

What is Art? An Institutional Analysis

I

The best-known denial that "art" can be defined occurs in Morris Weitz's article "The Role of Theory in Aesthetics."¹ Weitz's conclusion depends upon two arguments which may be called his "generalization argument" and his "classification argument." In stating the "generalization argument," Weitz distinguishes, quite correctly, between the generic conception of "art" and the various subconcepts of art such as tragedy, the novel, painting, and the like. He then goes on to give an argument purporting to show that the subconcept "novel" is open, that is, that the members of the class of novels do not share any essential or defining characteristics. He then asserts without further argument that what is true of novels is true of all other subconcepts of art. The generalization from one subconcept to all subconcepts may or may not be justified, but I am not questioning it here. I do question, however, Weitz's additional contention, also asserted without argument, that the generic conception of "art" is open. The best that can be said of his conclusion about the generic sense is that it is unsupported. All or some of the subconcepts of art may be open and the generic conception of art still be closed. That is, it is possible that all or some of the subconcepts of art, such as novel, tragedy, sculpture, and painting, may lack necessary and sufficient conditions and at the same time that "work of art," which is the genus of all the subconcepts, can be defined in terms of necessary and sufficient conditions. Tragedies may not have any characteristics in common which would distinguish them from, say, comedies *within the domain of art*, but it may be that there are common characteristics that works of art have which distinguish them from nonart. **Nothing prevents a "closed genus/open species" relationship.** Weitz himself has recently cited what he takes to be a similar (although reversed) example of genus-species relationship. He argues that "game" (the genus) is open but that "major-league baseball" (a species) is closed.²

His second argument, "the classification argument," claims to show that not even the characteristic of artifactuality is a necessary feature of art. Weitz's conclusion here is something of a surprise, because it has been widely assumed by philosophers and nonphilosophers alike that a work of art is necessarily an artifact. His argument is simply that we sometimes utter such statements as "This piece of driftwood is a lovely piece of sculpture," and since such utterances are perfectly intelligible, it follows that some nonartifacts such as certain pieces of driftwood are works of art (sculptures). In other words, something need not be an artifact in order to be correctly classified as a work of art. I will try to rebut this argument shortly.

Recently, Maurice Mandelbaum has raised a question about Wittgenstein's famous contention that "game" cannot be defined and Weitz's thesis about "art."³ His challenge to both is based on the charge that they have been concerned only with what Mandelbaum calls "exhibited" character-

a "mythological" painting, as Professor Ziff describes it, or whether it should be regarded as an historical painting.

19. *Ibid.*, p. 64.

20. *Ibid.*, p. 66. For example, Ziff denies that a poem can be said to be "exhibited or displayed." Yet it is surely the case that in printing a poem or in presenting a reading of a poem, the relation between the work and its audience, and the relation between artist, work, and audience, is not wholly dissimilar to that which obtains when an artist exhibits a painting. If this be doubted, consider whether there is not a closer affinity between these two cases than there is between a painter exhibiting a painting and a manufacturer exhibiting a new line of fountain pens.

21. *Op. cit.*, p. 32.

22. To be sure, if no continuing characteristic is to be found, the fact of change will demand that the concept be treated as having been an open one. This was precisely the position taken by Max Black in a discussion of the concept "science." (See "The Definition of Scientific Method," in *Science and Civilization*, edited by Robert C. Stauffer [Madison, Wisconsin, 1949].) Paul Ziff refers to the influence of Professor Black's discussion upon his own views, and the views of Morris Weitz are assuredly similar. However, even if Professor Black's view of the changes in the concept "science" is a correct one (as I should be prepared to think that it may be), it does not follow that the same argument applies in the case of art. Nor does the fact that the meaning of "science" has undergone profound changes in the past imply that further analogous changes will occur in the future.

23. *Journal of the History of Ideas*, vol. 12 (1951), pp. 496-527, and vol. 13 (1952), pp. 17-46. This study has been cited by both Elton (*op. cit.*, p. 2) and Kenrick (*op. cit.*, p. 320) in substantiation of their views.

24. *Op. cit.*, vol. 12, p. 497.

25. *Op. cit.*, vol. 13, p. 43; also, pp. 4 ff.

