

## REVIEW

*Of the scientific work and activities of Assoc. Professor, IVAN GEORGIEV KOLEV, PhD, participant in the competition for the academic position “Professor” in Professional Area 2.3. Philosophy, published in SG, issue 67 of 4 August 2023.*

*Reviewer: Prof. DSc Ivanka Georgieva Stapova*

### *Administrative profile of the competition*

The only participant in the competition for the academic position “professor” is *Assoc. Prof. Dr. Ivan Georgiev Kolev*. He has presented an excellently arranged documentation that is entirely relevant to the competition.

Assoc. Prof. Dr. Ivan Kolev is the author of an impressive number of publications in various areas of philosophy: philosophical anthropology, history of philosophy, history and theory of art, problems related to the study of the multifaceted nature of man, cultural-philosophical analyses, philosophical problems of various arts, etc. The description of the activities and studies of Ivan Kolev shows that the candidate is an erudite, creative scholar, rich in ideas and possessing a high potential for fulfilling them. Here are some telling numbers: 5 monographs, 26 articles in Bulgarian editions, 7 articles in foreign editions, 34 student handbooks, 8 lecture courses, 10 translations, the scientific editor of 30 books, 62 participations with papers at national conferences, 7 at international conferences, participations in seminars and specialized seminars, participation in scientific juries, boards of editors, 10 prefaces of books. Kolev is the initiator and organizer or co-organizer of 5 international and 20 national conferences, one of which, held annually since 2015, is in commemoration of the work of Prof. Isak

Pasi; he is also the initiator of Master's degree programs, of commemorations of Bulgarian philosophers, of the creation and maintenance of sites on Bulgarian scholars, he has participated in scientific projects, organized Olympiads in philosophy and initiatives for Bulgarian education, he is the initiator of the creation of the BPS and the uniting of philosophers in an organization of their own, etc. I may have omitted many of Assoc. Prof. Kolev's activities, but I believe the listed ones show him to be a man of broad intellectual range, with a clear and enduring interest in the problems of philosophy, and who applies creative effort to their study.

I should add that he has properly arranged the submitted facts, has made an objective self-assessment of his contributions, has submitted citations of his works, and has filled in the tables; all of this proves that Assoc. Prof. Kolev has fulfilled the minimal national requirements.

Apart from the detailed description Assoc. Prof. Kolev gives of his multi-faceted activity related to philosophy, in the present competition for the position of professor he is participating with a reduced number of works: *two monographs and nine articles*.

***Main points in the works of Assoc. Prof. Ivan Kolev***

***Ivan Kolev. 2023. Art as a Phenomenal Existence. Deduction of the Categories. Sofia: Iztok-Zapad Publishers. ISBN 978-619-01-1305-8.***

In his monographic study, the author's objective is to propose a method for illuminating the categories through which art is defined. The initial basis of the study is the institutional theory of the fundamental concept "artworld", proposed by Arthur Danto and later by George Dickie. Five years after Danto, Dickie concludes, in his definition, that "the work of art is an artifact that is a candidate for assessment by the artworld". Kolev's addition to the institutional theory is his attempt, through this "artworld approach", to derive category-based definitions of art.

*The first chapter* of the study, entitled “**Phenomenality and categoriality**”, discusses the significance of the categories in the systematization of philosophical knowledge and their specification with regard to art. The basic concept for building a meaningful definition of art, according to Kolev, is *the concept of phenomenon*, which he defines thus: “A phenomenon is that which appears in itself to itself”. The introduction of the concept *phenomenon* and *phenomenology* within institutional theory aims to enrich the familiar definition and to argue that “art is an intersubjective phenomenon that may be thought of in the characteristics of the self-appearing unity”. In the *Second Chapter, entitled “Deduction of the categories in the definition of art”* the author writes that the categories constitute a structure of meaning, which acts as the foundation of the phenomenal existence of art.

A key point in the discussion on the categories of art is the assumption that the work of art is an occasion, a premise. The true conceptual body, motivated by the categories and aimed through the vector of perception, is built and deduced through 12 organizing figures. They add meaningful substance to the being of the work of art, mainly at the pole of perception. Kolev, in the vocabulary of institutional theory, calls them twelve figures that form the artworld. *Author, viewer, patron, collector, curator, connoisseur, critic, historian, typologist, theoretician, esthetician, metaphysician* are the figures that form the artworld. Importantly, the author gives us a conceptual model of category structures that form the constantly developing artworld, the reception that provokes the meaningful network of figures. I would recommend that the author would further place his emphasis on the category-based explication of the work of art. Thus, the triad *author – work of art – forms of reception* would acquire an even more convincing density, not only at the pole of the perceiver (with the 12 figures) but also within the work of art itself (subjected to its categories and internal connections).

