

MONOGRAPHS

1. **Ivan Kolev. 2023. *Cardia. Philosophy of feelings*. Sofia: East-West. 238 p.**

ISBN 978-619-01-1304-1

First, an attempt is made to show that the way we articulate feelings in language plays a significant role in the experience we have of them.

Second, basic philosophical concepts about feelings are examined, with an emphasis on the logic and scope of feelings, their spectrum. In this way, the current study differs from the standard type of research in this field, where the epistemological orientation dominates - clarifying "what emotions are" and putting the "logic of feelings" in the background, and at the very periphery - the thesaurus of feelings. In clarifying the "problem of truth", Hegel arrived at the fundamental thesis of his view, according to which "truth is the whole". And indeed, if we assume that philosophy is a science or study of the whole, of the world, of the absolute, then it quickly becomes clear that the truth in such scope systems is definable only internalist. Applied to feelings, this thesis means that it is too presumptuous from considering 5-10 emotions, affects, passions, to define their essence. We will bet on a different approach. If we succeed in discovering a certain "logic of feeling" and with its help we manage to arrange the wealth of feelings in such a way as to obtain a sufficient elucidation of each of them, then we shall be able to say that a "philosophy of feeling" has achieved sufficient success. Therefore, presenting the complete vocabularies of feelings in individual philosophers is by no means a futile effort. It is through this unfolding unfolding that we see the logic of the whole.

Third, it specifies not only the primary, empirical language of feelings, but also the metalanguage in which we speak about them. To order the feelings, we must distinguish both the historical meaning of the basic terms and concepts and their possible systematic arrangement and relation.

Fourth, an attempt is made to argue for the legitimate use in philosophical anthropology of the category of the capacity for feeling as a basic human capacity, not deducible from any other capacity and not reducible to any of the other basic and autonomous human capacities.

2. **Иван Колев. 2023. *Art as a phenomenal being. Deduction of categories.* София. East-West. 128 с.**

ISBN 978-619-01-1305-8

The monograph attempts to contribute to the contemporary institutional theory of art definition. It is argued that in order to obtain a well-grounded definition we must find a basis from which to derive the categories by which we define art. For this purpose, basic theories of categories from Aristotle to Nicolas Hartmann are analyzed.

For the definition of art, the categories were deduced from the specific positions of the figures in the world of art ("artworld" according to Arthur Danto). The thesis is defended that each figure from the world of art is a bringer of a specific categoriality in relation to art. Thanks to the meaning-giving role of their positions, art is defined as a "phenomenal being constituted by the categories: 1) artifact with embodied intentionality towards 2) contemplation and 3) value that possesses its 4) beingness with a view 5) exposure in 6) authenticity and critical assessment for 7) novelty in relation to 8) art history, but also with a place in 9) suprahistorical typology, 10) because it possesses an original, indeducible composition of elements, 11) given in perception and appreciated through the beautiful and its modifications, thanks to which is 12) distinguishable from other metaphysical structures (nature, instrumental artefacts, knowledge, faith)'.

ARTICLES

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

Abstract

At the beginning of the 20th century, the definition of art became one of the difficult topics of aesthetics and art theory. The emergence of the institutional approach and the debates surrounding it provoked many responses. This article proposes one possible response that uses Kant's example of category deduction as a productive analogy that can serve as a "deduction of art categories." Art is seen as a phenomenal entity constituted by multiple meaning perspectives, each of which has a figure representing it (author, spectator, patron, collector, curator, connoisseur, critic, historian, typologist, theorist, aesthetician, and metaphysician). The

position of each of these figures legitimates a categorical definition that participates in the constitution of the "phenomenal being of art."

Key words: artworld, phenomenon, categories

2. Ivan Kolev. 2023. Heterocosmica of Cinema// Philosophical Alternatives. 4/2023, Issue #2.

Abstract

The paper argues for the advantages of using the full format of the art form "cinema" over its more abstract version "film". To this end, the heterocosmic nature of the 'moving image' in cinema is pointed out and its aspects are analysed phenomenologically. A phenomenology of the cinema hall, the spectator, the actor, the objects and other pleromatic elements is made.

Keywords: cinema, film, heterocosmica

3. Ivan Kolev. 2023. Deduction of Categories in a Definition of Art//Philosophy, 3/2023 (XXXII).

Summary: In modern literature, the most authoritative regarding the definition of art is the institutional theory, which arose as a response to the radicalizations in modern art related to ready-made, pop art, conceptualism and other currents. In the familiar versions of the institutional theory, the participants in the so-called The "artworld" (Arthur Danto's term) enumerates "rhapsodically," to use Kant's famous expression. In this context, the article is an attempt to 'deduce the categories' by which art is defined, using the categorizing positions of the participants in that of the 'artworld'. In order to substantiate the approach and to relate the problem to traditional philosophical problems, a brief review of the "doctrine of categories" (Kategorienlehre) is made.

