

Abstrakt (in english)

The thesis *Conceptual Art and Environmental Aesthetics* aims to reveal the closeness of these seemingly completely different fields. Two dominant themes run through the whole investigation. From the point of view of conceptual art, it is primarily the question of the material, which will be discussed in the light of the previous research of Peter Goldie and Elisabeth Schellekens. The second issue, and therefore an issue from the point of view of environmental aesthetics, is the attempt to distinguish the realm of the artistic from the realm of the non-artistic. This thesis is therefore divided into two parts. The first one introduces conceptual art and the basic questions concerning its nature. The prevailing dualistic approach to the concept of conceptual art in the authors under review is here critically refuted and replaced by another concept that reopens the question of what is included in a conceptual work. Thus, the aspect of the choice of the medium and, consequently, the aspect of the choice of the environment as part of the conceptual work comes into focus.

The topic moves seamlessly into environmental aesthetics, where the fundamental problem of the existing distinctions between the artistic and the non-artistic is introduced, which is that these distinctions are too narrow. Their attention is concentrated exclusively on the distinction between traditional art and nature, and some even choose to narrow the distinction even further to the distinction between landscape and landscape painting. In this section, conceptual art, as approached in the first part of this examination, is placed in the place of an artistic representative in the distinctions under scrutiny. The aim is to find out what distinctual features are completely untenable in this confrontation and, at the same time, whether there are features that have the potential to be a real distinctual feature even in the case of the much more general distinctualisation of art and environment.