

Vērojuma telpas: attēls, skaņa, performance, vārds

Starptautiskās konferences
PROGRAMMA UN TĒZES

Rīga, 2011. gada 20.–22. oktobris
Latvijas Universitāte, Latvijas Estētikas asociācija



Spaces of Spectator: Image, Sound, Performance, Word

International Conference
PROGRAMME AND ABSTRACTS

Riga, 20–22 October, 2011
University of Latvia, Latvian Association of Aesthetics

**Vērojuma telpas:
attēls, skaņa, performance, vārds**

Starptautiskās konferences
PROGRAMMA UN TĒZES

Rīga, 2011. gada 20.–22. oktobris
Latvijas Universitāte, Latvijas Estētikas asociācija

**Spaces of Spectator:
Image, Sound, Performance, Word**

International Conference
PROGRAMME AND ABSTRACTS

Riga, 20–22 October, 2011
University of Latvia, Latvian Association of Aesthetics

Latvijas Estētikas asociācija sadarbībā ar Latvijas Universitāti, LU Vēstures un Filozofijas fakultāti, Laikmetīgās mākslas centru, KIM? laikmetīgās mākslas centru

Latvian Association of Aesthetics in cooperation with University of Latvia, Faculty of History and Philosophy University of Latvia, Centre of Contemporary Art, *KIM?* Centre of Contemporary Art

ERAF projekts "Atbalsts Latvijas Universitātes starptautiskās sadarbības projektiem un citiem starptautiskās sadarbības pasākumiem zinātnē un tehnoloģijās". Projekta vienošanās Nr. 2010/0202/2DP/2.1.1.2.0/10/APIA/VIAA/013

Konferenci atbalsta / Supported by



Valsts kultūrkapitāla fonds /
The Fond of State Cultural Capital



Eiropas Reģionālās attīstības fonds /
European Regional Development Fund



Francijas institūts Latvijā /
Institut Français de Lettonie



Filozofijas atbalsta fonds Latvijā (FAF) /
Philosophy Support Fond in Latvia



Pusdienu restorāni
Fazer Café & Restaurant



HOTEL
KONVENTA SĒTA

Konventa sēta / Konventhof

Konferences izpilddirektore / Executive director of the Conference: **Zane Ozola**

Konferences programmas komiteja / Conference Programme Committee:

Alešs Erjavec (*Aleš Erjavec*) – Slovēnija / Slovenia

Elga Freiberga – Latvija / Latvia

Solvita Krese – Latvija / Latvia

Maija Kūle – Latvija / Latvia

Dereks Matraverss (*Derek Matravers*) – Lielbritānija / United Kingdom

Zane Ozola – Latvija / Latvia

Māra Rubene – Latvija / Latvia

Vilhelms Šmids (*Wilhelm Schmid*) – Vācija / Germany

Jānis Taurens – Latvija / Latvia

© Latvijas Universitāte, 2011

ISBN 978-9984-45-411-5

CONTENTS / SATURA RĀDĪTĀJS

Programme	7
Programma	12
Tēzes / Abstracts	17
<i>Ieva Astahovska</i> (Latvija) Vizionārās pasaules / Visionary Worlds	17
<i>Anda Baklāne</i> (Latvija) No autora nāves līdz slavenības dzimšanai: autora figūra recenzijas diskursā / From Death of the Author to Birth of the Celebrity: the Figure of the Author in Latvian Literary Criticism	17
<i>Raivis Bičevskis</i> (Latvija) Vērojuma robeža. Tumsas telpa. Stila subversivitāte: Hāmanis, Novaliss, Heidegers / The Margin of Contemplation. Space of Darkness. Subversiveness of Style: Haman, Novalis, Heidegger	20
<i>Inese Brants</i> (Latvija) Porcelāna istabas / Porcelain Rooms	20
<i>Laura Bitiniece</i> (Latvija) Mimēzes robežas: Platona politiskais skatupunkts / The Margins of Mimesis: Plato's Political Standpoint	21
<i>Ilze Eglīte</i> (Latvija) Producing Atmosphere of Place / Vietas atmosfēras radīšana	23
<i>Valdis Felsbergs</i> (Latvija) Citplanētieša Saksa pedersvastiskais homokausts jeb Latviešu literatūrā – droši kā seifā / The Pedersvastic Homocoust by Alien Sakss, or In Latvian Literature – Safe as in a Safe	25
<i>Elga Freiberga</i> (Latvija) Spectrum of the Invisible / Redzamā spektrs	27
<i>Žilvinė Gaižutytė-Filipavičienė</i> (Lithuania) The Reception of Documentary Aesthetics and its Objects in Contemporary Visual Arts / Dokumentārās estētikas un tās priekšmetu mūsdienu vizuālajā mākslā recepcija	28

