

R E V I E W

Of the works of **associate professor Ivan Georgiev Kolev, Ph. D.**,

Participant in the competition for professor

in professional field **2.3. Philosophy**

(Philosophical Anthropology, Philosophy of Art, Metaphysics),

announced based on the needs of the

Sofia University "St. Kliment Ohridski"

by Prof. Haralambi Panitsidis, Ph. D.,

At the jury meeting for the competition for the election of a professor in professional field 2.3. Philosophy (Philosophical Anthropology, Philosophy of Art, Metaphysics), I have been selected as a reviewer of the works of Assoc. Prof. Ivan Kolev, Ph. D.

Assoc. Prof. Ivan Georgiev Kolev, Ph. D., is the only participant in the competition.

He was born on the 2nd of March, 1959 in the city of Burgas. In 1986 he graduated in the Sofia University "St. Kliment Ohridski" with a Master's degree in Philosophy. Since 1987 he has been a lecturer in philosophy at the Department of Philosophy of St. Kliment Ohridski, Sofia University. In 1988, he initiated the organization of the Olympiad in Philosophy. He received his PhD in 2011. The topic of his dissertation is *Being and Possibility: An attempt at an existential anthropology*. In 2013 he was elected as Associate Professor at the Faculty of Philosophy, Sofia University "St. Kliment Ohridski". The titles of his habilitation papers are: *Philosophical Anthropology: Idea, genesis, placement* and *Being and Inhabiting: Towards a Philosophy of Architecture*. In 2015-2023 he was the Head of the Department of Philosophy at St. Kliment Ohridski University. Since 2017 he has been Chairman of the Board of the Bulgarian Philosophical Society, and since 2018 he has been a Steering Committee Member of FISP (International Federation of Philosophical Societies).

The compulsory norm of the quantity of hours - lectures and exercises, necessary for the announcement of a competition for professorship as a full-time position in the professional field

2.3. Philosophy (Philosophical Anthropology, Philosophy of Art, Metaphysics) - has been provided for.

The total number of publications of Associate Professor Ivan Kolev, Ph. D., is 72, including 5 monographs, 7 articles in foreign publications, 23 articles in Bulgarian publications and 34 textbooks and teaching aids. The documentation submitted for the competition is complete. The additional references that are of legal necessity have also been attached. Assoc. Prof. Ivan Kolev meets the minimum national requirements and the additional requirements of the Sofia University "St. Kliment Ohridski".

Two monographs were submitted for the competition:

Kardia. Philosophy of Sentiments. София: Изток-Запад. ISBN 978-619-01-1304-1, 2023.

Art as Phenomenic Being: Deduction of the Categories. София: Изток-Запад. ISBN 978-619-01-1305-8, 2023.

And nine articles:

Ivan Kolev. 2023. Defining Art as Phenomenal Being//Arts, Vol. 12, Issue 3 (June 2023).

Иван Колев. 2023. Heterocosmica of Cinema//Сп. Философски алтернативи. 4/2023.

Иван Колев. 2023. Deduction of the Categories in One Definition of Art//Философия, 3/2023 (XXXII).

Иван Колев. 2021. Dasein as Inhabiting//Философски алтернативи, 2021, брой № 2.

Иван Колев. 2021. Towards a Metaphysics of Responsibilities//Етически изследвания, 2021.

Иван Колев. 2019. Towards the Definitions of Architecture//Георги Капривев (Съст). *Sine arte scientia nihil est.* Изследвания в чест на проф. д.ф.н. Олег Георгиев. София: Университетско издателство „Св. Климент Охридски“.

Иван Колев. 2017. De anima and its commentaries as a source and paradigm for Philosophical Anthropology// Предизвикателството Аристотел. София: Университетско издателство „Свети Климент Охридски“.

Иван Колев. 2016. From „De anima“ towards the psychology lacking “psyche”//Философия на конкретното. Юбилеен сборник по случай 60-годишнината на проф. Райчо Пожарлиев. Съставители: Иван Колев и Стоян Асенов. София: Университетско издателство „Свети Климент Охридски“. ISBN 978-954-07-4059-1, 414 с., с. 182-219.

