



The Theatre Faculty of The Academy of Performing Arts

The XV. Prague Interpretation Colloquium
**Any Future for Aesthetic Experience?
Contemporary Debates, Arguments, and Ideas**

to be held on April 20–22, 2020 in Prague.

“The aesthetic attitude is a myth and while, as G. Ryle has said, myths often do a lot of theoretical good while they are still new, this particular one is no longer useful and in fact misleads aesthetic theory.”

(George Dickie, *The Myth of the Aesthetic Attitude*)

George Dickie’s judgement regarding aesthetic attitude haunts the philosophical aesthetics for more than a half century. Dickie argues that aesthetic attitude simply does not exist if we take it as a specific state of mind and it may be conceived as a mere attention to object (be it a poem, a painting, or a landscape). Recently, a number of authors have returned to Dickie’s criticism and took it as an occasion to rethink the very nature of aesthetic attitude and aesthetic experience which is based on it. The colloquium will focus on the main questions raised in these debates and other closely related issues, such as:

What is aesthetic experience? A specific attitude, perceptual engagement, metacognitive feeling or something else?

How does aesthetic experience relate to categories such as pleasure or disinterestedness? Are they essential features of aesthetic experience?

What is the relationship between aesthetic experience and evaluation? Is aesthetic experience conceivable without appreciation of the object?

How does aesthetic experience relate to emotions and affects? May we consider “emotionless” aesthetic experience?

How do we express aesthetic experiences? Are there specifically “aesthetic” linguistic terms (nouns, adjectives) or is the domain of aesthetic expressions rather open?

How do aesthetic judgements refer to reality? Are there any specific mechanisms of “aesthetic” reference?

How does a disagreement between aesthetic judgements take place? May we consider conditions of correctness of aesthetic judgements?

What is the relationship between aesthetic experience and cognition? Is aesthetic experience conceivable in terms of cognitive act?

How does aesthetic experience relate to ethics? Do aesthetic and ethical values in the work of art overlap or are they mutually independent?

Are beauty and sublime still conceivable as the main types of aesthetic properties?

What other types are there?

What is the relationship between art and aesthetic experience? Is a work of art conceivable independently of aesthetic experience or is aesthetic experience the very condition of arthood?

How does aesthetic experience relate to kitsch? Does kitsch also offer an aesthetic experience or does it stand outside the aesthetic domain?

Does aesthetic experience differ across various arts? How do plastic art, literature, music, theatre, film, conceptual art or videogames elicit an aesthetic experience?

The main co-ordinators of the conference:

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The Department of Analytic Philosophy was founded in 1990 as a part of the *Institute of Philosophy of the Czech Academy of Sciences in Prague*. Its main task was then to introduce the central topics of analytic philosophy into Czech context and to initiate systematic research in this field. With this aspiration, the *Department* organized a series of international philosophical meetings in Karlovy Vary and in Prague, attended by W. V. O. Quine, D. Davidson, H. Putnam, P. Strawson, J. Searle and many others. Since 2000 the program of the Department includes, as one of its priorities, interdisciplinary research in the theory of interpretation, located at the confluence of the philosophy of language, aesthetics and literary theory. The outputs of this project include international meetings organized within the *Prague Interpretation Colloquia* series and several collective monographs, e.g. *Fictionality-Possibility-Reality* (ed. by P. Kot'átko, M. Pokorný, M. Sabatés, Bratislava: Aleph 2010); *Mimesis: Metaphysics, Cognition, Pragmatics* (ed. by G. Currie, P. Kot'átko, M. Pokorný, London: College Publications 2012); *Text and Work: The Menard Case* (ed. by T. Koblížek, P. Kot'átko, M. Pokorný, Praha: Litteraria Pragensia 2013); *Chaos and Form: Echoes of Beckett in Literature and the Arts* (ed. by T. Koblížek, P. Kot'átko, Praha: Litteraria Pragensia 2017); *The Aesthetic Illusion in Literature and the Arts* (ed. by T. Koblížek, London – Oxford – New York: Bloomsbury 2017); *The Power of Analysis and the Impossibility of Understanding: Lessons from Kafka* (ed. by T. Koblížek, P. Kot'átko, submitted to Edinburgh University Press).