

## **Abstract**

The bachelor thesis *Conceptual Art and a Problem of Aesthetic Value* aims to analyze the problem of aesthetic value within one contemporary representative theory of conceptual art (text by Peter Goldie and Elisabeth Schellekens). In the visual arts the aesthetic value has traditionally been associated with the evaluation of the material object of the artwork; however, conceptual works reject the role of traditional media and replace them with the dematerialized ideas. In order for the conceptual works to remain in the domain of art, it is necessary to seek their aesthetic value elsewhere. In the first part of the thesis, after defining the basic features of conceptual art and its idea, the way of how Goldie and Schellekens replace traditional aesthetic qualities is presented. This is done on the basis of an analogy of literary works and conceptual works, through which they define a new category of experiential qualities. To set the distinction between literature and conceptual artworks Goldie and Schellekens identify the possibility of evaluation of the conceptual artwork on the basis of its description. But as it turns out, this distinction creates a problem of the relation between the idea and the value of the conceptual artwork. On the ground of this analogy, the text in the second step proceeds to the conception of the reception of literature by Jan Mukařovský, who has identified a semantic gesture as an essential feature of art. This gesture, however, requires personal experience and thus contradicts the possibility of the evaluation of the conceptual artwork solely by its description. The final part of the thesis compares these two concepts within the answer to the question of whether conceptual art is art at all, if we characterize it as it is in the theory of Goldie and Schellekens.

## **Keywords**

aesthetics, conceptual art, aesthetic value, idea, perception, literature, semantic gesture