a participé à son élaboration d'un point de vue autant linguistique, symbolique, qu'épistémique. Dans cette communication, il sera ainsi question de réfléchir aux manières dont la littérature a fondé notre compréhension – positive, négative ou prévoyante – de l'IA. **Mots clés** : Intelligence artificielle, représentation, fiction, affect, épistémologie.

Session 6B Thematic Panel: Après le schématisme : usages post-kantiens de l'imagination et de l'invention [IN LOCO]

14h30: "Au coeur du schématisme : l'imagination comme raison dans l'idéalisme absolu de Hegel". Ferdinand Perot, l'Université Bordeaux- Montaigne, France.

L'imagination occupe une place à la fois fondamentale et ambiguë dans l'idéalisme transcendantal de Kant. Fondamentale, car elle médiatise, au moyen d'une schématisation des concepts, la sensibilité et l'entendement en leur unité possible. Ambiguë, car en 1781 Kant affirme qu'elle pourrait être «l'art caché» (A141/B180) se trouvant à l'origine de l'unité du divers intuitif et de l'unité conceptuelle, et donc de la possibilité de l'expérience, avant de transmettre en 1787 sa fonction d'unification de l'entendement — opération qu'Heidegger interprétera comme un «recul» face à la peur que «la raison ne se change en imagination transcendantale» (1953) ce qui ferait perdre son propre objet à la *Critique de la Raison Pure*. Or, c'est précisément autour du thème de l'imagination que se focalise la critique hégélienne de Kant. Car l'imagination joue un rôle central dans le dépassement de l'idéalisme transcendantal en idéalisme absolu, en ceci que Hegel «fait de l'imagination une modalité de la raison elle-même» (Bouton 1996). Je me propose alors de montrer

15h00: "Par-delà le schématisme. Sur la possibilité d'une imagination hétérogénéique, de Kant à Deleuze"- David Bastidas, Université Bordeaux-Montaigne, France.

La doctrine du schématisme transcendantal est l'une des sections essentielles de la *Critique de la raison pure*. Si cette doctrine accorde une place centrale à l'imagination, la rendant cruciale pour l'application des concepts de l'entendement à la multiplicité du sensible, en revanche, sa légitimité a historiquement fait l'objet de nombreux débats. Ainsi, la tradition post-kantienne verra dans une telle théorie une sorte d'harmonie miraculeuse entre la sensibilité et l'entendement, harmonie qui risquerait de compromettre la synthèse au fondement même du projet critique. Suivant largement la ligne tracée par Salomon Maïmon dans son Essai sur la philosophie transcendantale de 1790, la perspective théorique que Gilles Deleuze présente dans *Différence et répétition* (1968) et *Logique du sens* (1969) cherchera à son tour à surmonter les insuffisances du schématisme au moyen d'une approche originale : la méthode de dramatisation. Si Deleuze cherche à refonder esthétiquement la perspective transcendantale, en montrant que les conditions de l'expérience sont données par une dramatisation n'appartenant plus aux catégories, mais à la potentialité des rapports différentiels des Idées de la Raison, en revanche, le rôle que joue l'imagination dans ce contexte ne semble pas avoir été exploré.

Dépasser les insuffisances du schématisme revient-il à dépasser l'imagination ? Ou bien, au contraire, s'agit-il de rendre à l'imagination une dynamique de production par-delà le schématisme ? Partant d'une reconstruction du rôle de l'imagination dans le cadre de la Critique de la raison pure et interrogeant les principaux déplacements théoriques que l'empirisme transcendantal opère dans un tel contexte, nous cherchons dans cette communication à nous acheminer vers une vision "hétérogénétique" de l'imagination. Ceci nous permettra de déterminer, en allant de Kant à Deleuze, comment l'imagination peut être conçue comme un centre de dynamismes spatio-temporels propres à une incarnation expressive des Idées, se situant par ce biais au-delà du cadre du schématisme transcendantal. **Mots-clés** : Deleuze, Maimon, hétérogénèse, dynamismes spatio-temporels, empirisme transcendantal.

15h30: "En deçà du schématisme : réceptions de la Critique de la faculté de juger dans la biologie théorique allemande (Uexküll, Weizsäcker, Portmann)" - Florian Moullard, Université Bordeaux-Montaigne, France.

Dans un contexte où Kant est la caution d'une biologie qui intègre le sujet – autant la position de l'observateur que la subjectivité de l'organisme – les épistémologies du vivant de Uexküll, Weizsäcker et Portmann présentent des conceptions originales de l'imagination animale et de l'inventivité biologique, se réclamant explicitement du kantisme. (I) Analysant l'articulation sujet-objet au cœur de la démarche biologique, ignorée par le behaviorisme et le darwinisme (qui saperaient l'activité de l'organisme vivant au profit d'une détermination extrinsèque du comportement – excitations ou sélection naturelle), Uexküll et Portmann se réapproprient l'idéalisme transcendantal sur le mode d'un idéalisme naturalisé, proche de la réception que la Naturphilosophie fait de la réception copernicienne. Privilégiant l'intériorité à l'évolution, la biologie théorique réformée devient ainsi une description (1) des Umwelten animaux (Uexküll 1909), soit de l'imagination mentale des animaux (au sens de faculté de produire intérieurement des images) ; et (2) des « formes animales » (Portmann 2013), soit de l'inventivité de la nature, capable de morphogénèses « spontanées » transcendant l'explication par la sélection. (II) Plus proche de la lettre de la Critique de la faculté de juger, Weizsäcker maintient au contraire une certaine tension entre intérieur et extérieur, organisme et milieu, sans radicaliser la biologie en direction d'un idéalisme vitaliste impossible. De la leçon kantienne (il est impossible de produire des jugements déterminants à propos des organismes du fait de leur causalité circulaire et rétroactive), Weizsäcker tire la nécessité de dépasser le prétendu « arbitraire incontrôlable de la vie » (1958) vers un organicisme pluraliste intégrant le réflexe et l'évolution. Alors que Uexküll et Portmann reçoivent la troisième Critique comme un plaidoyer en faveur d'un idéalisme subjectif appliqué et orienté vers la capacité de l'organisme à produire et à s'orienter d'après des images subjectives, Weizsäcker pense les conditions de possibilité de la biologie au niveau de l'interaction organisme-environnement et de leur co-invention. **Mots-clés** : biologie théorique, animal, nature, morphogénèse, organisme.

