

Trópos

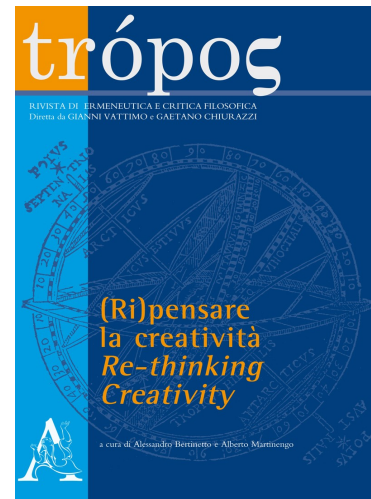
Journal of Hermeneutics and Philosophical Criticism

Directed by Gianni Vattimo and Gaetano Chiurazzi

Call for Papers

Re-Thinking Creativity

Edited by Alessandro Bertinetto and Alberto Martinengo



The idea that art is (the result of) a process of creation is a modern one. Through a complex history, which is not without contradictions, in the 20th Century the connection between art and creativity was debated in different fields – psychology, epistemology, cognitive science etc. – and became the target of attacks from Marxism and (Post-)Structuralism.

Due to its breadth and scope, we now need to re-think creativity, in order to assess whether and how it can be used as a concept. This is particularly important considering that, from theology to art, it has already undergone a series of profound transformations during Modernity; most notably it ceased to mean a production *ex nihilo* and began to indicate a kind of making, which entails novelty, originality and exemplarity (Kant).

From a philosophical point of view, this evolution concerns the very sense of the creative act. A genetic approach, reducing creativity to a set of determined causes and grounds, finds a corrective in those thinkers who stress its normative significance (Novitz) and its performative dimension (Pareyson; Chomsky; Ryle). The terms of this debate would see the issue of creativity as involving more general questions regarding our ways of acting and understanding.

It is frequently argued that creative making invents the rules that it is to fulfil: yet – one may ask referring to Gadamer and Wittgenstein – is this not a defining feature of every interpretation and application process? In which case would it not affect every form of action and understanding? Such a hypothesis seems to run the risk of extending the concept of creativity too much, to the degree that it renders it completely useless.

Hence, creativity is a topic that connects in many ways – sometimes fruitfully, sometimes problematically – aesthetics and hermeneutics. ***Tropos* aims at discussing this complex connection with a monographical issue, that will be published in December 2011.**

Philosophical papers are welcome that investigate the theoretical issues raised above. They may offer, for instance: **methodological researches** ('Which methodological approach best suits the task of understanding creativity?'); **historical-philosophical reconstructions** ('Is it still possible to argue for creativity in the aftermath of the critiques given by Marxism and Post-Structuralism?'); **investigations in aesthetics and art theory** ('What is creativity in contemporary art, and how to we discern it?'); **theoretical arguments** ('What does it mean to think creativity in extra-aesthetic contexts?').

Articles should be written **in English or Italian** and should have no indication of the writer's identity on them, allowing for **blind refereeing**. They should not exceed **6,500 words** and should include an **abstract** (in English) of no more than 200 words. Papers must use the author-date system. The texts in English must be written **according to the specifications of *The Chicago Manual of Style*, 15th ed.** (University of Chicago Press, 2003). The Works Cited page should appear at the end of your paper and start on a

separate sheet.

Submissions should not be under consideration for publication elsewhere. In the case of your paper being accepted, you will also be asked to provide a biographical note of between 50 and 60 words in length.

Manuscripts should be submitted by email attachment in a single file (.doc), including the abstract and the paper, to tropos.filosofia@unito.it.

The deadline for the submission is August 31st, 2011, and you will be informed about the result of the selection process before October 15th, 2011.