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I would like to suggest Paul Ricoeur's *Imagination as discourse and action* (in Robinson, Gillian & John Rundell, eds., *Rethinking Imagination, Culture and Creativity* (London: Routledge, 1994) pp. 118-135, first published in *Analecta Husserliana* (vol. VII, 1978) for discussion in Workshop I, Concept Laboratory: Theoretical and Artistic Positions, or alternatively in Workshop IV: Classics revisited.

Regardless of its various philosophical conceptions, imagination is conceived as an *intermediary*. It oscillates between sensation and reason, reality and unreality, creation, reproduction and transformation, or perception and language (as Ricoeur suggests).

I am particularly interested in the (intermediary) *notion* and *role* of imagination, and subsequently of fiction, in the aesthetic experience. Two overall aspects could be starting points for discussion:

Firstly, the relationship between reality and art: Ricoeur points at the creative force of imagination and "the power of fiction to *redescribe* reality" and to "unfold new dimensions of reality" (p. 124). How can we expand on these notions and further our studies of these complex interrelations of real/unreal/fictive/imagined/illusory? And how do different conceptions of imagination influence our perception and conception of art?

Secondly, the role of imagination in the aesthetic experience and the transition from theory to practice: How can imagination be used as an analytical tool in aesthetic/dramaturgical analysis and practice? This would concern the inter(art)relations of e.g. image and speech, text and performance or absence and presence.

Finally, a discussion of the conception of imagination should also prove interesting regarding the discussion of mimesis, poiesis and aisthesis.