Session 7A

16h15: Sociotechnical Fictions: tracing performative agencies of fiction in technological development. Andreu Belsunces Gonçalves, IN3/UOC - Tecnopolítica, Spain [IN LOCO]

One of the central interests in Science and Technology Studies is to understand the production of facts as a fundamental building block of modernity. Fiction, generally perceived as the reverse of fact, occupies an equally central place in modern epistemic scaffolding. However, it has not been given the same attention, even though the separation between fact and fiction is one of the great modern dichotomies alongside the subject-object, nature-culture or meaning-matter axes.

This paper aims to continue the shy attempt that STS has done to investigate fiction as a 'thing that does things' by exploring its materiality as an agent with performative capacities in the symbolic and material realms of technological production. To investigate how social sciences have approached fiction as an agent, it presents perspectives addressing fiction's role in law and the state; in situated technoscientific practices; and in the contemporary economy. Later, and in order to explore the agencies of fiction in the material production of technological futures, it analyses STS notions such as promise, expectation, imaginaries, anticipation, and instruments of cultural imagination.

Considering this basis, this investigation defines the notion of sociotechnical fiction as semiotic-material objects that bridge what is institutionally sustained as a fact with the imaginary realm endowed with the openness of possibility. It explains how even though these fictions are not recognised as such, they play a fundamental role in technological emergence and stabilisation as they create promissory "as-if", give

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

definition to new kinds of technoscientific entities, generate an affective intensity that attracts attention, mobilise decision-making, re-enchant rational practices, and create interpretative frameworks in conditions of uncertainty, among other. By doing so, this paper argues that sociotechnical fictions help things find their way into material reality.

16h45: Images of Nature: Imagination and Invention between Mikel Dufrenne and Gilbert Simondon - Andrea Zoppis, University of Ferrara, Italy and PUCPR University of Curitiba, Brazil. [IN LOCO]

With this intervention, I would like to make a comparison between what Gilbert Simondon in his course *Imagination and Invention* terms as the 'genesis of images' and the conception of imagination proposed by Mikel Dufrenne in his text *Le poétique*. The purpose of this operation is to make explicit the role that the natural and poetic moment plays in the Simondonian theory of image genesis and creative invention.

Starting from a critique of the Sartrean approach to the image, Dufrenne and Simondon share the assumption that images should not merely be conceived as internal elements of the subject. These, and the imagination that accompanies them, must rather be considered in their quasi-independence as 'quasi-organisms'. The image, from its earliest genetic stages, is a constitutive part of the undivided subject-object circuit: the magical phase of experience.

Thus, the individual does not originally create images: it is rather Nature as the pre-individual dimension of experience that proposes them. For Dufrenne, it is the poet who embodies the receptive characteristics that constitute the subject involved in the image-making process.

Receptivity is conceived by the philosopher as a 'metastable balance' between the dimension of listening and that of responding to the call that Nature provides to man.

Therefore, creative invention, as the result of the imaginal cycle, must also be understood as integrated into the natural dimension of experience. Every object can be invented poetically as the result of a collaboration, not always explicit, between the inspiration provided by the images of Nature, the human subject, and the material at his disposal. Poetically rethinking the inventive process and the imaginal genesis means, in this sense, emphasizing the receptive and creative dimension of the embodied experience, according to an ecological approach involving both the reflective dimension and the production of objects.

Session 7B

16h15: Xenomagination. For a Materialist Theory of Image - Gregorio Tenti, University of Turin, Italy/University of Köln, Germany. [ONLINE]

This paper is intended as a historic and theoretical contribution to image theory that takes into account the material and intrinsically inventive character of images. The first part is devoted to a reconstruction of what is going to be defined as a materialist line in image ontology. Through arguments drawn from Henri Bergson's *Matière et mémoire*, Gilbert Simondon's courses on *Imagination and invention* and Gilles Deleuze's *Logique du sens*, I claim that images can be regarded as something *real* that comes *from outside* both bodies and signs. Imagination, in this sense, consists in the eventual encounters between images and the sensory surfaces that are built to receive them. Such encounters are always inventive, insofar as they correspond to always novel distributions.

