

A black and white profile portrait of Roman Ingarden, an elderly man with short, light-colored hair, looking towards the left. The portrait is set against a dark background. The bottom portion of the image is overlaid with a large, diagonal, golden-brown shape that contains the text.

BOOK OF ABSTRACTS

Roman Ingarden and Our Times
An International Philosophical Congress

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Online

(Central European Time, UTC +1)

Jagiellonian University in Kraków
Poland 2021



Kraków 2021

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Keynote speakers presentations



► Dagfinn Føllesdal (University of Oslo, Stanford University)

►► Roman Ingarden and Wolfgang Kayser

The German literary theorist Wolfgang Kayser (1908–1960), whose lectures and publications became very influential on literary theory and analysis all over the world, particularly in Portugal and in Germany, was strongly influenced by Roman Ingarden, as reflected in the title of his main work, *Das sprachliche Kunstwerk* (1948), a takeoff on Ingarden's *Das literarische Kunstwerk* (1931). In this lecture I will discuss the influence of Ingarden on Kayser, and Kayser's application of Ingarden's ideas, particularly in Kayser's lectures in Göttingen in 1954–1955 (which have not been published, but were attended by the speaker).

► Jeff Mitscherling (University of Guelph)

►► Lipps, Stein and Ingarden on Empathy and the Coexperiencing of Value in the Aesthetic Experience

Over the last few decades of the nineteenth century and the early decades of the twentieth, empathy became an increasingly important theme in studies of perception and aesthetic experience. In the work of Theodor Lipps (1851–1914) empathy became the foundational concept of an aesthetic theory, and also of a social and moral theory, that proved extremely influential in the early decades of the twentieth century. In her PhD dissertation, a large

part of which was subsequently published as *On the Problem of Empathy*, Edith Stein subjected Lipps's concept of empathy to lengthy critical analysis, in the course of which arose numerous insights into essential features of human nature, insights that she then employed in constructing her own view of empathy, focusing on intersubjectivity and our experience of community. The accounts offered by Lipps and Stein of the empathic character not only of our aesthetic experience but of our intersubjective experience of the social world supplied Ingarden with a good deal of material for his own critical analyses of the cognition of the literary work of art. And his analyses of the aesthetic experience have supplied us with directions of research for a "science of literary aesthetic objects" that we have still to explore.

► Bence Nanay  (University of Antwerp, University of Cambridge)

►► The Role of Mental Imagery in our Engagement with Art

Mental imagery plays a crucial role in our engagement with art. And not just literature, where imagination is often highlighted, but also in the visual arts, music and conceptual art. And even in literature, I argue, it is mental imagery that plays an important role, not imagination, as traditionally construed. And in some works of conceptual art, the perceptual engagement with the work is deliberately replaced with the engagement by means of mental imagery. I compare this account of the role of mental imagery in our engagement with art with Roman Ingarden's concept of the 'places of indeterminacy'.

Roman Ingarden and Our Times. An International Philosophical Congress, Jagiellonian University in Kraków is held online between 12-15 April 2021.

The fiftieth anniversary of the death of the eminent Polish philosopher and humanist Roman Ingarden in 2020 is an occasion to launch an international academic debate on current trends in contemporary philosophy. The main aim of the Congress is therefore to furnish an international group of researchers with a convenient space for a free and creative exchange of thoughts, ideas, and views.

The Congress continues to focus on questions and issues related to contemporary philosophy, cognitive science and gender/queer studies. The Thematic Panels of the Congress are organized within the following themes:

- ▶ contemporary ontology,
- ▶ contemporary logic,
- ▶ contemporary epistemology,
- ▶ contemporary ethics,
- ▶ contemporary aesthetics,
- ▶ cognitive science,
- ▶ feminist philosophy and gender studies,
- ▶ posthuman studies,
- ▶ the philosophy of Roman Ingarden.



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