



Enrico Terrone

Professore associato

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Istruzione e formazione

2014

Dottorato in filosofia

Instances of Cinema. An Ontological Account of Depiction
Università di Torino - Torino - IT

Esperienza accademica

2018 - 2020

Juan de la Cierva postdoctoral fellow

LOGOS Grup de Recerca en Lògica Llenguatge i Cognició Universita -
Barcellona - ES
Progetto di ricerca Singular Thought in Fiction and Depiction

2017 - 2018

Assegnista di ricerca

Università di Torino - Parigi (Visiting researcher presso Institut Jean Nicod) -
FR
Research Project Audiovisual Media and the Ontology of Artifacts

2016 - 2017

Assegnista di ricerca

Università di Torino - Parigi (visiting researcher presso Collège détudes
mondiales) - FR
Research Project Moving Images between Aesthetics and Social Ontology

2015 - 2016

Post-doctoral fellow

Fondation Maison des Sciences de l'Homme Gerda Henkel Stiftung - Parigi -
FR
Research Project Images and their contexts

2014 - 2015

Post-doctoral fellow

Käte Hamburger Kolleg Recht als Kultur Bonn (Germany) - Bonn - DE
Research Project Filmmaking the Social World

Esperienza professionale

1999 - IN CORSO

Redattore

Segnocinema - Vicenza - IT

Competenze linguistiche

English

Esperto

French

Esperto

Attività didattica

2020 – 2022

Università di Genova

“Estetica” (Aesthetics)

“Teoria dell’oggetto estetico” (Theory of the aesthetic object)

2017 – 2018

Politecnico di Torino

“Filosofia dell’ingegneria” (Philosophy of Engineering)

2016 – 2017

Paris 8 – Vincennes – Saint-Denis

UFR ARTS, PHILOSOPHIE, ESTHETIQUE (Chargé de Cours au sein du Département Arts Plastiques de l’Université Paris 8)

“Esthétique” (Aesthetics)

2008 – 2012

Università degli Studi del Piemonte Orientale “Amedeo Avogadro”

“Storia e critica del cinema” (History of Film and Film Criticism)

Interessi di ricerca

AREA DI SPECIALIZZAZIONE: estetica

AREE DI COMPETENZA: ontologia sociale, filosofia della tecnologia, filosofia della mente, storia e critica del cinema

PRINCIPALE SOGGETTO DI RICERCA: la relazione fra arte, scienza e tecnologia

Progetti di ricerca

2022 - IN CORSO

ERC-StG Project 101040535 PEA The Philosophy of Experiential Artifacts

Commission Europea - IT

1.493.753 - Responsabile scientifico

Ancient Greeks used one word, techne, to designate both technique and art. It is only in modern times that art gained autonomy, becoming the object of

one philosophical discipline: aesthetics. However, the emergence of mass media, and then of digital media, has brought art back to technique, challenging its autonomy. In this situation, some basic philosophical questions about art regain centrality: Why art? What is art for? Which is the role of art in a technological society like ours?

The traditional answer stresses the uniqueness of art, pointing to the essential difference between artworks and technical artifacts. The increasing interchange between art and technology, however, encourages us to question this statement, pursuing an alternative strategy. The hypothesis is that artworks belong to a technical kind which has been overlooked so far: the kind of experiential artifacts whose function consists in triggering experiences. Art is severed from technique only if one focuses on artifacts such as hammers or engines whose function consists in producing concrete effects. Yet, once experiential artifacts have been recognized, one can fruitfully trace art back to technique, rethinking forms of art as techniques for generating different types of experiences. The PEA project launches the philosophy of experiential artifacts as a new area of inquiry in which the relationship between art and technique can be properly studied, thereby offering a new conceptual toolbox for historical and empirical research. This will be done through a fourfold methodology in which aesthetics and the philosophy of mind analyze the experiences that experiential artifacts are meant to trigger, while metaphysics and the philosophy of technology investigate the structure in virtue of which they perform this function. PEA will thus reconceptualize artworks as technical artifacts that we value for the way in which they enable us to enrich, share and coordinate our experiences.

Attività editoriale

Dal 2016 al 2020, redattore di *Brill Research Perspectives in Art and Law*

Dal 2015 al 2019, membro del comitato scientifico della collana editoriale "Mimesis Narrazioni Seriali"

Dal 2011 al 2019, redattore di *Rivista di estetica*

Dal 1999, redattore di *Segnocinema*

"Referee" per le seguenti riviste (fra parentesi, il numero di articoli valutati per ciascuna rivista):

British Journal of Aesthetics (4); *Journal of Aesthetics and Culture* (1); *Estetika* (1); *Australasian Journal of Philosophy* (2); *The Philosophical Quarterly* (1); *Synthese* (1); *Metaphysics* (1); *Analysis* (1); *Philosophy* (1); *Ergo* (3); *The Review of Philosophy and Psychology* (2); *Erkenntnis* (3); *Journal of the American Philosophical Association* (4); *Pacific Philosophical Quarterly* (2); *Pragmatics & Cognition* (1); *The Southern Journal of Philosophy* (1); *Organon F - Journal of Analytic Philosophy* (1); *Sens Public* (1); *Popular Inquiry* (1); *Law and Literature* (1); *Investigaciones Geográficas* (1); *Giornale di metafisica* (1); *Filosofia* (1); *Enthymema* (1); *APhEx* (1); *Rivista di estetica* (9); *Brill Research Perspectives in Art and Law* (1); *Cinergie* (1); *Atti del Filmforum-Udine* (1); *GAME. The Italian Journal of Game Studies* (1); *Fata Morgana* (2).

Incarichi all'estero

2018 – 2020

Universitat de Barcelona

LOGOS Grup de Recerca en Lògica, Llenguatge i Cognició,

Juan de la Cierva Postdoctoral Fellow

2017 – 2018

Visiting researcher at Institut Jean Nicod, Paris

2016 – 2017

Paris 8 – Vincennes – Saint-Denis

UFR ARTS, PHILOSOPHIE, ESTHETIQUE

Chargé de Cours (en esthétique) au sein du Département Arts Plastiques de

l'Université Paris 8

2015 – 2016

Collège d'études mondiales, Fondation Maison des Sciences de l'Homme,

Paris (France)

Gerda Henkel Fellow

2014 – 2015

Fellow at Käte Hamburger Kolleg "Recht als Kultur", Bonn (Germany)