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The Reading of Fundamentals Components of George Dickie's Institutional Theory in the Works of Conceptual Artists Case Study: Marcel Duchamp, Barbara Kruger and Keith Arnatt' Works*

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Abstract

Problem statement: Recognition and perception of contemporary Art-works including conceptual art as the first postmodern art movement can only be understood in the light of George Dickie's institutional theory. George Dickie by introducing the fundamental components of his institutional theory such as artifact, artworld and granting the artistic dignity to a work, opens way for the arrival of pre-made and readymade works to the art field. The conceptual artist such as Marcel Duchamp, Barbara Kruger, Keith Arnatt and other similar artists although might create artworks lacking aesthetic qualities , but since the world of art - which George Dickey says is composed of "Artists, Museums, Art critics, Educators, and so on" - gives these works the competency of granting artistic dignity and, as a result, they known as artworks.

Research objectives: The purpose of this paper is to adapt the fundamental components of the George Dickie's institutional theory to the artworks of some conceptual artists.

Hypothesis: Since many artworks created by conceptual artists correspond to components such as artworld, artifact and the nature of artwork in the targeted institutional theory, so it would be possible to analyze and adapt the philosophy of such work to the institutional theory of George Dickey.

Research method: The research work is performed by a descriptive-analytical method.

Conclusion: In George Dickie's viewpoint, the characteristics of artifact and artworld are fully compatible with the artworks of conceptual art. In fact, there is nothing in the essence of a creature or work that be able to makes it an artwork, but rather it is the artistic dignity that matters here, which can be fulfilled by components like artworld. Therefore, from this point of view, all artistic theories which are based on the aesthetics' qualities and characteristics are challenged, and thereupon the concept of good art or bad art will become out of value.

Keywords: *Institutional Theory, Conceptual Art, George Dickie, Artifact, Artworld.*

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Problem statement

Since, the institutional theory is one of the most important theories of contemporary era, it brings numerous works into the field of art. Prior to introducing this theory, works of art had predetermined criteria, but proposing the institutional theory by theorists of this field, led to the creation of a cultural and social context that gave art and artwork a new definition. One of these artworks belongs to the field of conceptual art, whose artists mocked all the features belonged to the modern art and even before that relying on the idea of art creation and instead denying the artistic object. In line with such a philosophy, many components introduced by the institutional theorists are fully consistent with the artworks of conceptual artists. In institutional theory, those artistic theories that were seeking something in the essence of artwork such as aesthetic characteristics and qualities, form, emotional expression and so other related elements, were being questioned again.

The institutional theory was seeking to answer the quiddity of art and was challenging all the other questions raised in artistic theories on the basis of the separation of higher art from the good or bad ones.

Introduction

George Dickie is an American philosopher and institutional theorist who separated two theories of natural and cultural type prior to introducing his institutional theory. In his viewpoint, nothing does exist in the nature of an art or a creation which turn it into an artwork, but rather, the artwork is created in a cultural context, so all the artistic theories emphasize on the intrinsic mechanisms of humanity and ignore the cultural aspects of the artistic creation process.

George Dickie recognized these theories as natural kind and innate theories of art. Such a claim on the creation of an artwork in a cultural context, challenged all prior art theories such as mimesis, expression, and formalism, etc. Criticizing these theories led George Dickie to discuss the issues of

art philosophy in the contemporary world on an analytic basis.

In George Dickie's notion, philosophers have theorized about the nature of art with a specific and fundamental assumption, from ancient Greece era until the mid-twentieth century. The assumption which has been going on for centuries comes directly from the intrinsic mechanisms that are embedded in human nature. Although he never denies the connection between nature and art, but he does not also regard it as a necessity for creation of an artwork.

George Dickie by introducing the components of his institutional theory, opens the way for what was never considered as an art object and a work of art.

In conceptual art, pre-made objects are also used to achieve goals, in which the idea, language, and negation of the art object are at the highest position. Using this kind of objects is unprecedented in art history and therefore, the analysis of such artworks is only possible by George Dickie's viewpoints, in compliance with a component like artifact; that's Because introducing such ideas in Art will give new insight into the definition and value of artworks. According to George Dickie's claim, an object is created in a social-cultural context and it is a kind of cultural activity.