Through a second set of arguments drawn from William Burroughs, W.J.T. Mitchell and Eduardo Kac, I then get to a definition of image as an *infra-living* entity that *hacks* bodies and signs, namely a viral entity. In this framework, imagination is again an exogenous phenomenon consisting in the inventive combination of operators and surfaces, that can be further conceived of as a process of hybridization or chimerization. In conclusion, I provide a definition of imaginal materiality as that exteriority which forms the imaginative milieu of systems, and thus the very ground of their behaviors and processes; and a definition of image as an ontological hybrid that underlies every inventive dynamic. **Keywords:** Image Ontology; Biopicture; Gilbert Simondon; Gilles Deleuze; Chimerization.

16h45: Can robots imagine? A conceptual engineering approach - Nathaniel Gan, National University of Singapore. [ONLINE]

Some artificial intelligence (AI) systems use simulated representations of real-world scenarios—these simulations are sometimes called ‘imagination’ (e.g., Wu and Chirikjian 2020; Wu et al. 2022). Is the term ‘imagination’ appropriate in this context? This presentation will take a conceptual engineering approach to this issue, first addressing the question of whether we want our concept of imagination to include AI systems, then considering the implications of our answer for the nature of imagination. (For more on conceptual engineering as a general approach to issues in metaphysics, see Chalmers 2020.) Our present concept of imagination already has several functions: it serves to distinguish a class of quasiperceptual mental states from nearby states like belief or supposition, and to identify a cognitive process that can facilitate reasoning under certain conditions (Kind & Kung, 2016). AI simulations seem to countenance these functions, and are hence viable as candidate realisers for the imagination concept.

Moreover, it will be argued, there are reasons to employ our imagination concept for the additional function of delineating a class of AI systems that employ internal simulations. If our concept of imagination had this function, it would highlight the resemblance between this class of AI and human intelligence, as well as underline the epistemic value of imagination. Adopting such a concept of imagination has implications for other familiar issues regarding the nature of imagination. First, it implies that we should be prepared either to attribute consciousness to artificial beings, or to attribute imagination to non-conscious beings. Second, it suggests that the representational format associated with imaginative states inclines toward being more language-like than picture-like. **Keywords.** Imagination; Conceptual engineering; Artificial intelligence; Artificial consciousness; Imagery

Session 8A

10h15: Invention, imagination et besoin dans l’anthropologie de Hume et dans le sensualisme de Condillac - Dario Galvão, Université Paris 1 Panthéon-Sorbonne. [ONLINE]

Dans cette présentation, nous nous proposons d’effectuer une étude comparative des notions d’invention et d’imagination telles qu’elles apparaissent dans l’anthropologie de David Hume et dans le sensualisme d’Étienne Bonnot de Condillac. D’abord, nous explorons la manière dont ces notions se manifestent dans la distinction que fait Hume entre l’espèce humaine et les autres espèces animales dans son *Traité de la nature humaine* (1739-1740). Hume postule que, bien que d’autres espèces animales soient dotées de l’imagination, l’espèce humaine se démarque par la complexité des relations que son imagination peut composer. Ainsi, si d’autres espèces sont capables d’inventer, l’espèce humaine excelle en matière d’invention. Selon Hume, cette supériorité s’explique par les besoins qu’éprouve l’être humain, plus accentués que ceux de n’importe quel autre animal. D’autre part, chez Condillac, la notion d’invention prend une importance notable lorsqu’il contredit la thèse de Buffon qui soutient que les animaux ne sont pas en mesure d’inventer (*Discours sur la nature des animaux*, 1753). Se référant aux premiers apprentissages des animaux effectués par le toucher, la vue et les autres sens, Condillac soutient dans son *Traité des animaux* (1755) que les animaux sont bel et bien inventifs, puisqu’ils font des découvertes et établissent des comparaisons. Nous verrons que, dans le cadre du sensualisme de Condillac, l’invention est intrinsèquement liée à la notion de liaison d’idées, et qu’elle joue donc un rôle clé dans la genèse des facultés intellectuelles à partir de la sensation. Tout comme chez Hume, Condillac relie l’invention à la satisfaction des besoins, et attribue également la supériorité de l’invention humaine au fait que l’espèce humaine a davantage de besoins que les autres espèces. En effectuant cette analyse, nous espérons jeter un nouvel éclairage sur l’importance des notions d’invention et d’imagination dans la philosophie du 18^e siècle. **Mots-clés** : Anthropologie des Lumières, Histoire de la Philosophie Moderne, Empirisme, Animal, Raison.

10h45: El rol de la metáfora en la creatividad científica de Darwin - Daniel Labrador Montero, Universidad de Salamanca. [IN LOCO]

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

Las metáforas han sido y son un recurso habitual en la actividad científica. Sin embargo, no ha sido hasta la segunda mitad del siglo XX cuando autores tan diversos como Hans Blumenberg, Max Black, Paul Ricoeur, Mary Hesse, Susan Sontag, George Lakoff, Mark Johnson, Donald Davidson o Richard Rorty, entre otros muchos, convirtieron la reflexión acerca de la relación entre el pensamiento y las metáforas en un asunto central de la filosofía y la epistemología.

