

Abstract

This bachelor thesis aims to critically review the theory of artistic imitation of the American philosopher of art Kendall Walton, focusing in particular on the explanation of the nature of emotions in the experience of works of art and the difference between active and passive participation in the game of make-believe. Attention will also be paid to the similarity of Walton's description of the viewer's experience with the concept of "psychical distance" by British aesthete Edward Bullough. In the centre of Walton's theory, is a concept of experience of works of art as "games of make-believe". In the proposed work, this concept will first be presented in the wider context of both Walton's own reflections on visual art works and the time of its origin. Subsequently, Walton's approach to the problem of emotions that the subject feels during the reception of a fictional work will be presented. The problematic places of his solution to the question of spectator's emotions will be pointed out and his explanation will be confronted with a considerably related solution, which is Bullough's theory of psychical distance. This confrontation should help to better identify the disputed thoughts of Walton's theory responsible for the dissatisfaction of his solution to the problem of emotions experienced by recipients of depictive artworks.

Keywords

quasi-emotions * game of make-believe * psychical distance