As he has always been advocated of artistic theories on cultural type, he writes in his book "art and value": When I say art is a cultural concept, I mean that it creates through a cultural mediation, and art is not a behavior like eating which is genetically determined. Of course, it does not mean that we only have a small group of human societies of art. There can also be human societies that do not benefit from art in its true sense; but it can say that most of the artworks belongs to the cultural context (Dickie, 1997, 25-28).

Therefore, George Dickie claims that the knowledge of art is related to the nature of art, which is essentially social nature. In other words, a work is only referred to as an artwork when formed in its institutional context called artworld. Artworld is not

a new term by George Dickie, Arthur Danto also refers to this term in an article under the same title in 1964. But George Dickie 's definition of this term gives an open and wide meaning for analyzing some arts including conceptual arts, and he is kind of pioneer in this field. The cultural context of Dickie which is called artworld by granting artistic dignity to a work, can transform it into an artistic work. So, what turns something into an artwork is not apparently a specific noticeable quality, but rather a particular dignity that the artworld attaches to it.

This analysis of George Dickey caused all the artworks, with no aesthetic aspect, that were created by the artists such as Marcel Duchamp, and other similar artists to be entered into the artworks field and therefore make change the foundation of all modern artistic structures; It is mostly because that, in conceptual art, we are always facing with a rejection of modern aesthetics and the creation of innovative forms of artistic expression along with the new priorities in art criticism. Such critical ideas about the rejection of modern aesthetics are quite consistent with George Dickey's critique of art theories.

Negation of an art object and rejecting the aesthetics of an artwork are challenging principles of conceptual art when compared to modern art and this belief is also remarkable that aesthetic is not an essential element for an artwork, but what constitutes an art object is the real intention of an artist, not the aesthetic values nor the language of art. Therefore, these beliefs and insights about the quiddity of an artwork indicate moreover a kind of synchrony with the institutional theory which is at the center of discussion in the postmodern era; so this aesthetic principle of modern art, which requires nothing but the sense of form, color and understanding of visual concepts for appreciation of an artwork, was rejected (Hanfling, 2010, 52).

On the other hand, George Dickie expresses nature of artwork in his last definition, as follows: An artwork in the concept of its grading is defined as follows: it is a good and appropriate object, in terms of "aesthetics and artifacts" remarks, which is

created to provide something valuable to the public artworld (Dickie, 2013, 158).

Such a definition of the nature of the artwork as an artifact, presented a new pointview for knowledge and understanding of the artwork. The conceptual artist creates exquisite works by bringing text, language, symbols, and arrival of many pre-made and readymade works to the art field, which can be considered as an artifact. Heretofore, placing anything in galleries and museums required a historical background and compliance with the aesthetic theories.

George Dickie by proposing the artworld and introducing its members as below, grant them the competency of artwork dignity:

The main characters of this world are presented in not a very organized formation, but rather they are connected to each other in different forms to give a dignity to an artwork. This group of artists includes painters, authors, composers, directors or producers, museum directors, museum visitors, theater audiences, press reporters, critics, art historians, art instructors, theorists, art philosophers and related professions (Dickie, 1974, 35-36).

Therefore, even the placement of a piece of wood or stone in nature, upon the artist's request as a member of the artworld, makes it a work of art in a museum and gallery. Because such an object has been granted both the artistic dignity and the properties of being artificially. So, what transforms an object into an artwork is not something that exists in the essence of the object, but, whatever the artist touches on, will transform it into an artwork.

Therefore, some conceptual artists create artworks during work and in presence of others, the artwork which may be less credible in comparison to the artist's stream of thought and mind, but it has been transformed to an artwork in light of the artist's intention and the idea of its creation. For example, the readymade work of an artist like Marcel Duchamp called "Fountain" is noticeable in this regard that from other toilets in the factory upon the artist's choice and transformed into a work of art in a gallery.

Since George Dickie does not clearly propose the characteristics of artifact, by referring to the Noel Carroll's viewpoints, artifact is defined as follows:

The artifact is required to be a product of human effort and work, even a small effort. The other products of human on the raw materials are also considered as artifact, even in other examples and according to an institutional theorist, if someone merely frames or lists the intended subject, it still shall be regarded as an artifact. The artwork is also considered as an artifact in condition that it is introduced for the purpose of presentation, and even if the artist merely points out that it is an art object (Carroll, 2007, 355).