En esta comunicación, se evaluará el caso histórico de la retroalimentación conceptual entre la economía política y la historia natural, especialmente, en el contexto británico. Se alegrará que dicha interacción se produjo en buena parte a través de un importante flujo metafórico. El núcleo de la exposición lo ocuparán las metáforas producidas, utilizadas y popularizadas por Darwin, “maestro de la metáfora” en palabras de Stephen J. Gould. Se argumentará que el naturalista inglés diseñó toda una red metafórica imprescindible para su teorización y su labor científica. Se ilustrará cómo algunas de sus metáforas, como el “árbol de la vida”, forman parte de compromisos iniciales y profundos imprescindibles para sus conclusiones teóricas, pero anteriores a estas. Otras metáforas, como la del “entagled bank”, representan el momento creativo por excelencia e incluso, como desvela David Kohn, la experiencia estética de lo sublime que experimentó Darwin en su viaje por la Tierra del Fuego. Otras metáforas, como “la lucha por la existencia”, “la división del trabajo”, la analogía tecnológica o “la selección natural” son los ejes sobre los que Darwin estructuró su teoría. Finalmente, otras forman parte de la herencia metafórica de la historia natural, tales como la metáfora de la “economía natural” o la personificación y feminización de la naturaleza. Más allá de esto, finalmente, se mostrará cuál era el pensamiento de Darwin acerca de sus propias metáforas y su utilidad, así como la relación que tienen con la creatividad científica. **Palabras clave:** metáfora, Darwin, ciencia, creatividad, historia natural

11h15 : Comment inventer la matière ? Whitehead et les ondes électromagnétiques – Elise Lamy-Rested, Institut de Philosophie de l'Académie Slovaque des Sciences [IN LOCO]

La philosophie ou la cosmologie spéculative de Whitehead propose un renversement de la métaphysique traditionnelle et de ses principes. Alors que Descartes avait donné un fondement métaphysique à la physique mécanique, l'invention des lois de l'électromagnétique par Maxwell et de la relativité par Einstein bouleverse l'ensemble de nos représentations du monde. Mathématicien et logicien de formation, Whitehead abandonne progressivement ses premières réflexions pour tenter de refonder la métaphysique à partir de ces nouvelles données. Il invente alors une cosmologie spéculative qui a pour ambition d'expliquer l'expérience du sens commun tout en renouvelant les fondements de la métaphysique en accord avec les lois physiques et mathématiques tout juste formulées. Il donne alors à voir une matière éclatée, toujours en mouvement et en devenir qui se pense en termes d'énergie et non de substance inerte et passive. Le plus petit élément matériel est un organisme qui aspire à la satisfaction, c'est-à-dire à sentir et à être senti. Les organismes dits « vivants » ne sont que des prolongements ou des effets des interactions entre les organismes primordiaux que l'on appréhende notamment sous les noms de « proton » et « électron ». Mais si Whitehead propose bien une philosophie spéculative, il n'en demeure pas moins que cette philosophie a un véritable impact sur le réel. Chargée d'expliquer l'expérience du sens commun et de se confronter aux faits irréductibles et entêtés, elle soupçonne aussi les capacités d'imagination et d'invention des scientifiques et des techniciens d'être capable d'inventer, et non de découvrir, les ondes électromagnétiques par exemple. Ma communication interrogera cette capacité d'invention de la matière et ses conséquences pour notre représentation du monde. **Mots clés :** invention, imagination, électromagnétisme, spéculation, organisme.

Session 8B

10h15: The role of imagination in the development of languages in Wilhelm von Humboldt's thinking - Dewi Trebault, Université Bordeaux Montaigne, France.[IN LOCO]

In this presentation, we would like to show the role conferred to imagination in the new configuration of linguistic studies that Wilhelm von Humboldt (1767-1835) sets up in the first half of the 19th century. He first develops his notion of imagination discussing the works of his great contemporaries Goethe and Schiller. In his essay on Goethe's Hermann and Dorothea, he describes imagination as “the most mysterious faculty of all human faculties”.

Deeply influenced by the Kantian elaboration of the interplay between faculties, especially in the configuration presented in the Critique of the faculty of judgement, Humboldt reassesses the relations between these faculties, giving imagination a central role. In every language an intellectual part and an

imaginative part can be distinguished. Through the re-elaboration of a Kantian background, Humboldt will show that imagination is a powerful tool in the individuating process of languages. In his letter to Rémusat on the Chinese language, Humboldt stresses the fact that languages with achieved grammatical forms owe it to the action of imagination. Imagination is thus at work in the development of language ; it is also necessary to capture the individuality of each language, that Humboldt names its “character”. It has thus a methodological role in the new status that Humboldt confers to linguistics as an emerging science at the beginning of the 19th century, under the guise of a “comparative language study”.

10h45: Contextualising Imagination and the Invention of Metaphors in Joseph Conrads Heart of Darkness - Aritra Banerjee, University of Burdwan. India. [ONLINE]

Imagination is central to the human capacity for aesthetic experience. Although imagination is conceived as a phenomenon that is experienced subjectively by the author, such characteristic imaginativeness is also conditioned by the time, society and culture of the given period or age.

