

Abstract

The aim of the bachelor's thesis is to present questions raised by the emergence of conceptual art in the wider field of fine arts. Conceptual art, where the idea is considered the most important aspect of a work, signifies a radical departure from traditional fine arts. My goal is to analyze the influence of its dematerialized form on its aesthetical value and position in fine arts. In the first part of work, I describe its characteristic properties, focusing on researching its un-aesthetical nature, the low priority of material form and its philosophical character. The main sources are texts produced by anglo-american aesthets, published in *Philosophy and Conceptual Art*, edited by Peter Goldie and Elisabeth Schellekens. The second part is concerned with the problem of defining and evaluating conceptual art. I introduce the debate between *institutional* and *functional* definitions of art, which are both theories that could explain the artistic essence of conceptual art.

Keywords

conceptual art, institutional theory, functionalism, the problem of value, dematerialisation, anglo-american aesthetics, art as an idea