26. One exception is to be found in T. M. Greco: *The Arts and the Art of Criticism* (Princeton, 1940). This work is cited by Kristeller, and is one of the only two which he cites in support of the view that the system of the arts has not changed since Kant's day (*op. cit.*, vol. 12, p. 497, n. 4). The other work cited by him is Paul Franke's *System der Kunstwissenschaft* (Brünn/Leipzig, 1938), which also offers a classification of the arts, but only within a framework of esthetic theory which could easily embrace whatever historical changes the arts undergo.

27. See "Things and Persons," *Proceedings of the Aristotelian Society, Supplementary Volume XXII* (1948), pp. 207-210.

28. *Ibid.*, p. 209.

29. For example, W. B. Gallie's "The Function of Philosophical Aesthetics," in the Elton volume, argues for "a journeyman's esthetics," which will take up individual problems, one by one, these problems being of the sort which arise when a critic or poet gets into a muddle about terms such as "abstraction" or "imagination." For this purpose the tools of the philosopher are taken to be the tools of logical analysis (*op. cit.*, p. 35); a concern with the history of the arts, with psychology, or a direct and wide-ranging experience of the arts seems not to be presupposed.

A second example of the limitations imposed upon esthetics by contemporary linguistic analysis is to be found in Professor Weitz's article. He states that "the root problem of philosophy itself is to explain the relation between the employment of certain kinds of concepts and the conditions under which they can be correctly applied" (*op. cit.*, p. 30).

istics and that consequently each has failed to take account of the non-exhibited, relational aspects of games and art. By "exhibited" characteristics Mandelbaum means easily perceived properties such as the fact that a ball is used in a certain kind of game, that a painting has a triangular composition, that an area in a painting is red, or that the plot of a tragedy contains a reversal of fortune. Mandelbaum concludes that when we consider the nonexhibited properties of games, we see that they have in common "the potentiality of . . . [an] . . . absorbing nonpractical interest to either participants or spectators."⁴ Mandelbaum may or may not be right about "game," but what interests me is the application of his suggestion about nonexhibited properties to the discussion of the definition of art. Although he does not attempt a definition of "art," Mandelbaum does suggest that feature(s) common to all works of art may perhaps be discovered that will be a basis for the definition of "art," if the nonexhibited features of art are attended to.

Having noted Mandelbaum's invaluable suggestion about definition, I now return to Weitz's argument concerning artifactuality. In an earlier attempt to show Weitz wrong, I thought it sufficient to point out that there are two senses of "work of art," an evaluative sense and a classificatory one; Weitz himself distinguishes these in his article as the evaluative and the descriptive senses of art. My earlier argument was that if there is more than one sense of "work of art," then the fact that "This piece of driftwood is a lovely piece of sculpture" is intelligible does not prove what Weitz wants it to prove. Weitz would have to show that "sculpture" is being used in the sentence in question in the classificatory sense, and this he makes no attempt to do. My argument assumed that once the distinction is made, it is obvious that "sculpture" is here being used in the evaluative sense. Richard Sclafani has subsequently noted that my argument shows only that Weitz's argument is inconclusive and that Weitz might still be right, even though his argument does not prove his conclusion. Sclafani, however, has constructed a stronger argument against Weitz on this point.⁵

Sclafani shows that there is a third sense of "works of art" and that "driftwood cases" (the nonartifact cases) fall under it. He begins by comparing a paradigm work of art, Brancusi's *Bird in Space*, with a piece of driftwood which looks very much like it. Sclafani says that it seems natural to say of the piece of driftwood that it is a work of art and that we do so because it has so many properties in common with the Brancusi piece. He then asks us to reflect on our characterization of the driftwood and the *direction* it has taken. We say the driftwood is art because of its resemblance to some paradigm work of art or because the driftwood shares properties with several paradigm works of art. The paradigm work or works are of course always artifacts; the direction of our move is from paradigmatic (artifactual) works of art to nonartifactual "art." Sclafani quite correctly takes this to indicate that there is a primary, paradigmatic sense of "work of art" (my classificatory sense) and a derivative or secondary sense into which the "driftwood cases" fall. Weitz is right in a way in saying that the driftwood is art, but wrong in concluding that artifactuality is unnecessary for (the primary sense of) art.

