ABSTRACT
The thesis deals with the issue of authentic or inauthentic work of art in the context of philosophy of authentic / inauthentic mode of existence (Dasein) as it was developed by Martin Heidegger in his Time and Being. The reason for addressing this issue is an effort to open the possibility of understanding authenticity or inauthenticity of individual Dasein in the manner which grasps it in the act of its performance, i.e. as a singular event. Thinking of authentic / inauthentic work of art demonstrates the limits of approach which understands authenticity only as certain originality or “selfness” which should belong to something authentic or inauthentic, almost like its accident. This thesis is therefore concerned with what is revealed if the concept of authenticity is transposed to a work of art. Since it is the subject who can make the act of performance of authenticity happen, the author and the recipient of the authentic / inauthentic work of art are problematized as well. When dealing with the work of art with respect to its temporality (historicality) or its being, the thesis also provides room for the issue of perception of the work of art. The resemblance of the author and the recipient is thus revealed and so is the necessity to learn to see not only artworks as such but to see them authentically. The issue thereby turns back to the problem of authentic Dasein, shows this problem from another perspective and becomes the ground (or specification of future grounds) for rethinking authenticity or inauthenticity of Dasein.