Иван Колев. 2015. The Bulgarian Fronton//Философски алтернативи. 6/2015

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Ivan Kolev's interests and field of research lies in various issues concerning philosophical anthropology, philosophy of art and history and philosophy of culture. His overall body of work places a particular emphasis on the critical development of conceptual models of Western reflection in the thematic sphere of the sentiments. Overall, Ivan Kolev's scholarly work presents innovative and independent theoretical frameworks on current discourses, in this way shaping the specific quality of contemporary theoretical thinking in the fields of philosophical anthropology, philosophy of aesthetics, and metaphysics.

An important thing to note is that the candidate's scholarly pursuits are directly related to both his activity as an educator and to his public stances, in which the creative and polemical tone of his research projects not only finds its adequate expression, but also infects listeners with its considerable heuristic potential. Ivan Kolev's ability to combine the art of teaching with scientific and applied/practical methodologies has been recognized and appreciated by the members of the scientific collectives (members which he has collaborated with and continues to work with).

As regards to the substantive evaluation of the candidate's scientific achievements and the nature of his scientific contributions, I will first focus on his monograph *Καρδία. Philosophy of Sentiments*. The panoramic scope of the analysis includes in-depth overviews of vital thinkers within the bounds of European culture and philosophy, such as Plato, Aristotle, Nemesius, John

Damascene, St. Augustine, Thomas Aquinas, Descartes, Hobbes, Spinoza, Baumgarten, Kant, Hegel, and Scheler amongst others. In chapter one – *Philosophy and Philosophical Anthropology* – four main stages in the development of philosophical anthropology are underlined, taking into consideration the conception of philosophical anthropology as a philosophy of the whole human being. These stages are linked with philosophers that have established fundamental principles in the development of philosophical anthropology: paradigmatic – Aristotle, nominal – Magnus Hund, disciplinary – Kant and restorative – Scheler. A potential 5th stage is also discussed, in which philosophical anthropology reflects upon the global tendencies in contemporary civilization. Chapter two – *The Language of Sentiments* – unveils the various issues within the capacity of *feeling* through different societal forms (characteristic of European culture from ancient times to the modern day), utilizing the main concepts that are most often employed – *Pathos, kardia, passions, affectus, feeling*. The term *Pathos*, with its myriad of meanings, is regarded as crucial in connection with the sentiments during ancient times. The main definitions of *pathos*, as presented by Aristotle, the Stoics and Cicero, are expertly explicated, explained and systematized in context. The second stage of insight into the sentiments is interlinked with the term *kardia*, as far as the function of the heart as organ and symbol is deemed as essential by Ivan Kolev. Here, the analysis takes its cue from the psalms of the Old Testament, Evagrius Ponticus, Nemesius of Emessa, John of the Ladder, John of Damascus and others. The nuances discerned within the sentiments by the aforementioned authors upholds the “*tensions of man as an intermediary being that has been expelled from Heaven, left without a secure and certain endpoint in its metaphysical journey, and also as a creature that has before it’s mind and feelings the whole gamut of metaphysics – from nonbeing to divine being*” (page 67). The term “*passiones*” is discussed within the bounds of the latin tradition with which it is typically associated, with there being a special emphasis placed on the conceptions of St. Augustine and Thomas Aquinas, systematized from the perspective of the particular thematic field. The fourth stage is presented under the concept of *affectus*. The various interwoven issues in the understanding of the affects within Descartes, Hobbes, Spinoza, Christian Wolf and Baumgarten are described with formidable expertise. The descriptions manage to impress with their conceptual preciseness in regards to concrete philosophical terms. The thematic spheres of the various affects are clearly presented, which further augments the unique perspectives of the aforementioned thinkers, ingrained within their own specific thematic contexts. I must also praise the elegant expression of characteristic nuances during the consistent unfolding