Now, if we accept Carroll's viewpoints about Dickie's artifact, the works created by the conceptual artists will be in consistent with the characteristics of such a component in the institutional theory. In line with this definition, conceptual artists, like Keith Arnatt, in addition to applying the pre-made and readymade objects and even the other objects which are not associated with the artworks field have benefited from the raw materials in their works. Marcel Duchamp, in most of his works, deals with the topic's lists and frames beside the expression of his artistic idea, which is are all fully in consistent with the characteristic of Dickey's artifact. Beyond this, the emphasis of conceptual artist on artistic aspect of a created work, will incorporate the object to the field of artwork.

Marcel Duchamp describes the public art as below: Arts audiences think of nothing but the appearance of painting. There is no freedom in art education, and no philosophical discussion is involved in art field. I wanted to put art into the service of thinking, and to emphasize that this is an artwork, as I say (De Duve, 1996).

This Duchamp's view is fully consistent with the artifact of an object. The artworld, as Dickie himself directly mentioned it, includes the artist and Marcel Duchamp as a member of the artworld and the artworld as a social institution has the competency to grant an artistic dignity to all objects.

This proffer only occurs through the artworld. This competence is achieved from community consent. The artworld acts like an international and universal structure for art which includes all schools, museums, galleries and both professional and commercial systems. The artworld is a part of a professional body whose parts necessarily act professionally and independently. Even you may not clearly know that you are involved in granting artistic dignity as a member of the artworld. The artworld has fully cultural performance (Brown, 2005).

Although George Dickie's institutional theory and philosophy of conceptual art both gave broadly definition to art and thus made numerous artworks available into the art field, but these artworks have no artistic value as George Dickie has always emphasized on this issue.

The conceptual art has emerged in diverse and multiple forms, and in this regard, what is the essence of all its formal manifestations is the artist's specific and essential idea and concept. Some kind of thoughts and concepts that differ from those of artistic content and will be considered as an abstract, general, and complex form of thoughts arisen from the artist mind, under the influence of both community discourses and the artist's attitude to the various subjects and issues. The artist or creator of this kind of artwork display it to the audience in a self-made and self-contained form. Such a definition extends the work of art, but does not mean separation of bad art from good one. (Shelly, 2002).

Research background

In the field of institutional theory and conceptual art, numerous articles and researches have been done separately. This article discusses formation and creation of this artworks formed in contemporary era by looking at concepts of art institutional theory by George Dickie and its consistency with the works created by conceptual artists. Perhaps it can be said that, George Dickie (2001) explicitly discusses the social-cultural context of an artwork for the first time. In the above-mentioned article, he refers to the activities, practices

and behaviors of those who named as artworld. These members, according to George Dickie (1997), are able to grant dignity to an object.

Yanal (1994), In introducing such a view by George Dickie writes: it seems that exposing an object to the world of art, will make it an artwork. In addition to proposing the Dickie's cultural-social context in the book "Art and Value" (2013), he refers to a definition of an artwork nature. One of the important characteristics of an artwork in George Dickie's view (2013) is the artificiality of an object.

Noel Carroll refers to description of artifact according to George Dickie's view in his book called an introduction to philosophy of art. He believes that George Dickie considers the artificiality of an object in the light of artist's effort and referring to theme, list and frame of the object. In this regard, Sami Azar (2013) pays attention to the importance of signing an artwork and granting an artistic dignity to the work made by conceptual artist which is fully consistent with George Dickie's view in his article (1984) known as "The art circle: a theory of art". Such an approach to the work of art as George Dickie believes in, makes an artwork worthless (Stecker, 1986). In analyzing George Dickie's institutional theory, he rejects any aesthetic quality and value of the artwork. Such an approach criticizes former art theories and it is fully in consistent with George Dickie's view and also with the works created by conceptual artists like Duchamp, Arendt, and other related artists.

Wood (2002) refers to the importance of the artist's idea and thought in creation of the work by fading the artistic object. According to Shelly (2002), the importance of an artist's attitude and his/her attention to present an idea in forming the work, has expanded the definition of art which is fully in consistent with the fundamental components of George Dickie's institutional theory.

Because of the components introduced by George Dickie, the work of art acquires a new definition and according to Lang (1997), all the criteria defined in modern time are challenged.

