



Phenomenology and Aesthetics

The 3rd Conference on Traditions and Perspectives
of the Phenomenological Movement in
Central and Eastern Europe

29 June - 1 July, 2017

Venue: Kalpaka blvd. 4, Riga, Latvia

Program

June 29, 2017 (Thursday)

8:30	Registration		Room 215
9:15	Conference opening		Room 215
9:30	Key-note lecture Chair: Uldis Vēgners		Room 215
	Rudolf Bernet (KU Leuven, Belgium)		
	<i>The Poet as Philosopher</i>		
10:30	Coffee break		Room 110
11:00	Phenomenology of Architecture Chair: Maija Jankovska	Room 215	Imagination & Phantasy I Chair: Māra Grīnfelde Room 108
11:00	Michael Lucas (College of Architecture and Environmental Design, California Polytechnic State University, USA)		Witold Plotka (University of Gdansk, Poland)
	<i>Architecture as Intervention in Nature: The Possibility of Nature Between Jan Patočka and Timothy Morton</i>		<i>Ingarden and Blaustein on Phantasy and Imaginary Consciousness</i>
11:40	Patrick Martin (University of Helsinki, Finland)		István Fazakas (Charles University - Bergische Universität Wuppertal, Czech Academy of Sciences, Czech Republic)
	<i>Temporality of the Work of Art: A Consideration of Gadamer's Concept of Gleichzeitigkeit</i>		<i>A Glimpse of the Unperceivable. On Phantasy As an Access to the Phenomenological Field</i>
12:20	Abel Franco (California State University, USA)		
	<i>Phenomenology of Our Everyday Aesthetic Experience of Architecture</i>		
13:00	Lunch break		
14:30	Imagination & Phantasy II Chair: Witold Plotka	Room 215	Experience of Music Chair: Ginta Vēja Room 108
14:30	Regina-Nino Mion (Istanbul Technical University, Turkey)		Martina Stratilková (Palacký University Olomouc, Czech Republic)
	<i>Husserl's Theory of Physical Imagination</i>		<i>Moritz Geiger and Edward Bullough on the Objective Experience of Art</i>
15:10	Dalius Jonkus (Vytautas Magnus University, Lithuania)		Ignas Šatkauskas (Vilnius University, Lithuania)
	<i>Embodied Imagination and Aesthetic Experience</i>		<i>Experience of Music and Phenomenology of Attention</i>
15:50	Jan Josl (Jan Amos Komenský University, Czech Republic)		Ineta Kivle (Academic Library of University of Latvia, Latvia)
	<i>Patočka's Aesthetic Experience</i>		<i>Deleuze's Sonic Territories and Husserl's Meaningful Worlds: Phenomenological Approach to Music</i>
16:30	Coffee break		Room 110
17:00	Key-note lecture Chair: Māra Grīnfelde		Room 215
	Nicolas de Warren (Husserl Archives, KU Leuven, Belgium)		
	<i>The Gaze Disarmed: Warhol's Aesthetics</i>		

In conclusion, we can say that aesthetic experience for Patočka represents reflection of natural world in colours, sounds, words, shapes etc. rather than in abstract forms and constructions.

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Deleuze's Sonic Territories and Husserl's Meaningful Worlds: Phenomenological Approach to Music

The present study analyses Deleuze's philosophy of music in comparison with Husserl's phenomenology. Deleuze's and Guattari's characterization of music as "a creative operation which consists of (de)territorializing the refrain" shows common directions with such Husserl's concepts as surrounding world, natural world, intentional and intersubjective world, life world. Music concerns correlations between active center and created world that always open to new interpretations. Music is permeated by the world making dynamic relations with activities of human. The study shows that concept of active becoming is common for both philosophical approaches in several aspects:

- 1) A center of becoming of music – Deleuze shows, how is established a point of stability in chaos, how is formed a directional space; Husserl gives phenomenological descriptions of intentional "I" as a center of creative activity that forms meaningful worlds.
- 2) A time and space of music – Deleuze writes about a circle of property/ surrounding circle that localizes sounding territory; Husserl's analyzes of surrounding and intentional worlds as well as disclosure of space-time consciousness gives philosophical ground for further phenomenological descriptions of music as meaningful sounding horizon.
- 3) Openness to the new interpretations of music – Deleuze shows, that music is not only self-sufficient sonic territory marked by circulation of refrain but also territory open to the outside; Husserl's descriptions of formation of new meaningful worlds justify philosophical interpretations of music as active becoming of intersubjective world.

The subject matter of the study is concerned with the above-mentioned philosophical standpoints and confirms interconnectedness of such philosophical concepts as: center of becoming, time and space (place – territory), openness and interpretation.

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Martin Heidegger and Ossip Mandelstam on the Essence of Poetical Word

The purpose of my speech is to compare the ontology of poetical language of Martin Heidegger (based on his attempt to define the essence of language from within the language itself and to deny the instrumental theory of language) to the theory of poetical language by the famous Russian poet of the XX century – Osip Mandelstam.

To my view, the understanding of language in Heidegger's poetical ontology has very much to do with the understanding of poetical word in Mandelstam's essay on poetry *Conversation on Dante*, as well as some of his earlier articles, such as *On the essence of word*. Although Mandelstam does not use the specific philosophical vocabulary as Heidegger does (speaking of Being and beings), the main idea of the Russian poet could be compared to that of the German philosopher: 1) the word is not a mere instrument of conversation, it has something to do with "Being" (or life itself – as Mandelstam puts it); 2) the sound of the word is not just a void shell for the meaning of the word, since the mere fact that the word sounds somehow has an essential impact on the whole of meanings of the word; 3) the whole of meanings of the word or the sphere of sense – is the whole of the world (life itself for Mandelstam, or Being – in Heidegger's terminology). In Heidegger's terms, the main task of poetry is to search for the initial word which does not produce meanings, but whose sense is the rhythm of Being itself.

It might seem, that in Mandelstam's terms the task of poetry is very close to that set forth in early Heidegger (*The origin of the work of art*) – to establish the state and to move human history (which gives an opportunity to a "political" understanding of Mandelstam's poetry – see, for instance, Alain Badiou writings on Mandelstam's poetry). However, to my view, a much more subtle and vital for the future of poetry is Mandelstam's "ontology" of the poetical word (not a single word in a poem, but a certain unity of words or a poem itself, understood as the "Word") – the understanding of the poetical word as an indivisible unity of material and immaterial, i.e. sound and sense, or the rhythm of sound and sense in a poem, which shows us that the inner nature of poetry is not a kind of "literature" understood in terms of subjective aesthetics (as an expression of the inner world of the author), but is the "élan vital" of life itself, which leads us to a kind of organic poetics and a new attempt to set forth an ontology of art in place of subjective or political aesthetics of the XX century.