There are then at least three distinct senses of "work of art"; the primary or classificatory sense, the secondary or derivative, and the evaluative. Per-

haps in most uses of Weitz's driftwood sentence example, both the derivative and the evaluative senses would be involved: the derivative sense if the driftwood shared a number of properties with some paradigm work of art and the evaluative sense if the shared properties were found to be valuable by the speaker. Sclafani gives a case in which only the evaluative sense functions, when someone says, "Sally's cake is a work of art." In most uses of such a sentence "work of art" would simply mean that its referent has valuable qualities. Admittedly, one can imagine contexts in which the derivative sense would apply to cakes. (Given the situation in art today, one can easily imagine cakes to which the primary sense of art could be applied.) If, however, someone were to say, "This Rembrandt is a work of art," both the classificatory and the evaluative senses would be functioning. The expression "this Rembrandt" would convey the information that its referent is a work of art in the classificatory sense, and "is a work of art" could then only reasonably be understood in the evaluative sense. Finally, someone might say of a seashell or other natural object which resembles a man's face but is otherwise uninteresting, "This shell (or other natural object) is a work of art." In this case, only the derivative sense would be used.

We utter sentences in which the expression "work of art" has the evaluative sense with considerable frequency, applying it to both natural objects and artifacts. We speak of works of art in the derived sense with somewhat less frequency. The classificatory sense of "work of art," which indicates simply that a thing belongs to a certain category of artifacts, occurs, however, very infrequently in our discourse. We rarely utter sentences in which we use the classificatory sense, because it is such a basic notion: we generally know immediately whether an object is a work of art, so that generally no one needs to say, by way of classification, "That is a work of art," although recent developments in art such as junk sculpture and found art may occasionally force such remarks. Even if we do not often talk about art in this classificatory sense, however, it is a basic concept that structures and guides our thinking about our world and its contents.

II

It is now clear that artifactuality is a necessary condition (call it the genus) of the primary sense of art. This fact, however, does not seem very surprising and would not even be very interesting except that Weitz and others have denied it. Artifactuality alone, however, is not the whole story and another necessary condition (the differentia) has to be specified in order to have a satisfactory definition of "art." Like artifactuality, the second condition is a nonexhibited property, which turns out to be as complicated as artifactuality is simple. The attempt to discover and specify the second condition of art will involve an examination of the intricate complexities of the "artworld." W. E. Kennick, defending a view similar to Weitz's, contends that the kind of approach to be employed here, following Mandelbaum's lead, is futile. He concludes that "the attempt to define Art in terms of what we do with certain objects is as doomed as any other."⁶ He tries to support this conclusion by referring to such things as the fact that the

ancient Egyptians sealed up paintings and sculptures in tombs. There are two difficulties with Kennick's argument. First, that the Egyptians sealed up paintings and sculptures in tombs does not show that they regarded them differently from the way in which we regard them. They might have put them there for the dead to appreciate or simply because they belonged to the dead person. The Egyptian practice does not establish so radical a difference between their conception of art and ours that a definition subsuming both is impossible. Second, one need not assume that we and the ancient Egyptians share a common conception of art. It would be enough to be able to specify the necessary and sufficient conditions for the concept of art which we have (we present-day Americans, we present-day Westerners, we Westerners since the organization of the system of the arts in or about the eighteenth century—I am not sure of the exact limits of the "we"). Kennick notwithstanding, we are most likely to discover the differentia of art by considering "what we do with certain objects." Of course, nothing guarantees that any given thing we might do or an ancient Egyptian might have done with a work of art will throw light on the concept of art. Not every "doing" will reveal what is required.

