

The aim of this essay is to give a critical examination of Arthur C. Danto's art theory. In order to present a comprehensive exploration, the thesis deals with both Danto's philosophy of art and philosophy of the history of art. Within this discourse it aspires to evaluate Danto's end of art thesis and its appropriateness. In the first part, Danto's idea of the artworld, that is his contextual and historical theory of art, is examined. This includes the exploration of historical circumstances within which his art definition was developed, the notion of his essentialist and historic approach, and main features of his well-known technique of comparing indiscernible counterparts. The second part is devoted to Danto's philosophy of the history of art, especially to his Hegelian turn and what of such shift further stems. The third part explores the end of art thesis itself and, as its consequence, the posthistorical condition of art. The final part consists of two sections that attempt to critically evaluate both Danto's art definition and his end of art thesis. Finally, some arguments why Danto's theory about the end of art might be considered as inconclusive and speculative are conferred.