Findings

• The analysis of Marcel Duchamp's impact on the component of artifact in George Dickie's institutional theory

As stated earlier, Carroll wrote in definition of the artifact:

The artifact is required to be a product of human effort, even the scale of it is so small. What is known as the product of human effort on the raw materials is also considered as an artifact, but according to the institutional theorist, if someone merely frames or lists the intended subject, this shall be regarded as an artifact as well. The pre-made work is considered as an artifact if it is presented for manifestation, even if the artist simply refers to the intended subject as an art object (Carroll, 2007, 355)

According to Noel Carroll's conception, the artifact in George Dickie's viewpoints should be described with an open conception.

Such a conception of the artifact in George Dickie's viewpoints evaluated and analyzed many conceptual artworks. For example, Marcel Duchamp entered some pre-made and readymade objects into the art field in 1913, which had no relation to art and were not even created to become an artwork. Marcel Duchamp picked up the objects were available around himself for no particular reason and then presented them all as an artwork in the gallery. These objects have no apparent quality and aesthetic effects, but they just regarded as artworks such as "Fountain", a readymade urinal, in light of the artist's reputation and presentation in a site-specific art. This work is one of the most important works of conceptual art, has been bought by an artist as an artistic artifact, and then he himself, has granted it an artistic dignity, to be admitted as a member of the artworld. The granting dignity to the object, turn it into an artwork and select it out from the state of pre-made and readymade objects. This selection is the result of the artist's effort that is one of the requirements of the artistic artifact according to Noel Carroll. Therefore, according to Dickie's viewpoints, Marcel Duchamp as an artist

who belongs to the art world, simply transform the intended objects to artwork by granting artistic dignity to them. Although Marcel Duchamp's works has no aesthetic quality, according to George Dickie, it is just required that the artist grants artistic dignity to objects and present them in a gallery or museum. In this case, by presenting an object to the artworld, the object turns into an artwork.

Dickie declares: I tried to follow a more "anthropological" subject and focus on the cultural phenomena of manners and behaviors related to the artworld. Such a view is called the "institutional theory of art". In other words, the artwork is an artistic reality that is created in a way to be exposed to people belonging to the artworld (Dickie, 2001, 7). Dickie believes that an artwork is closely linked to the creation of art reality. In fact, the dignity and reputation of art comes from the creation of a definite form of human art reality. This kind of art reality is one that is apparently a particular kind of object, means that an object is created to be visible to all members of the art.

According to George Dickie's belief, if an artwork it is just not meant to be presented to public, then it might not even fall into this definition, so it only turns into an artwork when simply is exposed to the art world (Yanal, 1994).

In addition to concepts like an artist idea, conveying it to the audience and granting dignity by the art world, the negation of the art object is also one of the main goals in conceptual art. Such a component is fully compatible with George Dickie's viewpoints on the criticism of the intrinsic theories of art. The negation of such a component by the conceptual movement, eliminates the need for presenting the aesthetic traits and qualities of an work. Such a deconstruction in postmodern art only is possible by recognizing George Dickie's viewpoints, since the free choice of around objects by an artist such as Marcel Duchamp and others, without regard to the artistic rules and standards of modern period, which always emphasize on proportion, symmetry, order and the aesthetic

qualities, is regarded as a great revolution in artworks analysis.

One of the important characteristics of conceptual art that can be observed in Marcel Duchamp's work is the negation of the object's substantive and material objectivity. This issue causes painting canvas to be pulled down as an appealing modernist object. Modern art regards art object as the purpose of artwork, but what conceptual art has recorded in history is the importance of the idea and thought. It seems that aesthetic elements are no longer significant here in conceptual art, but rather the artist's intention to create the work of art is an important issue. This artistic negation also challenged the view of the modern audience. The point is that an audience with modern standards comes into the art world following this turn; an audience who does not follow the previous defined standards of modern periods any longer. In fact, conceptual artists granted the free thought to their audiences (Langer, 1957, 126).

Criticism and challenging the aesthetic theories of modern periods were repeated throughout Marcel Duchamp's works. He even analyzed and evaluated another work called "Large Glass" (Fig. 1), that was made up of the collage method and its glass was broken during carrying it; regardless of such an event, Marcel Duchamp pointed out to the audience that the aesthetic judgments are not the only criterion for analyzing the artwork.