As in most cases, imagination often finds its full expression through the author’s invention of metaphors. Such imaginative invention of metaphors involves the production of a new idea through the juxtaposition of different images. Thus, in any literary creation, metaphors facilitate the journey towards a new meaning-making experience through the invention of new ideas as mediated by the process of imagination that is both personal and social. Joseph Conrad’s novella

Heart of Darkness was first serialised in Blackwood’s Edinburgh Magazine in 1899. The narrative is replete with metaphors which not only engage explicitly with the meaning-making process on the literal level but also invest the imaginary space of the text with implicit meanings which challenge the status quo in the form of a counter-discourse. This paper, through its use of select metaphors from the novella, aims to make a uniform effort to investigate how Conrad’s use of metaphors both mirrors and challenges the immediate situation of his times. In its hermeneutic approach towards metaphors, the paper makes use of theories which deal with the

material nature of imagination. The paper argues that Conrad’s invention of metaphors are indispensable not only for their literary merit but also for their contextual aspects since they render a new perspective while challenging existing beliefs. As a matter of fact, Conrad’s capacity for imagination is as much personal as social. **Keywords:** Imagination, invention, metaphor, context, counter-discourse

11h15 : A fenomenologia imaginada - Israel Rossi Milhomem, Universidade de São Paulo, Brazil. [ONLINE]

Em Ideias I (2006) Husserl chama a atenção de seu leitor para o fato de que a imaginação possuiria um lugar privilegiado na fenomenologia em relação à percepção. Levando ao limite tal ideia, poder-se-ia se dizer que a imaginação “constitui o elemento vital da fenomenologia, bem como de todas as ciências eidéticas” (2006, p.154). Isso se justifica pelo fato de que a *epoché* [o colocar entre parênteses o mundo] se caracterizar como uma reflexão filosófica que tem aspectos idênticos ao ato de imaginar: tanto um como outro operam como modificações da efetividade do ser, seja para uma mera criação fictícia ou para a fundamentação radical de todo conhecimento. Ora, para além dessa importância, é possível notar também, no interior das muitas reformulações filosóficas da fenomenologia feitas por Husserl, que a imaginação possui um papel relevante na virada das *Investigações* para a fenomenologia transcendental. Entretanto, se por vezes a imaginação parece ter um papel relevante na fenomenologia, por outras, Husserl parece minimizá-lo, já que “A genuína filosofia transcendental [...] não é, como em Hume, nem aberta nem dissimuladamente, uma dissolução cética do conhecimento do mundo e do mundo ele mesmo em ficções” (HUSSERL *apud* CAREZZATO, p. 13-14). Por isso, em minha apresentação, pretendo levantar duas questões acerca do tema: a) até que ponto existe uma aproximação entre o ato de imaginar e o procedimento de neutralização da *epoché*? e b) qual é o papel da imaginação na virada transcendental da filosofia de Husserl? Em um primeiro momento de minha apresentação, buscarei mostrar aproximações e distanciamentos entre o ato de imaginar e a neutralização da *epoché*. Em um segundo momento, discutirei a relevância da imaginação no próprio desenvolvimento da filosofia husserliana, dando enfoque à virada transcendental. **Palavras-chave:** Husserl; fenomenologia transcendental; imaginação; *epoché*; virada transcendental.

Session 9A

12h00: El arte como tecnología del yo en personas con discapacidad visual: condicionantes de la imaginación derivados de la discapacidad visual - Marta Ratón Berlanga, Universidad Autónoma de Madrid, Spain.

Hasta ahora los estudios relativos al arte en personas con discapacidad visual indagaban cómo podían generar una experiencia estética con las artes plásticas mediante el tacto o audioguías (Martillano, 2019; Zarur, 2017). Sin embargo, este estudio explora el arte como una tecnología del yo (Faucault, 1990), analizando sus funciones, los hábitos de consumo y creación artística, el modo en que se experimenta subjetivamente y el alcance que tienen los procesos imaginativos, así como los condicionantes derivados de la discapacidad visual. Trabajos anteriores han estudiado algún tipo de arte desde esta perspectiva (Welschinger, 2014; DeNora, 1999). No obstante, no se ha estudiado el arte, en su conjunto, desde este enfoque. Con este propósito, recogimos información mediante entrevistas semiestructuradas a seis personas con discapacidad visual y se analizó cualitativamente.

Los resultados indican que la regulación afectiva es la función del arte más destacada por los participantes. Esta, en algunos casos, está relacionada con el componente imaginativo al que da lugar el arte. Por otro lado, enfatizan la importancia del arte en la legitimación de su identidad personal y social, sobre todo en lo que respecta a la creación artística. La escritura, la fotografía y la danza exigen un acercamiento más activo, lo que convierte este tipo de actividades en verdaderos ejercicios de autoconocimiento.

Con respecto a la experiencia subjetiva, la imaginación tiene un papel decisivo en su relación con el arte. Sin embargo, un participante explicaba que su experiencia era emocional y no tenía interés en la reconstrucción imaginativa de los componentes visuales.

Además, en cuanto a los condicionantes de la discapacidad visual relacionados con la imaginación, los participantes comentaban la dificultad que tenían para imaginarse la caracterización de los personajes y del entorno cinematográfico. También, en las artes plásticas reportaban grandes complicaciones para imaginarse las obras artísticas. **Palabras clave:** arte, imaginación, personas con discapacidad visual, tecnología del yo.

12h30: Una genealogía del papel de la imaginación en la ideación suicida - Cristina Florea, Universidad Autónoma de Madrid, Spain.

El presente proyecto pretende explorar la genealogía de la ideación suicida y reflexionar sobre el papel de la imaginación en su conformación. La relevancia de esta tarea se legitima en el profundo sesgo racionalista inserto en las definiciones actuales que intentan acotar este concepto, así como en la insuficiente especificidad con respecto al modo en el que la imaginación podría operar en el devenir de este fenómeno:

“deseos y planes para cometer suicidio sin haber realizado un intento de suicidio recientemente”(Beck, Kovacs y Weissman, 1979).

