

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 appreciation 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

Fabio Macioce



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 products/works 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 Bibliographies Online Research Guide Oxford University Press, 2010-06-01 This ebook is a selective guide designed to help scholars and students of social work find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Philosophy a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study Philosophy Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com *Biographical Dictionary of Twentieth-Century Philosophers* Stuart Brown, Diane Collinson, Robert Wilkinson, 2012-09-10 This Biographical Dictionary provides detailed accounts of the lives works influence and reception of thinkers from all the major philosophical schools and traditions of the twentieth century This unique volume covers the lives and careers of thinkers from all areas of philosophy from analytic philosophy to Zen and from formal logic to aesthetics All the major figures of philosophy such as Nietzsche Wittgenstein and Russell are examined and analysed The scope of the work is not merely restricted to the major figures in western philosophy but also covers in depth a significant number of thinkers from the near and far east and from the non European Hispanic language communities The Biographical Dictionary also includes a number of general entries dealing with important schools of philosophy such as the Vienna Circle

or currents of thought such as vitalism These allow the reader to set the individual biographies in the context of the philosophical history of the period With entries written by over 100 leading philosophy scholars the Biographical Dictionary is the most comprehensive survey of twentieth century thinkers to date Structure The book is structured alphabetically by philosopher Each entry is identically structured for ease of access and covers nationality dates and places of birth and death philosophical style or school areas of interest higher education significant influences main appointments main publications secondary literature account of intellectual development and main ideas critical reception and impact At the end of the book a glossary gives accounts of the schools movements and traditions to which these philosophers belonged and thorough indexes enable the reader to access the information in several ways by nationality by major areas of contribution to philosophy e g aesthetics by major influences on the thinker concerned e g Plato Kant Wittgenstein

Philosophy Looks at the Arts Joseph Margolis, 1987 The first edition of this widely used anthology offered a needed introduction to a new analytic aesthetics which has in the intervening years become even more influential This new revised and expanded edition has been designed by one of the leaders of the field to help define the structure of current aesthetics Of the 24 articles included more than half are new to this edition The new edition emphasizes opposing currents in aesthetics with contributions from the most active and influential writers in the field It is a basic book for any library and is designed to provide both undergraduate and graduate students with a professional orientation in aesthetics Author note Joseph Margolis is Professor of Philosophy at Temple University He is the author or editor of twelve other books as well as numerous articles

Philosophy of the Performing Arts David Davies, 2011-05-06 PHILOSOPHY OF THE PERFORMING ARTS David Davies s Philosophy of the Performing Arts is long awaited Not since Paul Thom s For an Audience has a book in the Anglo American philosophical tradition focused so clearly exclusively informatively and fairly on all the performing arts I will use this book in my classes James Hamilton Kansas State University author of The Art of Theater In this outstanding philosophical study David Davies subjects the different conflicting literatures characterizing works performances and their relationships to critical review en route to developing his own integrated theory Covering classical music to jazz Shakespeare to Brecht dance to performance art this is essential reading for anyone interested in the performing arts Stephen Davies University of Auckland author of The Philosophy of Art Philosophical inquiry concerning the performing arts has tended to focus on music specifically classical music which is assumed to provide a model for understanding the performing arts as a whole This book engages with this belief and critically explores how the classical paradigm might be extended to other musical genres to theater and to dance Taking in key components of artistic performance improvisation rehearsal the role of the audience the embodied nature of the artistic performer the book examines similarities and differences between the performing art forms and presents the key philosophical issues that they bring into play These reflections are then applied to the disputed issue of those contemporary artworks usually classified as performance art Assuming no prior knowledge of the subject matter this book provides an

accessible yet sophisticated introduction to the field and a comprehensive framework for thinking about the performing arts

The Routledge Companion to Aesthetics Berys Gaut, Dominic Lopes, 2013-04-17 The third edition of the acclaimed Routledge Companion to Aesthetics contains over sixty chapters written by leading international scholars covering all aspects of aesthetics This companion opens with an historical overview of aesthetics including entries on Plato Aristotle Kant Nietzsche Heidegger Adorno Benjamin Foucault Goodman and Wollheim The second part covers the central concepts and theories of aesthetics including the definitions of art taste the value of art beauty imagination fiction narrative metaphor and pictorial representation Part three is devoted to issues and challenges in aesthetics including art and ethics art and religion creativity environmental aesthetics and feminist aesthetics The final part addresses the individual arts including music photography film videogames literature theater dance architecture and design With ten new entries and revisions and updated suggestions for further reading throughout The Routledge Companion to Aesthetics is essential for anyone interested in aesthetics art literature and visual studies

The Bloomsbury Companion to Aesthetics Anna Christina Ribeiro, 2015-05-21 The Bloomsbury Companion to Aesthetics presents a practical study guide to emerging topics and art forms in aesthetics and the philosophy of art Placing contemporary discussion in its historical context this companion begins with an introduction to the history of aesthetics Surveying the central topics terms and figures and noting the changes in the roles the arts played over the centuries it also tackles methodological issues asking what the proper object of study in aesthetics is and how we should go about studying it Written by leading analytic philosophers in the field chapters on Core Issues and Art Forms cover four major topics the definition of art and the ontology of art work aesthetic experience aesthetic properties and aesthetic and artistic value specific art forms including music dance theatre the visual arts as a whole and the various forms of popular art new areas in aesthetics and the philosophy of art such as environmental aesthetics and global standpoint aesthetics as well as other new directions the field is taking towards everyday aesthetics Featuring a list of research resources and an extensive chronology of works in aesthetics and the philosophy of art dating from the fifth century BC to the 21st century The Bloomsbury Companion to Aesthetics provides an engaging introduction to contemporary aesthetics

The Oxford Handbook of Aesthetics Jerrold Levinson, 2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field

Feminism and Tradition in Aesthetics Peggy Zeglin Brand, Carolyn Korsmeyer, 2010-11-01 *Greek and Roman Aesthetics* Oleg V. Bychkov, Anne Sheppard, 2010-06-24 An anthology of works commenting on the perception of beauty in art structure and style in literature and aesthetic judgement

What Is Music? Philip Alperson, 2010-11-01 *A Companion to Aesthetics* Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-03-30 In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics Written by prominent scholars covering a

wide range of key topics in aesthetics and the philosophy of art Features revised and expanded entries from the first edition as well as new chapters on recent developments in aesthetics and a larger number of essays on non Western thought about art Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to modern times

The Law of Beauty Fabio Macioce, 2025-07-25 This book examines the longstanding yet ambiguous and deeply complex relationship between law and aesthetics Despite numerous studies dedicated to the topic the relationship between aesthetics and law tends to be interpreted as one between two approaches two thematic horizons two disciplines or two distinct semantic universes Conversely the book argues that legal phenomena cannot be properly understood without grasping the relevance of aesthetics within the experience of law itself nor the intrinsically political and regulatory character of aesthetic experience considering how it shapes our social world by affecting people as sensate bodies The book examines a series of current issues that arise from the ambiguous relationship between law and aesthetics such as the legal status of aesthetic objects the aesthetic analysis of legal texts the conflicts between aesthetics and legal principles as well as the legal relevance of ugliness It is only by taking into account the inextricable nexus between aesthetics and aesthesis that is both the epistemological level and the question of how people see hear and feel that we can understand these issues This book will appeal to scholars and students in legal theory and philosophers with interests in law and aesthetics *Beyond Aesthetics*
Noël Carroll, 2001-04-30 Claims authorial intention art history and morality play a role in our encounter with art works

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