Marcel Duchamp in the "Large Glass", a work of glass painting, displayed the imaginary scene including several hanged clothes, paper collage and plastic stuff that its glass broke during carrying the drawing to America, while, he displayed it to the public in the same damaged form. He introduced the work as an unfinished work, and later wrote some texts to encode his work. In fact, the readymade work, have been the starting point for aesthetic indifference to an object, which is repeated on all Marcel Duchamp's works (Camfield, 1989, 81).

This work and other artworks by Marcel Duchamp provoked the thought in an audience that traits and

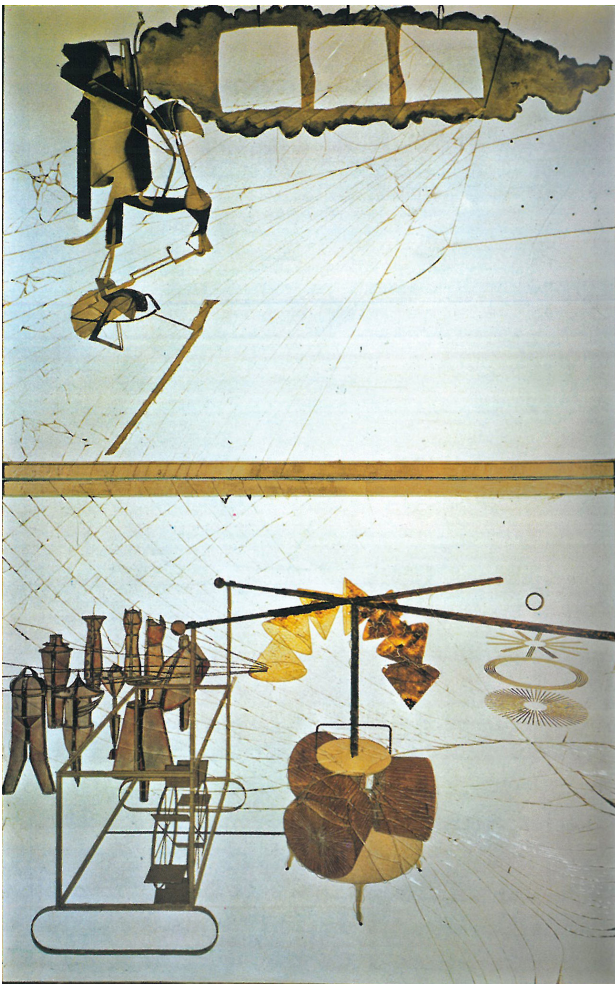


Fig. 1. "The Large Glass" by Marcel Duchamp. Source: Sami Azar, 2013, 31.

qualities of aesthetics could not be a necessary and sufficient condition for a work to be turned into an artwork, this is the exact point that George Dickie refers to it in his viewpoints. He argues that artistic theories prior to institutional theory discussed a hypothesis based on the intrinsic nature of art. Also, George Dickie refers to the artworld with a kind of cultural life in his viewpoints. The practices and behaviors of the artworld are formed in this context as well. The work is also created in such a context. Therefore, there is a link between the concept of artwork and the cultural context. This means that a work is granted dignity through an intermediary of a cultural group who turns it into an artwork, and since George Dickie says all cultural activities are occur consciously, so many artworks

are formed in a cultural context with a conscious and cultural activity.

Those who engage in such activities are aware or may be aware that these activities are those aspects of their group's cultural life (Dickie, 2001, 30).

• **Analysis of Barbara Kruger's work based on the component of cultural-social context (Art World) in the George Dickie's viewpoints**

In this regard, the artworks of Barbara Kruger are only analyzed with the perception of such a context. She creates an artwork in cultural-social context of postmodern with a critical view to the surrounding issues, and her works are classified as cultural activities using symbol. Barbara Kruger in her famous artwork writes:

"I shop therefore I am" (Fig. 2) was borrowed from René Descartes as saying "I think, therefore I am". This image contains one hand that shows a red rectangle box relevant to the credit card. Phrase the written text on it represents beyond this card and its real concept in contemporary society. In the modern world, this card represents the financial reputation and social level of individuals. Kruger constantly analyzes the role of media in persuading specific standpoints in the cultural context, on three issues of power, identity and gender (Sami Azar, 2013, 94).



Fig. 2. "I Shop, Therefore I Am" by Barbra Kruger. Source: Sami Azar, 2013: 96.