“Pensamientos, ideas o reflexiones en torno a la posibilidad de poner fin a la vida propia, desde pensar que uno estaría mejor muerto hasta la formulación de planes detallados para suicidarse”(Organización Mundial de la Salud. [OMS], 2023, p.1508). Para los objetivos mencionados, usaremos la perspectiva filosófica de Ramón Andrés (Andrés, 2015) que considera el suicidio como una respuesta existencial culturalmente canalizada de la conciencia permanente de la fragilidad, vulnerabilidad y dolor que constituye la condición humana. Se aleja de este modo de las concepciones psicopatológicas tradicionales. El fin último de esta exploración reside en explicitar los procesos de formación y cristalización de las categorías conceptuales propuestas (ideación suicida e imaginación) con el propósito de contribuir a promover un uso más responsable y consciente de las mismas en el ámbito de la cultura psi. **Palavras Clave:** Suicidio; ideación suicida; imaginación; historia cultural; subjetividad.

Session 9B

12h00 - Um saber se inventa: Sobre a invenção e a arte de dizer no campo psicanalítico, Ana Lúcia Mandelli de Marsillac - Universidade Federal de Santa Catarina, Brazil. [IN LOCO]

No campo freudo-lacaniano, há uma distinção importante entre saber e verdade. A verdade, de cunho inconsciente, é algo que nos habita, nos direciona, mas que nos escapa. O saber, por sua vez, é algo a ser inventado, a partir do buraco do Real, da verdade Inconsciente e da experiência subjetiva. As relações entre o brincar, o criar e o fantasiar; a dimensão do estranho, da ficção e da imaginação na subjetividade; a invenção

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

de um saber sobre si, derivado das dores e sabores de ser quem se é e também a dimensão criativa que perpassa o ato analítico são questões que transversalizam a psicanálise. Na clínica, escutamos e testemunhamos processos de análise que despertam uma invenção/reinvenção de si, no próprio processo de recordar, repetir e elaborar, mas também naquilo que a relação transferencial convoca. Saber sobre si, que não garante uma vida sem percalços, sem tristezas e ilusões, mas que permite a invenção e o reconhecimento de um saber e de um estilo. O conceito de *Sinthoma* (2007), cunhado por Jacques Lacan, vem na esteira dos processos de invenção de si e trata-se de um saber-fazer com o sintoma, com os paradoxos do sofrimento gozoso, produzindo, como decorrência, uma arte de dizer. Sendo assim, articularei, nessa comunicação, elementos da teoria, da clínica e da experiência psicanalítica que nos permitem ampliar saberes sobre os temas da invenção e da imaginação articulado ao conceito de *sinthoma*, suas relações com a subjetividade e com a direção do tratamento psicanalítico. **Palavras-chave:** psicanálise, invenção, imaginação, saber e *sinthoma*.

12h30-13h00 El sueño creador en las rutinas creadoras de Maria Zambrano - Ana Fernández-Roldán Jiménez, Universidad Autónoma de Madrid, Spain [IN LOCO].

En el presente trabajo investigamos los escritos que Maria Zambrano reúne en su libro *El sueño creador* para establecer la relación que la autora propone entre creación, palabra poética y sueños, con el objetivo de ofrecer una perspectiva alternativa sobre la creatividad. Una de las afirmaciones que Zambrano repite a lo largo de su obra y reafirma al final de su vida en una entrevista que le concedió a Antonio COLinas (2019) es: “lo único que de verdad importa es descreerse y orar [...] como oran los poetas”. [p.156] Estas últimas palabras nos sugieren una técnica, que en sus estudios sobre los sueños relaciona con una búsqueda de la palabra poética. Una palabra reveladora que se da en el sueño, que acude al despertar la persona y preside su libertad. Así los sueños son una suerte de primera conciencia de sí. Como resultado del camino que Zambrano emprende con su propuesta filosófica de la razón poética y su estudio de los sueños, la autora altera su propio proceso de escritura y creación relacionándolo directamente con el sueño. Esto es relevante porque nos aporta un método alternativo de creación, que nosotros presentamos en este estudio, y que está relacionado con otros estados de conciencia. **Palabras-clave:** Sueño creador, creatividad, revelación, palabra, poesía

Session 10A

14h30: “IMMERSUS / Lugares invisíveis: entre a composição, o design sonoro e a instalação, recorrendo a um sensor leap motion.”, Carlos Caires, Composer, Lisbon Advanced School of Music, CESEM-NOVA University [IN LOCO]

15h00: What Is an "Act of Creation" Beyond Arts? Two Divergent Readings. Karolina Rybačiauskaitė, Philosophy Institute of Vilnius University, Lithuania. [ONLINE]

This paper seeks to bring back into focus the question, “What is an act of creation?” posed by Gilles Deleuze (1987) as a lecture title, to account for the possibility of political creation as resistance in various practices, not limited to artistic ones. In the latest debates on ontological aesthetics, Deleuze’s notion of the “act of creation” has been brought to seemingly very different directions. Agamben has suggested associating the notion of creation with a way of freeing a

