

## About the Contributors

**Noelle Leslie dela Cruz** – associate professor at De La Salle University (Manila), where she received her Ph.D. in philosophy as well as her Master of Fine Arts in Creative Writing. She has co-edited the 2011 book *Feminista: Race, Class, and Gender in the Philippines*. Her most recent research is an unpublished manuscript entitled “The Dream King, the Indian Prince, and Jewish Mice: Toward an Hermeneutical Phenomenology of Sequential Art (or Comics),” in which she applies Paul Ricoeur’s interpretive method as a way of bringing out existentialist issues in popular graphic narratives. In 2009, she received the First Prize for poetry in the prestigious Philippines Free Press Literary Awards, for her ekphrastic poem entitled “Discourse.” She specializes in existential phenomenology, feminist philosophy, and philosophy of literature.

**Dominika Czakon** – MA in Philosophy, a PhD candidate at the Institute of Philosophy of the Jagiellonian University in Kraków. Currently working on PhD thesis about the hermeneutic method and its application to interpret works of contemporary art. Her interests concern aesthetics, hermeneutics and the thought of Hans-Georg Gadamer. Deputy editor of philosophical-aesthetic quarterly *The Polish Journal of Aesthetics*. Main researcher in the project entitled ‘The Roman Ingarden Digital Archive: Unknown Correspondence and Academic Papers of the Eminent Polish Humanist’, financed by the Ministry of Science and Higher Education of the Republic of Poland.

**Magdalena Filipczuk** – Graduate in the Humanities (specialization: Comparative Studies) from the Jagiellonian University in Kraków. Currently reading for a PhD in Philosophy at the Jesuit University Ignatianum in Cracow, editor and translator of various books published in several publishing houses in Poland. Author of various articles on philosophical questions in modern poetry and the modern understanding of metaphor. Fields of interests: ancient Chinese philosophy, relation between philosophy and literature, modern poetry

**Jean Grondin** – professor of philosophy at the Université de Montréal. Author of influential books in the fields of hermeneutics and metaphysics translated in 15 languages, he was a pupil, friend and close collaborator of Hans-Georg Gadamer on whom he wrote a landmark biography. His books include: *Introduction to Philosophical Hermeneutics*, Yale UP, 1994; *Hans-Georg Gadamer: A Biography*, Yale UP, 2003; *Introduction to Metaphysics*, Columbia UP 2004; *Paul Ricoeur* PUF, 2013; *Du sens des choses. L'idée de la métaphysique*, PUF, 2013. He is currently the president of the Academy of Arts and Humanities of the Royal Society of Canada.

**Cynthia R. Nielsen** – an Assistant Professor of Philosophy at the University of Dallas. Nielsen's work is interdisciplinary and her research interests include Gadamer's hermeneutical aesthetics, philosophical hermeneutics (esp. Gadamer), social philosophy, philosophy of race, and the philosophy of music. Her recent publications include: *Interstitial Soundings: Philosophical Reflections on Improvisation, Practice, and Self-Making* (Cascade Books, 2015), *Foucault, Douglass, Fanon, and Scotus in Dialogue: On Social Construction and Freedom* (Palgrave, 2013), "Strategic Afro-Modernism, Dynamic Hybridity, and Bebop's Socio-Political Significance," in *Music and Law. Sociology of Crime, Law, and Deviance*, vol. 18, ed. by M. Deflem (Emerald Group, 2013). Nielsen's current research focuses on bringing Gadamer's reflections on art into conversation with twentieth century music (esp. jazz) and modern art.