The work of Barbara Kruger is a kind of criticism to the cultural-social context of modern times. Presenting new criteria, rejecting the artifact, conveying the artist's idea and challenging the mind of the audience, all require a cultural-social context, in which the art world engages in cultural activity.

So, in works of Barbara Kruger, the cultural life of the art world members is fully addressed. In such a context, the members of art world are allowed to analyze the works of Barbara Kruger. These works are granted artistic dignity upon placing in such a context and then will turn into an artwork.

The presence of critical look at modern artistic currents, that is quite apparent in the works of Barbara Kruger and the subsequent conveyance of such an idea to the audience are all reminding the negation of artistic object and the aesthetic qualities, which are not only found in Kruger's works, but as previously stated, are also appeared in Marcel Duchamp's artworks.

• **Analysis the Keith Arnatt works on the basis of art quiddity and the negation of artwork in the George Dickie's institutional theory**

Keith Arnatt, is another conceptual artist who tries to fade the artist while creating an artwork, in a sarcastic way. He uses the art of photography in a works named "Self-Burial" (Fig. 3) and tries to depict disappearing of artist while creating an artwork. Keith Arnatt has taken nine photographs, each depicting the artist disappearing into a hole dug on the ground gradually. Last photo depicting Keith Arnatt who is fully buried. The sequential images of Keith Arnatt performance are a metaphor of imminent conditions that leads to the artist's disappearing after the fading of the art object. Self-Burial is a humorous and symbolic portrait about destiny of a modernist creator who is plundered by the conceptual artist. He describes his photography project, "Self Burial" as below:

The continuous mention of disappearing an art object inevitably leads to the illusions that the artist himself will be disappeared ultimately (Wood, 2002, 37).

In fact, Arnatt refers to the philosophy of denying

an art object from viewpoint of conceptual artists, as well as the gradually disappearing of an artist while creating an artwork. However, the three peaks of an artwork which are connected to the artist and the audience will be affected by such a view.

This work and some other similar ones, change the enlightenment and commercial culture of modern times that used to create a dead, imitative, and autistic artworld. These deconstruction movements create a revolution in the art.

What conceptual artists like Keith Arnatt create, grant the continuity and dynamism to art living; because the presence of value-focused thinking in confrontation with art and artwork, which was shadowing on them, not just for years, but for centuries, are being challenged due to the presence of works such as Self-Burial which its purpose is to be against the art and its pre-defined values.

In addition, the creation of such works, changes the attitude of critics and art audiences in confrontation with artworks and therefore, lead to creation of new critics and audiences in the art field, who has got a different role in dealing with the artworks.

As a Dickie's constant viewpoint, the issue of



Fig. 3. Self-Burial, nine printed photographs by Keith Arnatt, 1969. Source: Sami Azar, 2013, 112.

not trying to value an artwork, has got special importance, as he, himself writes:

I do correct the institutional definition (of art) to take advantage of the element of valuation as follows; in an artwork, the concept of its grading is a valuable artifact which is created for presenting to the public artworld. This definition of art includes valuation without implying necessarily the amount of value; but instead, it has abandoned the art to the highest valuation extent. So this correction allows us to discuss good, bad and medium art without any problem (Dickie, 2013, 174).

It seems that the work of conceptual artists such as Keith Arnatt is considered against the conventional artistic values. Although George Dickie always emphasizes the value of an artwork, this issue does not mean that he intends to classify the artworks and separate them out, because he has never spoken about a higher art or even a good or bad one, but his purpose is merely to answer the quiddity of art.

According to George Dickie's viewpoints, the Self-Burial is an acceptable artwork just because the art world has approved it, and upon granting artistic dignity by them, it has been placed in the category of artworks and has turned into a valuable issue.

But what would have happened if there had been no success in creation of an artwork like Self-Burial? because, there would be many reasons for a work to be unsuccessful. For example, if Arnatt did not exploit the art of photography and made a temporary and transient work, would it be still considered as an artwork? Would it be possible to consider it as a low-level artwork or even a non-artistic one? Dickie believes that, if according to the previous theories, the implementation of such a work does not go beyond aesthetics aspects and even includes a transient situation, the interpretation of such a defeated artwork would not be suitable for calling it, as it still refers to the artistic aspect of that work. He also rejects the interpretation of the non-artistic work and considers it as a general interpretation, because according to Dickey's view, artworks includes all objects that are artistically at

a good level. So, if a work has been created for the purpose of creating art, it is an art work and cannot be considered as a non-artistic work. On the basis of such a view by Dickie, even if Arnatt had created an artwork in a temporary and transient situation, this work would have still been considered as an artwork, as he intended to create an artwork. In other words, if someone has failed to present his/her work, it is better to be referred as a work on a mistake instead to called it a non-artistic or failed artwork.

