

La creativitat dialògica

Diàleg: diálogos (διάλογος)

- Pas a l'escriptura. *Fedre*.
- Heràclit tensió logos– tot flueix (Panta rei) vida / esdeveniment / arché
- dia (διά): a través–entre (p.e: diàmetre)
- dialego, dialegein: dia-lego: dir a través, dir més intensament. Dir entremig de, envoltat.
 - ús previ: passar llista dels soldats. Inicis de les paraules filosòfiques sempre concret. Després: passar llista a una sèrie de temes tot conversant
 - **entre** *Penser entre les disciplines* Interdisciplinarietat Indisciplina Trans-
- légo (λέγω): contar (conte), reunir; dir amb precisió (ordenar). Reunir: mateixa arrel europea que *ligo* en llatí.
- *dialégomai* (διαλέγομαι): conversar
- diálexis: conversa, i d'aquí ve l'expressió filosòfica *dialèctica*

PLATÓ 427 – 347 aC

1. Etapa socràtica: **Conceptes qualitatus** Dificultat /Aparència-essència
Arkhè / ~~subjectivitat-objectivitat~~ coralitat/ Dualisme-intermig/ Relativisme-essencialisme
Matriu generativa
Definició
Escola sofista i escola socràtica

Apologia / Ió / Critó / **Protàgores** / Laques / Trasímac / Lisis / Càrmides / Eutifrón.
Hípies Mayor / Hípies Menor / **Gòrgies**; Menó / Eutidem / **Cràtil** / Menéxen

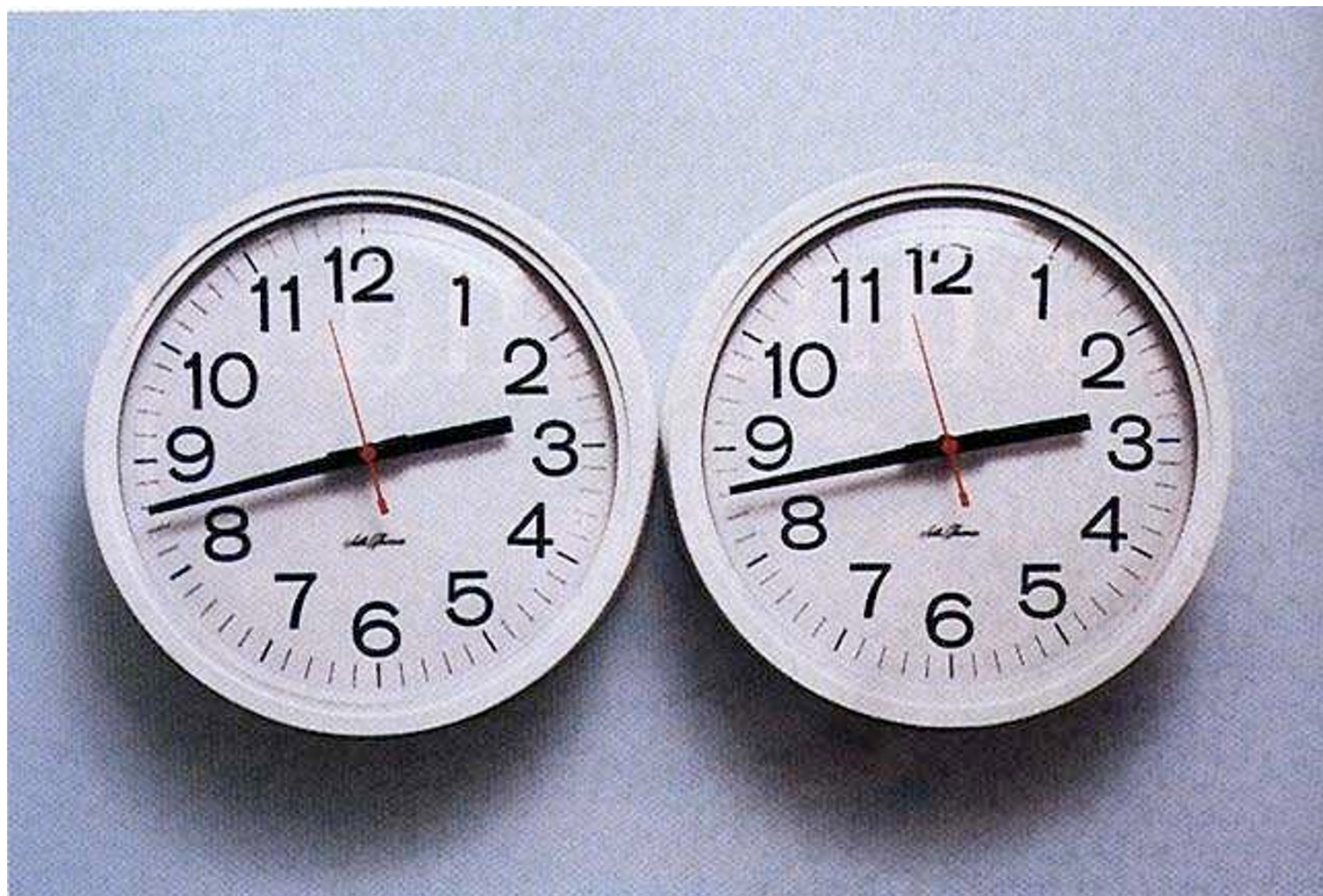
2. Teoria de les idees: **Conceptes qualitatus** **essencialisme** / Participació/Reminiscència /Presència
Diàlegs escrits després del seu primer viatge a Sicília (388-387), la seva estada a Cirene,
i la fundació de l'Acadèmia (387)