<hr/>	
<i>Linda Gedina</i> (Latvija)	
Hermeneuticity of Performance: Explanation with Examples /	
Performances hermeneitiskums: skaidrojums ar piemēriem	29
<i>Igors Gubenko</i> (Latvija)	
The University of Derrida's Kant: Attempt at a Judgment of Taste /	
Deridā Kanta universitāte: gaumes sprieduma mēģinājums	30
<i>Arto Haapala</i> (Finland)	
The Art of Exaggeration on Being an Emotionally Convincing	
Character / Emocionāli pārliecinoša rakstura esamības pārspīlēšanas māksla	31
<i>Ineta Kivle</i> (Latvija)	
Artwork: a Conceptually Organized Reality / Mākslasdarbs –	
konceptuāli organizēta realitāte	31
<i>Ieva Kolmane</i> (Latvija)	
Interpretation Between Resignation and the Exotic /	
Interpretācija starp rezignāciju un eksotisko	32
<i>Anda Kubuliņa</i> (Latvija)	
Abpusgriezīgais vārds / Double-Edged Word	33
<i>Māris Kūlis</i> (Latvija)	
Experience of Truth: Distorted Angularity of the Gaze /	
Patiesības pieredze: skatiena sagrozītā šķautņainība	33
<i>Derek Matravers</i> (United Kingdom)	
Philosophy of Art and Participatory Practice /	
Mākslas filozofija un līdzdalības prakse	35
<i>Lina Michelkevičė</i> (Lithuania)	
Accomplices, Companions, Watchers: Shaping the Spectatorship	
in Lithuanian Contemporary Art / Lidzvainīgie, pavadoņi, skatītāji:	
skatītāja aprīse lietuviešu mūsdienu mākslā	35
<i>Diane Morgan</i> (United Kingdom)	
The Objectionability of the Artwork: Emerging from Immersion /	
Mākslas darba priekšmetiskošanās spēja: iznirstot no iegremdēšanās	37
<i>Iveta Nātrīna</i> (Latvija)	
Muzejs kā heterotopija: Zālamana tempļa ekvivalents	
vai Zelta laikmeta rezervāts? / Museum Heterotopias:	
an Equivalent of Solomon's Temple or a Reserve of the Golden Age?	38

Kant's vision of the University and his analysis of pure aesthetic judgment—the communication whose possibility is laid open by Derrida's deconstructive readings notwithstanding his supposed failure to recognize it.

Arto Haapala (Finland)

**The Art of Exaggeration on Being an Emotionally Convincing
Character / Emocionāli pārlicinoša rakstura esamības
pārspilēšanas māksla**

The question I want to explore in this paper can be formulated in the following way: in many occasions, a fictional character—such as Anna Karenina—behaves in a way we would in real life regard as tasteless or plainly stupid; that is, in a way which in a real life situation would not raise our sympathies. But in a piece of fiction, such as the Tolstoy's novel, we seem to be more tolerant and liberal than in reality. Why is this so? Why is it that fictional characters please us, in many cases, much more easily than our fellow citizens? Is it easier for a fictional character to be emotionally convincing than real people? How is it that fictional characters that often have characteristics that are somehow “over the top” or “a bit too much” can still be emotionally convincing? The property of “being melodramatic” is a fine example of this phenomenon, and I shall concentrate on this notion.

Ineta Kivle (Latvija)

**Artwork: a Conceptually Organized Reality / Mākslasdarbs –
konceptuāli organizēta realitāte**

A philosophical view of art and an artwork does not remain in one narrow sphere, but solves fundamental philosophical problem of transcendence and immanence, mind and body, truth, world of the artwork, aesthetical experience, ontological structures, etc. All these standpoints are applicable for philosophical interpretation of artwork. An artwork, as conceptually organized reality, shows interconnections between an artist, an artwork and art, correlations between creativity, understanding and interpretation. My questions are: What distinguishes and what unites these various approaches to art, what philosophy contributes to the understanding of art, what are the modes of being of an artwork, and so on. For the elucidation of the theme, I base on the philosophy of 20th-21st century, which gives varied horizons for interpretation and understanding of artwork.

Art is not immanent to human's nature just like mind and body; it becomes immanent at the moment of grasping it. Artwork becomes immanent by listening, contemplation, thinking, etc.; it is immanent to artist in the process of creation. World of artwork signifies the system of all actual and possible objects that correlate with an artwork; it is not an object which could or ever would stand before me. The world of an artwork is never apprehended by itself without human perspective that constitutes the world of artwork as conceptually organized reality. World shows man's inclusion in a definite, meaningful horizon. Musical composition, dramatic performance, painting are not in an isolated horizon—the world that is constituted during the concert or performance includes both the sounds of voice, music and visually grasped things, the activity that is happening, as well as other people. An artwork does not lose its quality of being given as an object—it presents itself as the synthetic processes in which it appears. An artwork appears every time as given differently, however always retains its objectivity—it has its own immanent objectivity that we grasp with mind and body, it claims existence beyond actual present experience of human being, and shows conceptually organized reality.

Ieva Kolmane (Latvija)

Interpretation Between Resignation and the Exotic / Interpretācija starp rezignāciju un eksotisko

There are plenty of concepts coined within historically separated realms of ethics and aesthetics. Still, especially after the linguistic turn in philosophy, many of them have increasingly pointed to the impossibility of the world strictly divided in theoretical realms. The paper is an attempt to chart a cross-section of a fusion via philosophy of literature and translation studies: in its broadest sense, interpretation as understanding is always a problem to be solved for every human being, and this is closely connected with the way the interpreter feels, acts, constructs his or her world and strives to make it 'a better place'.

The discussion on translatability as "the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change" (A. Pym & H. Turk, 2001) is in the background here. The claim is that the situation a translator/interpreter finds himself/herself in, may be paralleled to that any speaker finds himself/herself within a single natural language, or any human being—within the world. There can be little hope or proof found for the possibility of exact translation here. So, resignation and the exotic seem to be two most natural and popular strategies left. Resignation is related to untranslatability,