George Dickie in his book "Art and Value" writes:

My assumption is that for those objects which have been tried to be created as an art object, but have been unsuccessful, it is required to pick up some other terms and expressions as an alternative, to make it clear that the expressions has not been related to the artwork (Dickie, 2013, 159).

Therefore, regarding an unfavorable artwork, Dickie believes that only a work with unspecified value is presented. In fact, the valuation element is not enough alone for ensuring the required aesthetics quality of an artwork. Of course, he also generalizes this view to the institutional and historical theory and to the all intrinsic theories of art including imitation. He believes that artistic theories may contain value, but they are not able to ensure the good quality of an artwork. He goes as far as to say:

I believe that the concept of art will not be evaluative, but it deserves valuation; so an artwork in its grading concept is a valuable artifact, which is created for presenting to the public of art world (Dickie, 2001).

So the definition of the art includes valuation, but it does not guarantee the amount of value, and abandoned the art up to highest level of valuation. Such an idea in George Dickie's viewpoints and similarly in conceptual artists' works, makes the elements of aesthetics and value meaningless.

During the classical and modern times, artworks were founded on the salient rules; the traits and qualities making the appearance of an artwork, could transfer the aesthetic sense to the audience, so, there was a clear boundary between the works with such

characteristics and those were lacking that quality. Therefore, the critics and audiences of the work can easily call the work high or low; such criteria and standards have been transferred among the art supporters for generations and turned a dynamic and continuous art into a contractual art. In this regard, ingenuity and creativity disappeared and replaced by artistic techniques and tools. The creation of works such as *Self-Burial* by Keith Arnatt changes the meaning of the artwork and negates the aesthetics qualities of an artwork. Since, the negation of physical characteristics of works leads to valuation gap, so the George Dickie's institutional theory is fully inconsistent with the purpose of an artist like Keith Arnatt.

Therefore, all works of conceptual artists such as Keith Arnatt are considered as artworks and appraised as a valuable issue.

Criticism of artwork valuation in George Dickie's viewpoints

George Dickie refers to good and appropriate object, which has some ambiguities in the institutional theory. The emphasis of George Dickie on the criticism of artistic theories based on form, expression, imitation, traits and qualities of aesthetics including discipline and symmetry, etc., relates his definition of the good and appropriate object only to the area of artifact and the granting of artistic dignity by the art world to it.

George Dickie to avoid misleading the audiences about the concept of good and appropriate object discusses a brief description on this issue and writes in his book "Art and Value", as below:

Some of the artworks are representation cases, hence, perhaps the art must be distinguished from the pleasant and adorable objects of aesthetics by representation and visualization. But there is a famous counterexample that is required to be. Possibly, all good and appropriate objects of aesthetics that are considered as art must be regarded as the expression of the feeling. There is also a counterexample here. Perhaps the members and

the pillars of its artworks are as much as numerous and multiple, which consists of everything other than similarity overlapped cases. But the category of artwork is equally influential that any kind of object, can be represented as an art work by the use of identical communication. Institutional theory can provide a definition to prevent the unauthorized entry of these objects into the world of artwork. In this regard, an artwork in the concept of its rating is a good and proportionate object as follows:

A work of art in its concept of grading is a good and appropriate object of artistic aesthetics, that is created to be presented to the public. (Dickie, 2013, 158 & 159).

Although such a definition does not certainly remove the ambiguity about a good and appropriate object but separates it from the theories such as expression, form, etc. But it does not mean valuing an artwork. George Dickie, has always been looking for a definition of art, and what matters to him is interpretation and analysis of an artwork, and fully ignorance of good or bad art.

