

An Analysis of An Institutional Analysis of Art

George Dickie's Institutional Theory of Art.

It is evident from George Dickie's argument in "Art and the Aesthetic" that he thinks his Institutional Theory is defensible. However I intend to argue that it is indefensible. My reasons for arguing the case for the indefensibility of the theory are: (i) because of its circularity; (ii) its reliance upon a privileged cognate to represent the artwork, to make decisions about what is and what is not art; (iii) its failure to distinguish good from bad art; and (iv) because the criteria's artwork are somewhat suspect. George Dickie formulated the institutional theory of art in which he explains how such varied things as a pile of bricks, a labelled 'fountain' etc., can be considered works of art. According to his theory the 'artworld' – Dickie uses the term artworld to refer to the broad social network of systems consisting of theatre, painting, sculpture, literature and so on) in which works of art have their place – has the authority to confer the 'work of art' on objects. In effect, it is the artworld's prerogative to decide which objects will be considered to have aesthetic value.

The theory states that there are two things which objects to be considered as works of art must have in common. First, that they all be artifacts; that is, I been evoked on to some extent by human beings. Dickie uses the term 'artifact' in quite a loose way, according to him even a piece of driftwood picked up somewhere could be considered an artifact if someone displayed it in an art gallery. Placing it in a gallery in order to get people to look at it in a certain way, count as working on it.

"Natural objects which become works of art in the classificatory sense are artifactualized without the use of tools – artifactuality is conferred on the object rather worked on it. This means that natural objects which become works of art acquire their artifactuality at the same time that the status of candidate for appreciation conferred on them."

This definition of an artifact is so loose as to add nothing important to the concept of art. Second, and more importantly, these artifacts have all had the candidacy for appreciation conferred upon them by some member or members (a privileged cognate) of the art world, such as a gallery owner, a public artist etc. In every case someone with the appropriate authority has had the privilege of conferring this status upon the artifacts.

Dickie argues that an artifact can acquire the status of candidate for appreciation in a way similar to that in which a person achieves the certification of being qualified for office, or more simply in the manner in which two persons acquire the status of common-law marriage. This may sound as if it means that we are simply those things which certain people call works of art. However, the members of the artworld need not go through any sort of ceremony of naming a work of art, they need not even actually call it a work of art; it is enough that they treat the work as art. The institutional theory, then, says that some in and groups in our society have an ability to change any artifact into a work of art by the simple action of conferring status upon it. This may take the form something "art", but more often amounts to publishing, exhibiting, or performing the work. This raises the question, from whence does this privileged cognate make such decisions as to which artifacts should have status conferred upon them, gain their empowerment? Surely only the artists themselves are best confer status upon an artifact, thus transforming it into a work of art. But I would even question this in some circumstances, as so many, so-called, work simply utilitarian objects put on display.

The institutional theory is circular, and Dickie, although he does see the problem of circularity, does not think that it is viciously circular, as is evident in his statement that:

"Admittedly, in a sense the definition is circular, but it is not viciously circular... because the whole account in which the definition is embedded contains a great information about the artworld."

What the theory says is that art is whatever a certain group of privileged people choose to call art. This sounds like some form of linguistic gymnastics we have disturbing political implications, if only people from a particular social class are endowed with the privilege to make such a choice. A defender of the might argue against this, that the requirement that the work of art be an artifact, and the restriction of who is able to confer the status of candidacy for app upon an it, are enough to give some content to the theory. If this is so, we need a more detailed account of precisely who is part of the artworld. Yet even know who had this privilege of conferring status, and why they were entitled to it, we still would want to know why they choose one object rather than another considered as a work of art.

Dickie does not refute Ted Cohen's claim that an object must be capable of being appreciated in order for it to be possible to confer the status of candidacy upon it; i.e. if something cannot be appreciated it cannot become a work of art. Therefore, we also need to know what kind of appreciation is

Art And The Aesthetic An Institutional Analysis

Oxford University Press



Art And The Aesthetic An Institutional Analysis:

Art and the Aesthetic George Dickie, 1974 **Art and Value** George Dickie, 2001-10-08 Art and Value focuses on the questions of history methods and nature of art theories and on the value and evaluation of art It serves as a valuable primer to aesthetics as well as a summary and extension of Dickie's contribution to the field **Dickie's Institutional Theory of Art** Douglas Simak, 1982 One of the perennial problems in aesthetics concerns the formulation of an acceptable definition of art George Dickie's proposed definition found in various articles and in his book Art and the Aesthetic An Institutional Analysis adds a new dimension to the problem Dickie suggests that art must be defined in terms of a relation that exists between the object and the artworld This proposal is a dramatic break from tradition and can be understood as a consequence of the attacks on traditional aesthetics by some of the followers of Wittgenstein The first chapter of the thesis examines the philosophical background to the institutional theory of art while the second is an exposition of the actual theory Chapters three through five constitute a critical examination of the theory The sixth chapter argues that an improper understanding of modern art led Dickie to formulate the theory Chapter seven will deal with possible revisions and the overall importance of the theory A series of abbreviations for journal titles are used in the footnotes They are as follows American Philosophical Quarterly APQ Analysis Anal Australian Journal of Philosophy AJP British Journal of Aesthetics BJA Journal of Aesthetics and Art Criticism JAAC Journal of Aesthetic Education JAE Journal of Chinese Philosophy JCP Journal of Philosophy JP Philosophia Phil Philosophical Forum PF Philosophical Review PR Southern Journal of Philosophy SJP Southwestern Journal of Philosophy SWJP Theoria Theo The Personalist Pers **George Dickie** Haig Khatchadourian, 1979