“potential of life” that is arguably missing in contemporary art forms but has been present in mechanic arts (Agamben 2019). Stengers, on the other hand, is one of the few philosophers to connect the notions of creation and invention with scientific practices, such as physics and biology, but also witchcraft (e.g., Stengers 2000, 2005, 2011). Her notion of creation implies inventiveness that is not in poesis but rather a combination of the two: poesis and praxis – one’s practice involving form-making activities such as betrayal, resistance, and escape. Drawing attention to Stengers’ argument of witchcraft as the most radical invention of practices, I claim that Deleuze’s idea of an act of creation needs to be thought beyond arts: performance art or crafts. The creative ability to follow one’s rhythm and be sensitive to “accidental details” worthy of betrayal belongs to a broader spectrum of practices involving the radical creation of practices themselves. **Keywords:** act of creation, Isabelle Stengers, Gilles Deleuze, Giorgio Agamben, poesis/praxis

15h30: Entre a fé e a razão: a *inventio* no argumento anselmiano - M^a Leonor Xavier, Centre and Department of Philosophy, University of Lisbon. [IN LOCO]

“A fé em busca da inteligência” (*Fides quaerens intellectum*) é o título primitivo que S. Anselmo deu ao seu opúsculo *Proslogion*. Da inteligência obtida neste breve tratado, fazem parte o célebre argumento único e a própria consciência dos limites dessa inteligência, nomeadamente, a consciência de ter ficado aquém de uma visão intelectual do seu objecto transcendente. Entre a fé e a visão, há uma inteligência da fé, que o Proêmio descreve como uma experiência de pensamento, internamente conflituante, mas produtora de resultados, que Anselmo se alegrou de ter encontrado (*quod me gaudebam invenisse*). Há uma *inventio* na experiência anselmiana de pensamento que originou o argumento único do *Proslogion*. De que se trata? De algo entre a fé e a visão. Será convicção, no sentido de Fernando Gil? O propósito desta revisitação do *Proslogion* é focar a descrição da experiência de pensamento, que conduziu ao argumento único, em diálogo com a teoria da evidência, de Fernando Gil. **Palavras-chave:** Invenção; Convicção; Evidência; Argumento Anselmiano; S. Anselmo e Fernando Gil

Session 10B

14h30: From Dalí to Lynch: the role of dreams in artistic creativity - Gabriel Patricio Asís Sagrado, University of Buenos Aires. [IN LOCO]

Throughout history, dreams have served as a far-reaching source of inspiration for individuals engaged in various fields, especially those requiring a strong emphasis on creativity. This study aims to undertake an analysis of the specific role that dreams have played in fostering artistic creativity over the years. How do dreams influence and shape the creative processes of artists [1]? To answer this question, I will pay particular attention to the theory of incubation, which suggests that creative endeavors usually require periods of detachment from the inherent problems associated with the act of creation itself [2]. Naturally, sleep, and consequently dreams, function as privileged states for incubating solutions to the inevitable complexities found in inventive projects [3]. Moreover, dream incubation, as a distinctive kind of incubation, is a practice focused on evoking dream content sometimes via the explicit induction of sensory stimuli, often with the goal of accomplishing a creative or artistic task [4]. Through this lens, various examples of artists and visionaries who have embraced the transformative power of dreams in their works will be presented [5]. Influential figures ranging from Salvador Dalí to David Lynch have expressed their profound appreciation for and indebtedness to the dream experience in shaping their aesthetic journeys and pursuits. Overall, the study of the role of dreams in artistic creativity offers valuable insights into how dreaming affects human imagination and invention. By examining the historical significance of dreams in artistic enterprises and exploring the relationship between sleep and creative problem-solving, we gain a deeper understanding of both inventiveness and the cultural impact of dreaming. **Keywords:** creativity-dreaming-art-incubation-aesthetics

15h00: The Invention of the Other in Blind Spot (1981) by Claudia von Alemann - Giulia Scialpi, Université Paris Nanterre, France; Diogo Nóbrega, NOVA - FCSH, Lisbon [IN LOCO]

The contribution analyses Claudia von Alemann's 1981 film *Blind Spot*: subject of the film is the journey of a young historian who intends to retrace the steps taken by Flora Tristan in the city of Lyon, with the aim of reconstructing her life in an unprecedented, anti-historical and, indeed, imaginative manner: «I want to imagine what she might have heard, seen, or felt. Colours, noises, all of that...».

The quête undertaken by the protagonist is motivated by the realisation that no kind of historical memory (*Erinnerung* or *interiorizing memory*) can truly exhaust the knowledge of the woman that Flora Tristan was, beyond her public figure of feminist and socialist. What interests the film's protagonist is therefore a type of memory that resists archiving (*Gedächtnis* or *thinking memory*) and in relation to which even the pages of a diary are nothing but traces. This is where the film's real *blind spot* lies: Flora Tristan's existence as a woman, as a real presence in a female genealogy in respect of which the protagonist seeks a radical identity confirmation.

However, reconstructing the existence of the other turns out to be an impossible operation; one must therefore resort to an “invention” that must be intended in strictly Derridean terms: an *invention* (*inventio*) in the sense of an openness to the coming (*la venue*) of the other, of a past which is not reducible to any form of presence and always remains, as it were, to come – come from the future; from the *to come* (*à venir*).