Banquet / Fedó / Fedre

3. Diàlegs de certesa 
República / Timeu
Conceptes qualitatus **Conceptes quantitatus**
essencialisme

4. Diàlegs crítics (391-360)

Teetet / Parmènides / Sofista / Polític / Fileb /Críties;
Relativisme
Lleis







<https://www.google.com/search?>

[sca_esv=572931913&authuser=0&sxsrf=AM9HkKkbgLx5db3vM9qeRb9jpal7gzL0ag:169132894799&q=Walter+Benjamin+Memorial&tbm=isch&source=Inms&sa=X&ved=2ahUKwiE1tLaiPGBAxWwZaQEHfSKAPEQ0pQJegQICRAB&biw=1440&bih=683&dpr=2](https://www.google.com/search?sca_esv=572931913&authuser=0&sxsrf=AM9HkKkbgLx5db3vM9qeRb9jpal7gzL0ag:169132894799&q=Walter+Benjamin+Memorial&tbm=isch&source=Inms&sa=X&ved=2ahUKwiE1tLaiPGBAxWwZaQEHfSKAPEQ0pQJegQICRAB&biw=1440&bih=683&dpr=2)



Ai Weiwei, *Disposition*. Venezia 2013

29 May—15 September 2013
Giudecca & Sant'Antonin, Venice

The exhibition *Disposition* that Ai Weiwei has created for Zuecca Project Space is one of the collateral events of the 55th Venice Biennale, and is composed of two major projects from the artist's recent output. The first, *Straight*, already presented in the retrospective held at the Hirshhorn Museum in Washington DC in 2012, has been revised for the Zuecca space inside the complex at Le Zitelle, on Giudecca Island. The second, *S.A.C.R.E.D.*, is a new project made specifically for this show, installed in the church of Sant'Antonin. Ai Weiwei's ongoing focus on site-specific work gives this exhibition, with its two projects, a close connection to the city of Venice, its urban fabric and historical, cultural and religious stratifications.

In 2011 Ai Weiwei was imprisoned for 81 days in a secret location and here, for the first time, the artist describes the experience of those 81 days in prison, and the continuous, obsessive surveillance to which he was subjected during that entire period. The project consists of six metal containers, about 1.5 meters in height, inside which key moments of the everyday life of the artist during his imprisonment.

The six episodes of life in prison are the representation, in the form of dioramas inside each container, of different moments of the prisoner's day. Their positioning inside the church of Sant'Antonin assigns sub-titles to the six episodes, underlining the site-specific character of the work: *Supper*, *Accusers*, *Leansing*, *Ritual*, *Entropy*, *Doubt*. The containers have small openings through which visitors can observe the individual scenes.

The precision of the details and the painstaking reproduction of the spaces pass through the powerful filter of the artist's memory, which seems to relive instant after instant in the project, without anguish but with lucid determination. The works are an effective description of the system of 'high-proximity' surveillance deployed by the detention system to which the artist was subjected.

The titles of the individual dioramas inside the six containers also point to the relationships they establish with the religious place that hosts them, from the general idea of the 'sacred' indicated in the title, to that of 'ritual' and 'renewal,' concluding with the less religious concepts of 'entropy' and 'doubt.'

The exhibition continues at Zuecca Project Space, with the display of *Straight*.