The Aesthetics of Natural Environments Allen Carlson, Arnold Berleant, 2004-02-10 The Aesthetics of Natural Environments is a collection of essays investigating philosophical and aesthetics issues that arise in our appreciation of natural environments The introduction gives an historical and conceptual overview of the rapidly developing field of study known as environmental aesthetics The essays consist of classic pieces as well as new contributions by some of the most prominent individuals now working in the field and range from theoretical to applied approaches The topics covered include the nature and value of natural beauty the relationship between art appreciation and nature appreciation the role of knowledge in the aesthetic appreciation of nature the importance of environmental participation to the appreciation of environments and the connections between the aesthetic appreciation of nature and our ethical obligations concerning its maintenance and preservation This volume is for scholars and students focussed on nature landscapes and environments individuals in areas such as aesthetics environmental ethics geography environmental studies landscape architecture landscape ecology and the planning and design disciplines It is also for any reader interested in and concerned about the aesthetic quality of the world in which we live **Art in the Postmodern Era** Grzegorz Dziemski, 2013 Art in the Postmodern Era examines how artists and intellectuals from Central and Eastern Europe got involved in debating postmodernism and

how this postmodern in turn impacted the way of thinking about art in Central Europe The book starts with a brief survey of 20th century art and then focuses on the neo avant garde and the birth of postmodern art with its democratization and subsequent shift towards a post artistic epoch when anything can become art The book also raises an important issue concerning art in the time of globalization Series Development in Humanities Vol 3 [The Aesthetic Function of Art](#) Gary Iseminger,2018-09-05 How can we understand art and its impact Gary Iseminger argues that the function of the practice of art and the informal institution of the artworld is to promote aesthetic communication He concludes that the fundamental criteria for evaluating a work of art as a work of art are aesthetic After considering other practices and institutions that have aesthetic dimensions and other things that the practice of art does Iseminger suggests that art is better at promoting aesthetic communication than other practices are and that art is better at promoting aesthetic communication than it is at anything else Iseminger bases his work on a distinction often blurred in contemporary aesthetics between art as a set of productswor ks of art and art as an informal institution and social practice the artworld Focusing initially on the function of the artworld rather than the function of works of art he blends elements from two of the most currently influential philosophical approaches to art George Dickie s institutional theory and Monroe Beardsley s aesthetic theory and provides a new foundation for a traditional account of what makes good art **Analytic Approaches to Aesthetics: Oxford**

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Table of Contents Art And The Aesthetic An Institutional Analysis

1. Understanding the eBook Art And The Aesthetic An Institutional Analysis
 - The Rise of Digital Reading Art And The Aesthetic An Institutional Analysis
 - Advantages of eBooks Over Traditional Books
2. Identifying Art And The Aesthetic An Institutional Analysis
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Art And The Aesthetic An Institutional Analysis
 - User-Friendly Interface
4. Exploring eBook Recommendations from Art And The Aesthetic An Institutional Analysis
 - Personalized Recommendations
 - Art And The Aesthetic An Institutional Analysis User Reviews and Ratings
 - Art And The Aesthetic An Institutional Analysis and Bestseller Lists

5. Accessing Art And The Aesthetic An Institutional Analysis Free and Paid eBooks
 - Art And The Aesthetic An Institutional Analysis Public Domain eBooks
 - Art And The Aesthetic An Institutional Analysis eBook Subscription Services
 - Art And The Aesthetic An Institutional Analysis Budget-Friendly Options
6. Navigating Art And The Aesthetic An Institutional Analysis eBook Formats
 - ePub, PDF, MOBI, and More
 - Art And The Aesthetic An Institutional Analysis Compatibility with Devices
 - Art And The Aesthetic An Institutional Analysis Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Art And The Aesthetic An Institutional Analysis
 - Highlighting and Note-Taking Art And The Aesthetic An Institutional Analysis
 - Interactive Elements Art And The Aesthetic An Institutional Analysis
8. Staying Engaged with Art And The Aesthetic An Institutional Analysis
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Art And The Aesthetic An Institutional Analysis
9. Balancing eBooks and Physical Books Art And The Aesthetic An Institutional Analysis
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Art And The Aesthetic An Institutional Analysis
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Art And The Aesthetic An Institutional Analysis
 - Setting Reading Goals Art And The Aesthetic An Institutional Analysis
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Art And The Aesthetic An Institutional Analysis
 - Fact-Checking eBook Content of Art And The Aesthetic An Institutional Analysis
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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