of the internal logic of these thinkers' points of view. In my opinion, the content of the analysis that has been accomplished here enriches the currently available fields of knowledge and offers its fair share of contributions to the academic sciences. Ivan Kolev's conclusions, that during this fourth stage "*the balance between the outer affection and the inner affection reaches a point where the entire spectrum of human sensitivity may be asymmetrically situated around the poles of the Self*" (page 152) is argued for in a very persuasive manner. For the fifth stage, the main concept is that of the *feeling-in-and-of-itself*. The philosophers that are of particular point of interest here are Kant, Hegel and Scheler. Ivan Kolev attempts to demonstrate how – within the context of these thinkers – "*the unfolding of the potential of the sentiments as expressions of essential human capabilities is pursued not only through a direct study of their nature, but also as an elucidation of associated human qualities*" (page 168). This kind of argument creates possibilities for further theoretical inquiries, which could supplement and expand upon the discussion of human sensitivity. In chapter three – *Metaphysics and Anthropology of the Sentiments* – we are given an original conception by Ivan Kolev in regards to the differing aspects of the phenomena of sentiments, for their occurrence is "*never singular, indivisible and homogenous*" (page 192). He elucidates the attributes of the sentiments through his own definition of Man as "*the most modally complex being*" (page 185). Namely these attributes – *beingness, temporality, reflexivity, intentionality, evaluative concern, intuitive wealth, expressiveness, metaphoric potency* form the crux of the argument connected to the main thesis, that "*the capacity for sentiments must be studied as a self-sufficient capacity, whose depths and potential necessitate articulation through it's own language*" (page 191). The fourth, final chapter – *Phenomenology of Sentiments* – "*expounds a phenomenology of only one part of the entirety of sentiments and makes no claims to being exhaustive and systematic*" (p. 197). The first typological classification – that of the feelings of beingness – group together the following affects: admiration, bitterness, rapture, despondency, joy, sadness, craving, melancholy, hope and despair. The second typological classification differentiates between the feelings associated with the Self. It includes feelings of self-respect, self-abasement, self-love, self-hated, pride, shame, magnanimity and rancour. The esteemed reflections of Ivan Kolev, carefully distinguishing the essential amongst the multifarious classifications of sentiments and presented in a way that often resembles aphoristic writing, disclose a brand new perspective in regards to the specificity of human existence in-itself, for-itself and for-others.

Art as Phenomenic Being is the second monograph submitted for the competition. The aim of the author is to present a new point of view concerning the method through which we derive the categories that help us define art. The attempt to elucidate the functions of the concept of *phenomenon* in the defining of art in the first part of the book – *Phenomenicity and Categoriality* – is quite persuasive. The importance of categorial culture in the outlining of the specific image of the philosophy of art is well argued for. The analysis goes into in-depth discussions of the categorial theories of Aristotle, Kant, Hegel, Trendelenburg, Heidegger, and especially Nicolai Hartmann. The second chapter – *Deduction of the categories in the definition of Art* – makes an impressive and persuasive original attempt to argue for the specificity of art as a “*meaningful constitutive whole, in part separated into the work of art, and surrounded in its other parts by the figures of the artworld, each of which has its own intentional structure and participates in its meaningful constitution*” (page 30). Particularly because of the explicit presentation of the figures composing the world of art, Ivan Kolev manages to conceive his own original definition of art.

The articles submitted for the competition further expound upon different aspects of the consistently developed research project of Ivan Kolev - most associated with the cultural-historical context of western European perspectives in philosophy of art and philosophical anthropology - and in these articles he manages to introduce further original theoretical distinctions.

A total of 16 citations of texts by Ivan Kolev are listed as indexed in the citation reference, 7 of which are in the Web of Science and 9 of which are in Research Assessment, NOMOS, 2023, s. 64.

I have no substantive objections to the theses developed by Ivan Kolev in the texts submitted for the competition. The self-assessment in the statement of scientific contributions correctly reflects the candidate's scientific achievements. In accordance with the reviewer's requirements for critical remarks and recommendations, I would like to wish Ivan Kolev the best and suggest he wastes no time in compiling the whole and systematic presentation of the post-classical and contemporary thinkers whose texts and ideas have a wide thematic overlap with Kolev's own philosophical investigations into the field of Anthropology.

I have no joint publications with Ivan Kolev.

Ivan Kolev is a capable and highly qualified specialist, and the studies, articles and translations he has published in recent years testify both to a wide range of interests and to a detailed knowledge of the theoretical areas that are the subject of his research. Assoc. prof. Ivan Kolev, Ph. D., is an excellent university lecturer. Thanks to his solid professional background, pedagogical and social skills he is well respected by his students. The relations with his colleagues from the department and faculty are positive and his participation in academic life is active and fruitful.

Conclusio:

Based on the aforementioned academic achievements of Assoc. Prof. Ivan Kolev, Ph. D., I will confidently vote in favour of him assuming the academic position of Professor in professional field 2.3. Philosophy (Philosophical Anthropology, Philosophy of Art, Metaphysics),

Sofia, 24.11.2023 г.

/prof. Haralambi Panitsidis, Ph. D./