An artwork is not necessarily a valuable object; but it is a kind of object deserves a valuation. This is not a superficial issue, because everything is not eligible for valuation. For example, in a field of ethics, someone who kills another person is usually evaluated and assessed. But killing a non-human like a shark does not deserve valuation. By this view, art will be one of those things that is deserved valuation. In fact, I say the aesthetic feature is just one aspect of art which is deserved valuation. I do correct the institutional definition (of art) for exploiting the valuation element as follows: In an artwork, the concept of rating is a valuable artifact which is created to be presented to the public artworld. This definition of art consists valuation, such that it does not ensure value, but leaves art up to the highest level of valuation. I note here that the induction of valuation into this definition is a kind of return to the use of "granting artistic dignity" in the narrative before institutional theory. (Dickie, 2013, 174).

In fact, Dickie is looking for the impartial value of art. He emphasizes that if artworks are defined as merely valuable works, then talking about worthless and bad art, would be difficult or impossible. Therefore, he believes that the main theory about art, is related to an impartial value of it. This theory is related to members of the artworks class. Some members are excellent, some typical and some are bad. Of course, the general activity of the creation of artworks is a valuable activity, but these members of the artworks are those that the institutional theory focuses on. In addition, it is not like that all products of a activity can necessarily be valued, however, a defined percentage of them follow this. He also insists that the term “artwork” can be used in a valuable manner:

Therefore, there is a valuable meaning about the “artwork”. However, presumably the definition of Dickie of “artwork” achieves a worthless and basic meaning from this sentence, and of course includes all the artworks that a value-based meaning is applied for them, including all the intermediate and bad works (Stecker, 1986).

Such a definition by George Dickie raises the

question of what constitutes art and reveals the artwork as a valuable artifact to the audience, free of any evaluation. In fact, according to such a theory, the work is not analyzed as a good, bad or high work.

Now, with a glance at the Table 1, it can be realized the compliance of fundamental components of the institutional theory with the works of some conceptual artists.

Conclusion

The entrance of exquisite objects without aesthetics traits and qualities, thrilled the foundations of artistic theories were based on form, expression, imitation, and so on. The use of pre-made and readymade objects has led to the negation of artistic object and denying modern aesthetic structures. The selection of objects that are neither artistic nor created for art and more, they have turned into artworks, only by granting artistic dignity from the art world to them, is fully inconsistent with the works of conceptual artists such as Marcel Duchamp, Barbara Kruger and Keith Arnatt. The common purpose of works created by conceptual artists, George Dickie and his instructional theory is to make an unlimited

Table 1. Comparison of the components of George Dickie's Institutional theory in the works of conceptual artists: Marcel Duchamp, Keith Arnatt and Barbara Kruger. Source: authors.

Conceptual Artists Components of the Institutional Theory	Marcel Duchamp	Keith Arnatt	Barbara Kruger
Criticism of intrinsic theories of art and proposing the cultural theory	- Negation of art object - Negation of traits and qualities of aesthetics in modern art	- Negation of art object The gradual disappearance of the artist or creator of the work - Negation of art object	-Negation of art object -Paying attention to cultural-social context in creation of artwork and criticism of characteristic of modern society
Artworld (a set of instructor, gallerist, artists, philosophers, and others)	-Paying attention to the idea and thought of an artist -Choosing an artist's desirable object and transforming it into an art object only by framing and signature of artist as a member of the artworld	-Presenting a work with the quality of the anti-art -Exposing to criticism -Paying attention to the idea and thought of an artist; considering the critics	-Criticism of actions and behaviors of modern society considering the availability of a social-cultural context in the postmodern ambience of art world
Artifact	-Using pre-made and readymade objects	- Exploiting the raw materials and constitutes in forming artwork	-Framing and referring to the subject intended by the artist
Granting artistic dignity	-Signing the work by the artist as a member of the art world	- Evaluating and criticism of artworks by placing them in an art gallery	-Presenting the work to the members of the artworld that leads to criticize, evaluate and analyze it

definition of art and artwork. With an overview of conceptual artists, it seems that there is a great compliance between these works and the other components of artifact, art world and cultural-social context, that build the framework of the institutional theory. A set of artistic activists and experts grant artistic dignity to the artwork, hence this work has a kind of communication characteristic and has no relation with value category. Therefore, the value of an artwork in George Dickie's viewpoints is considered as a result of art rather than its eventuality. Such a view is fully in consistent with the philosophy of conceptual art. In fact, what can be observed clearly in Dickie's viewpoints and in the works of conceptual artists, is a broad definition of art quiddity. Proposing the quiddity of art, is completely different from the theories that seek to value the artwork.

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