In the second monograph, *Ivan Kolev. 2023. Καρδία. Philosophy of Feelings. Sofia: Iztok-Zapad. ISBN 978-619-01-1304-1*, with which he is participating in the competition, Kolev aims to argue the legitimate use of the category of *faculty of feeling* as a fundamental human faculty that cannot be deduced from other faculties or any of the other basic, autonomous (in the Kantian sense) human faculties.

The monograph has four chapters, a conclusion and a bibliography. The *first chapter, “Philosophy and Philosophical Anthropology”* grounds the basic grid of definitions and concretizations. Philosophy is defined as a *humanities discipline*, and philosophical anthropology foremost as a *philosophy of the integral human*. These definitions of the basic premises allow Kolev to examine the four stages of development of philosophical anthropology: *paradigmatic, nominal, disciplinary and renewal*. He introduces a new, fifth stage of development of philosophical anthropology, which he calls *cardial*, in which the focus is on the heart as a symbol of the inseparability of soul and body as well as of the autonomy of feelings.

*The second chapter, “The language of feelings”* presents the history of some major philosophical conceptions of feeling. The historical overview of four ages shows the thematic essence and changes in the term “feeling”. Kolev traces the term across various transformations: *pathos, cardia, passiones, affectus, and the modern understanding of feelings*.

*The third chapter, “Metaphysics and anthropology of feelings”*, is based on the thesis, argued in Kolev’s previous monograph, that man is “the most modally rich being”, for every faculty is spectral not atomary. In the context of the definition of man, the chapter defines the nature of feelings through a complex set of “definers, attributes”. Briefly listed, they make up the body of the faculty of feeling. They are *being-related, temporal, reflexive, intentional, value-based, they have an intuitional richness, expressiveness, metaphorical quality*.

The author reaches the conclusion that the faculty of feeling is as important for the human being and human experience as is sensibility and reason.

The *fourth chapter, “Phenomenology of feelings”* is devoted to the structure of human sensibility viewed in three aspects: *being-related, related to the self, and feelings towards others*. In the being-related feelings, he places foremost *admiration* as a transcending, supra-sensitive contact modeled by distance, involving the presence of the value aspect. *Feelings related to the self* are a bridge between the I and the Self. *Feelings towards others* encompass the binary oppositions that build the complex set of a person’s feelings toward the other person, others.

In addition to the two monographs, Ivan Kolev has submitted nine articles for the competition. Three of them were published in 2023. *Defining Art as Phenomenal, Deduction of the Categories in a Definiton of Art, Heterocosmica of Cinema*. All of these publications are thematically related to the problems discussed in the monographs.

*Some general creative accomplishments:*

1. The two monographs of Assoc. Prof. Kolev present two basic vectors in the sphere of mind: art and esthetics, and philosophical anthropology and ethics. In them, a conceptual cross-section is made of the leading concepts, which are placed in conceptual frames that are systematized by means of system-defining categories.

2. Kolev’s contribution to institutional theory is his attempt, using a “world approach”, to enrich and add density to the familiar definition of work of art that enable category-based definitions.

3. The grid of figures that explicate the artworld in terms of categories creates a spatial model of the recipient, which is certainly an achievement of Kolev’s work.

4. In *Philosophy of Feelings* the author has presented a great variety of feelings, with their nuances and aspects, systematized in the context of the specifications of the meanings of different feelings.

5. The two monographs are informative, detailed, erudite studies in which every subject is analyzed in depth, in its origin, interconnectedness and influences. The texts are enriched with large bibliographies and are reliable sources of knowledge on the themes under study.

***And some recommendations:***

1. That the author may extend the study on art to the middle component of the triad author - work of art – recipient. In the present monograph, the emphasis is on the recipient, as an organizing element of the artworld. The middle element provides equally rich possibilities to deduce figures and specifications.

2. There are errors in the monograph, which should be eliminated in a second revision.

**Conclusion**

Assoc. Prof. Dr. *Ivan Georgiev Kolev* is participating in the competition for the academic position of “professor” with a convincing number of works and has submitted references and proofs for an enormous number of additional activities. These activities demonstrate that Kolev is a highly erudite, creative scholar with a broad philosophical and general culture, who is strongly engaged in the study of philosophy but also in the problems of the teaching of philosophy. His works are written at a high theoretical level, with original contributions to the study of art and the philosophy of feelings, and demonstrate a broadness of views, respect for tradition as well as for modern researchers. By his academic qualities, research activity and teaching experience, Assoc. Prof. Kolev is a leading figure in the study of philosophy. By his personal qualities, Kolev is a uniting figure in the community of philosophers. Based on the unquestionable qualities of Assoc. Prof. Ivan Kolev and in accordance with the Law for Academic Degrees and Academic Titles of the Republic of Bulgaria, ***it is with conviction that I recommend to the***

*Scientific Jury and the Faculty Council to vote unanimously in support of awarding the academic position of professor to Assoc. Prof. Ivan Georgiev Kolev.*

Sofia, November 2023  
Georgieva Stapova

Prof. DSc Ivanka