

Abstract

This master thesis “Perspectives of an Art Institution” focuses on the George Dickie’s institutional theory of art (thereafter IT). This theory defines “work of art” as a result of the position of an artefact in the institutional framework of the artworld. The author of the thesis pays attention to the historical development of the IT- firstly published in 1969 in the article “Defining Art” and radically revisited in the book *The Art Circle* in 1984- as well as to the critical discussion based on Dickie’s theory. In the first chapter she compares both the earlier and the later version of the theory; in following chapters she concerns with objections formulated against Dickie’s IT. IT seems to be problematic in several aspects: the term “institution” is considered to be ambiguous; Dickie fails to give a full description of roles and rules which determine the operations of the artworld; the notion of appreciation seems to be contradictory with Dickie’s opinions presented earlier; circularity; and Dickie’s unsatisfactory attention to the historical dimension of the artworld. All of these objections are compared with Dickie’s theory to prove their legitimacy or to refuse them as illegitimate. Not only aims the thesis to sum up the critical discussion but it aims to answer the question if the theory could be valid in some way. This way of revision is based on Noël Carroll’s notion of *tradition*.