Keywords: Invention – von Alemann – Blind Spot – Jacques Derrida – female genealogy – Feminist Cinema

15h30: Studying improvisation in tango dancing as a means to approach imagination and invention - Floor van Alphen, Universidad Autónoma de Madrid. [IN LOCO]

Recent studies on joint improvisation in dance show intricate interactive processes of co-creation, with varying degrees of distributedness (Kimmel & Hristova, 2021; Kimmel & van Alphen, 2022). Specifically in argentine tango, the possibilities for moving together are constrained by an embrace and upright body position (Rahmatian, 2018), the intersubjective encounter allows for different types of imageries to develop (Kimmel, 2012) and the division of leading and following roles accomodates different modes of “being creative together” (Kimmel & van Alphen, 2022). In this vein, dancers report about their individual ideation and how this is realized in the dance with the other, about improvising “in parallel” and about new moves genuinely emerging from their interaction. The encounter with the other dancer is what makes the improvisation possible and feel “new” every time to the dancers. However, the other can also impose limits on the execution of planned moves. Creativity in tango is thus found to be distributed, without eliminating individual invention and imagination (Glaveanu, 2020; Kimmel & van Alphen, 2022). Focusing on tango improvisation, this paper will inquire about the - situated and embodied - invention and imagination involved. In doing so, the paper will reflect on the relation between improvisation, innovation and creation. Improvisation, with its constraints and “quick and dirty” solutions, sheds a different light on novelty and creativity, insofar as they are related to each other. The paper will engage with invention and imagination in dance, attending to the interaction between dancers as well as kinaesthesia, with the philosophical interest in *corporeality* and psychological questions around cognition. **Keywords:** Improvisation – dance – embodied cognition – distributed creativity – kinaesthesia

Session 11A

16h15 Quando a Religião inventa a Nação: Imaginação de Umbanda, Imagem de país - Fran de Oliveira Alavina, Universidade Federal dos Vales do Jequitinhonha e Mucuri, Brazil. [ONLINE]

Considerando que mesmo com o advento da concepção moderna de *estado-nação*, isto é, com a construção de discursos seculares sobre o sentimento de nacionalidade, constata-se que grande parte dos mitos fundadores nacionais estão permeados por imagens forjadas no interior das religiões (no caso ibérico, por exemplo, o cristianismo católico). Há uma amálgama entre o que a religião diz ser a nação e o modo como a nação vê a si mesma. Ou seja, o modo como cada nação imagina a si mesma. E nesse imaginar, que é produção de imagens para figurar colectividade, a nação busca inventar a si mesma. Assim, deve-se considerar, que é próprio da imaginação ser também faculdade colectiva e não apenas uma instância subjectiva individual. Sempre imaginamos juntos, portanto compartilhamos imagens semelhantes do mundo. Logo, a imaginação não tem apenas a capacidade de garantir liames sociais, mas também constitui a invenção das mais diferentes formas de sociabilidade. E entre tais formas, a sociabilidade compreendida no espaço cívico da nação. Ora, como tais elementos se expressam na Umbanda, que se define como religião brasileira?; há uma singularidade da imaginação quando desamarrada do cânone da tradição cristã ocidental?; como opera uma imaginação religiosa que desconsidera Deus como puro ente metafísico? Com efeito, a umbanda, afirmando-se como religião tipicamente nacional, oferece um percurso inabitual. Neste caso, não temos um país que se define por sua religião dominante, mas uma prática religiosa que se define por sua nacionalidade: tal é a hipótese interpretava. Antes de figurar Deus, a imaginação umbandística busca dar uma forma imagética à nação. Especificidade do caso brasileiro, que desfaz os limites tradicionais do pensamento sobre a imaginação no âmbito da *filosofia da religião* e da *reflexão político-sociológica*.

16h45-17h15: The Proclean Background of Henry Corbin's *Mundus Imaginalis* - University of West Georgia, John V. Garner [ONLINE]

This paper begins with a reading of Henry Corbin's conception of the “imaginal world” (drawn largely from his readings of Suhrawardī and Ibn ‘Arabī). My concern is with the ontological status of imaginal objects in his account. First, interpreting Corbin, I argue that objective imaginal potentialities offer distinctive options for the self-shaping activity of the imaginative subject. The subject's creative involvement with these options is then a necessary but not sufficient condition for the actualization of those imaginal potentialities (and, likewise, of a greater-than-merely-perceptive mode of subjectivity). Corbin's account should not, as some have thought, be taken as an “idealist ontology” of the imaginal world, or as an assertion of an ontological “primacy” of imagination. Rather, imaginal objectivity depends for its existence on a completely subject-independent, intellectual stratum of being, as well as on an imagination-independent perceptible stratum; the imaginal world emerges only as their moment of communion, *dependent* upon their *independence*. Second, I

Conference on Invention and Imagination, Lisbon - 14,15,16/12/2023

support my reading by emphasizing Corbin's oft-acknowledge debt to Proclus's notion of "projected" mathematical intermediates in his Euclid commentary (i.e., numbers/figures which are not purely a-temporal/non-spatial but which still have a purity like Forms, unlike perceptible things). As I argue, Proclus everywhere emphasizes the *dependency* of intermediates on intellect and Forms, regardless of whether the projector is initially conscious or unconscious of this dependency. With this Proclean background in view, my final purpose is to propose what might be called an intellect-grounded interpretation of Corbin: Imaginal contents become more actualized, more real, and more practically efficacious to the extent that intellectual-sensible beings like us become more intellectually engaged. This means, ultimately, that Corbin pushes against any fideism or romanticism which would seek to *protect* irrational commitments (or "passions") from intellectual "interference." Rather, he seeks to show that intellect can commune with sensibility, and sensibility with intellect. **Keywords:** Henry Corbin; Proclus; imaginal world; intermediates; ontology