**Rafał Solewski** – an assistant professor at the Fine Arts Department of the Pedagogical University in Cracow and editor-in-chief of the Annual of the Department. He studied theatre and art history at the Jagiellonian University, where he obtained his PhD degree, and earned a postdoctoral degree at the Faculty of Philology of the University of Lodz. He worked in The Centre of the Art of Tadeusz Kantor (Cricoteka) and in the International Cultural Centre in Cracow. He is the author of the books *Viatoris. Który pokonuje drogę. Ponowoczesny romantyzm Piotra Jargusza [Viatoris, who hits the road hard: the postmodern romanticism of Piotr Jargusz]* (2016); *Skrytość piękna. Idealizm i problem tożsamości w sztukach wizualnych na przełomie XX i XXI wieku [The secretiveness of beauty: idealism and the problem of identity in the visual arts at the turn of the twentieth and twenty-first centuries]* (2015); *Synteza i wypowiedź. Poezja i filozofia w sztukach wizualnych na przełomie XX i XXI wieku [Synthesis and utterance: poetry and philosophy in art at the turn of the twentieth and twenty-first*

centuries] (2007); and Franciszek Mączyński (1874–1947) krakowski architekt [Franciszek Mączyński (1874–1947), architect of Cracow] (2005), as well as of numerous articles published in *Art Inquiry*, *Estetyka i Krytyka* [Aesthetics and criticism], *Kwartalnik Filozoficzny* [Philosophical quarterly], *Rocznik Krakowski* [Cracow annual], *Centropa*, *Kresy* [Limits], *Dekada Literacka* [Literary decade], exhibition catalogues, and conference materials.

**Tomasz Szczepanek** – Master of Fine Arts, graduated from the Theatre Directing Department at the Aleksander Zelwerowicz Theatre Academy in Warsaw (2014). In his MFA thesis: *The End of Art – Post-historical Theatre* he analysed Arthur C. Danto’s conception of the end of art and tried to prove that parallel processes took place in the field of performing arts. Currently he is a PhD student at the Department of Aesthetics at the Institute of Philosophy, University of Warsaw. His main fields of interest are: aesthetics, theory of art, performance studies.

**Daniel Tate** – studied philosophy at Duquesne University (M.A.), SUNY at Stony Brook (Ph.D) and the Eberhard-Karls Universität in Tübingen, Germany. A professor of philosophy and past Director of the Honors Program at St. Bonaventure University, he pursues research mainly in the area of hermeneutics and aesthetics. His recent publications in this area include: “Erotics or Hermeneutics?: Nehamas and Gadamer on Beauty and Art,” *Journal of Aesthetics and Phenomenology*, 2/1 (2015), 7–30; “Renewing the Question of Beauty: Gadamer on Plato’s Idea of the Beautiful,” *Epochē: A Journal for the History of Philosophy*, 20/1 (2015), 21–41; “In the Fullness of Time: Gadamer on the Temporal Dimension of the Work of Art,” *Research in Phenomenology*, 42/1 (2012), 92–113; “The Hermeneutic Transformation of Phenomenology,” *The History of Continental Philosophy*, ed. Alan Schrift – Volume 4: *Phenomenology: Responses and Developments*, ed. Leonard Lawlor, Acumen Publishing, 2010, 131–155; “Art as *Cognitio Imaginativa*: Gadamer on Intuition and Imagination in Kant’s Aesthetic Theory,” *Journal for the British Society of Phenomenology*, 40/1 (2009), 279–299. He is currently working on a book length manuscript treating Gadamer’s hermeneutic philosophy of art provisionally entitled *The Remembrance of Beauty*.

**Katarzyna Weichert** – is a doctoral student in the Philosophy of Aesthetics Department at the University of Warsaw. She graduated Inter-

disciplinary Individual Studies in Humanities at Adam Mickiewicz University in Poznan. Her research field concerns the imagination category in classic Aesthetics and contemporary German and French Philosophy. Among her publications: *Hermeneutyczna Aktualność Kantowskiej koncepcji wyobraźni* (Aktualność estetyki Kanta UMK 2015); *Kino jako machina wyobraźni – teoria kina Gillesa Deleuze’a w kontekście teorii wyobraźni Immanuela Kanta* (Panoptikum, „Deleuze, łączenia” 2015); *Doświadczenie obrazu w fenomenologii E. Husserla i J.-P. Sartre’a* (Przegląd filozoficzny 3/2015); *Ciało w architekturze – neofenomenologiczna typologia architektury Hermanna Schmitza* (Sztuka i filozofia, 46/2015); *Estetyczna zasada nieodróżnialności H.-G. Gadamera a tekstualność dzieła sztuki* (Lingua ac Communitas vol. 21, 2011).