Disposition is curated by















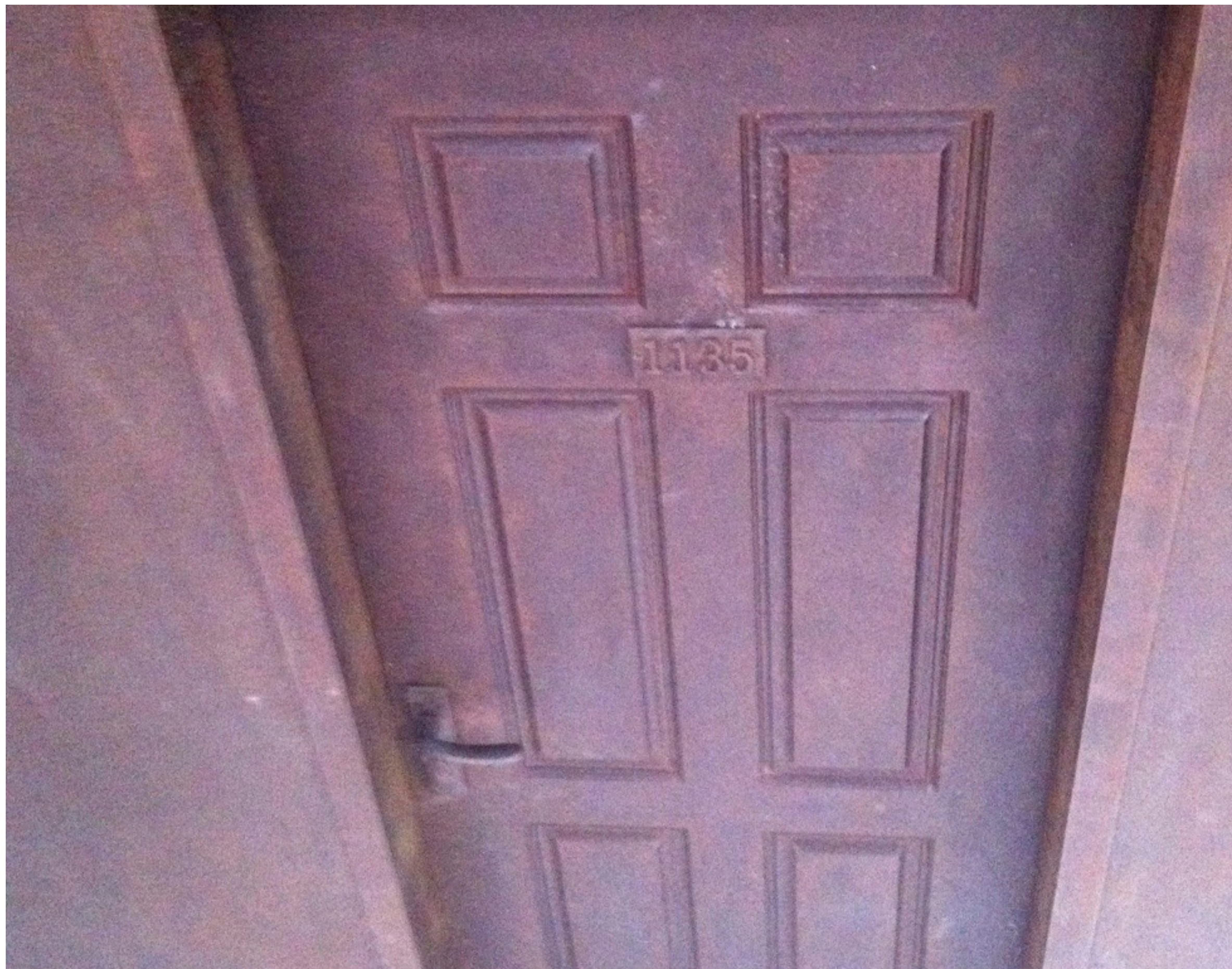


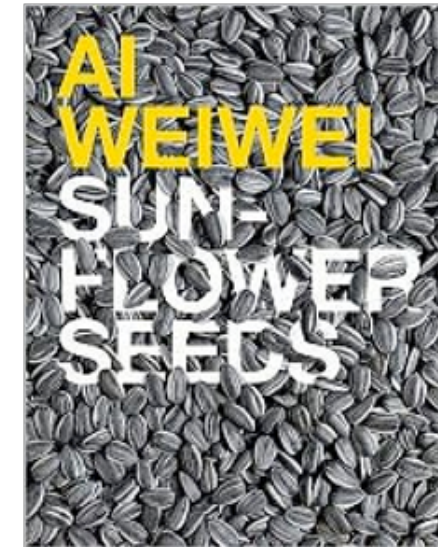












7. Indisciplina

Sunflower Seeds, Tate Modern, Turbine Hall

octubre 2010 – maig 2011

<http://www.tate.org.uk/modern/exhibitions/unileverseries2010/default.shtm>

Cent milions de llavors de gira-sol, "pipes"

"Beyond imagination"