Keywords: art, categories, deduction, institutional theory

4. Ivan Kolev. 2021. Dasein as Dwelling // Philosophical Alternatives, 2021, Issue #2

Abstract: The article is devoted to a phenomenological clarification of the principles of architecture. The author generally follows the logic of the presentation in Vitruvius's treatise

Ten Books on Architecture, but also uses elements of the speculative deduction of architectural elements in Hegel's Aesthetics. Heidegger's ontological designation of man as Dasein is interpreted as inhabiting; thus, the author attempts to establish a link between the ontological and the architectonic aspects of human existence.

Keywords: inhabiting; architecture.

5. Ivan Kolev. 2021. *Towards a Metaphysics of Obligations*//Ethical studies, no. 6, vol. 2/2021.

Abstract

After the experience of the „cruellest century“, is a new reading of the old philosophical and legal theories of the natural obligations possible? Can we safely assume that the subject of „human rights“ has irrevocably dethroned obligations to their mirror-image counterpart? Is there not a danger that the primacy of the „discourse of rights“ as the basis of modern ethics will stimulate a one-dimensionality in the moral landscape and that, as a result, the „high“ in morality familiar to us from virtue ethics and ethics of duty will lose its foothold and the language in which it is spoken of will be forgotten?

Keywords: Human rights, autonomy, duty, natural obligations

6. Ivan Kolev. 2019. *To the Definitions of Architecture*//Georgi Kapriev (Editor). 2019. Sine arte scientia nihil est. Studies in Honor. to Prof. Ph.D. Oleg Georgiev. Sofia: University Publishing House "St. Kliment Ohridski".

Summary

The text presents several important attempts to arrive at a definition of architecture. The seminal definition of Vitruvius in its two variants is interpreted, and the modifications of the Vitruvian canon are traced in subsequent architectural eras to the beginning of modern architecture, represented by its pioneer Joseph Paxton.

Keywords: architecture, definition, style.

7. Ivan Kolev. 2017. *De Anima and the Commentary Tradition as a Source and Paradigm of Philosophical Anthropology*//Dimka Gocheva, Ivan Kolev, Haralambi Panitsidis (Editors) 2017. *The Challenge of Aristotle*. Sofia: Saint Kliment Ohridski University Publishing House.

Abstract: The paper aims to clarify the metaphysical definition of the human being as a “modal being” (Kolev, *Being and modality*, 2011), and the construction of a philosophical anthropology on this basis (Kolev, *Philosophical Anthropology. Idea, origin, development*, 2013) as influenced by Aristotle’s *De anima* and the commentary tradition. The metaphysics of the human being in *De anima*, introduced by the *dynamis-energeia-entelecheia* triad, influenced the appearance of the name “anthropologia” in the 16th century (Magnus Hundt, *Anthropologium*, 1501), and its later adoption in the 18th century (supported by the ideas of the “vernünftige Ärzte” in Halle) as a doctrine of “man as a whole” (“der ganze Mensch”).

8. Ivan Kolev. 2016. *From "De Anima" to Soulless Psychology*//Philosophy of the the Concretum. Jubilee collection on the occasion of the 60th anniversary of Prof. Raicho Pozharliev. Ivan Kolev and Stoyan Asenov (Editors). Sofia: Saint Kliment Ohridski University Publishing House. ISBN 978-954-07-4059-1, 414 p., pp. 182-219.

Abstract: The text traces several of the important turns in philosophical psychology before the emergence of scientific psychology in the second half of the 19th century. Special attention is paid to Wolff and Baumgarten, where "psychology within philosophy" was established as a discipline. Kant's criticism of psychology as a science, as well as the appearance and development of the idea of applying mathematical methods in psychology from the age of metaphysics, are also examined.

Keywords: philosophy, metaphysics, psychology, soul.

9. Ivan Kolev. 2015. *The Bulgarian fronton*//**Philosophical alternatives, 6/2015.**

Abstract: In this article I defend the productive quality of the phenomenological method. For this purpose, I consider its application to one specific example taken from the phenomenology of an architectural element. I make a phenomenological description and a hermeneutic interpretation of the pediment as an architectural element of Bulgarian Revival houses. The legitimacy of the phenomenological method is derived from the thesis of the metaphysical

distinctiveness of the human being as a modal being. I support Professor Milko Bichev's thesis that the distinctive pediment of the Plovdiv-style house is baroque in character.

Keywords: phenomenology, human nature, modality, architecture, baroque.