Although he does not attempt to formulate a definition, Arthur Danto in his provocative article, "The Artworld," has suggested the direction that must be taken by an attempt to define "art."⁷ In reflecting on art and its history together with such present-day developments as Warhol's *Brillo Carton* and Rauschenberg's *Bed*, Danto writes, "To see something as art requires something the eye cannot descry—an atmosphere of artistic theory, a knowledge of history of art: an artworld."⁸ Admittedly, this stimulating comment is in need of elucidation, but it is clear that in speaking of "something the eye cannot descry" Danto is agreeing with Mandelbaum that non-exhibited properties are of great importance in constituting something as art. In speaking of atmosphere and history, however, Danto's remark carries us a step further than Mandelbaum's analysis. Danto points to the rich structure in which particular works of art are embedded: he indicates *the institutional nature of art*.⁹

I shall use Danto's term "artworld" to refer to the broad social institution in which works of art have their place.¹⁰ But is there such an institution? George Bernard Shaw speaks somewhere of the apostolic line of succession stretching from Aeschylus to himself. Shaw was no doubt speaking for effect and to draw attention to himself, as he often did, but there is an important truth implied by his remark. There is a long tradition or continuing institution of the theater having its origins in ancient Greek religion and other Greek institutions. That tradition has run very thin at times and perhaps even ceased to exist altogether during some periods, only to be reborn out of its memory and the need for art. The institutions associated with the theater have varied from time to time: in the beginning it was Greek religion and the Greek state; in medieval times, the church; more recently, private business and the state (national theater). What has remained constant with its own identity throughout its history is the theater itself as an established way of doing and behaving, what I shall call . . . the primary convention of the theater. This institutionalized behavior occurs on both sides of the "footlights": both the players and the audience are involved

and go to make up the institution of the theater. The roles of the actors and the audience are defined by the traditions of the theater. What the author, management, and players present is art, and it is art because it is presented within the theaterworld framework. Plays are written to have a place in the theater system and they exist as plays—that is, as art—within that system. Of course, I do not wish to deny that plays also exist as literary works—that is, as art within the literary system: The theater system and the literary system overlap. Let me make clear what I mean by speaking of the artworld as an institution. Among the meanings of "institution" in *Webster's New Collegiate Dictionary* are the following: "3. That which is instituted as: a. An established practice, law, custom, etc. b. An established society or corporation." When I call the artworld an institution I am saying that it is an established practice. Some persons have thought that an institution must be an established society or corporation, and, consequently, have misunderstood my claim about the artworld.

Theater is only one of the systems within the artworld. Each of the systems has had its own origins and historical development. We have some information about the later stages of these developments, but we have to guess about the origins of the basic art systems. I suppose that we have complete knowledge of certain recently developed subsystems or genres such as dada and happenings. Even if our knowledge is not as complete as we wish it were, however, we do have substantial information about the systems of the artworld as they currently exist and as they have existed for some time. One central feature all of the systems have in common is that each is a framework for the *presenting* of particular works of art. Given the great variety of the systems of the artworld it is not surprising that works of art have no exhibited properties in common. If, however, we step back and view the works in their institutional setting, we will be able to see the essential properties they share.

Theater is a rich and instructive illustration of the institutional nature of art. But it is a development within the domain of painting and sculpture—dadaism—that most easily reveals the institutional essence of art. Duchamp and friends conferred the status of art on "readymades" (urinals, hatracks, snow shovels, and the like), and when we reflect on their deeds we can take note of a kind of human action which has until now gone unnoticed and unappreciated—the action of conferring the status of art. Painters and sculptors, of course, have been engaging all along in the action of conferring this status on the objects they create. As long, however, as the created objects were conventional, given the paradigms of the times, the objects themselves and their fascinating exhibited properties were the focus of the attention of not only spectators and critics but of philosophers of art as well. When an artist of an earlier era painted a picture, he did some or all of a number of things: depicted a human being, portrayed a certain man, fulfilled a commission, worked at his livelihood, and so on. In addition, he also acted as an agent of the artworld and conferred the status of art on his creation. Philosophers of art attended to only some of the properties the created object acquired from these various actions, for example, to the representational or to the expressive features of the objects. They entirely ignored the nonexhibited property of status. When, however, the

objects are bizarre, as those of the dadaists are, our attention is forced away from the objects' obvious properties to a consideration of the objects in their social context. As works of art Duchamp's "ready-mades" may not be worth much, but as examples of art they are very valuable for art theory. I am not claiming that Duchamp and friends invented the conferring of the status of art; they simply used an existing institutional device in an unusual way. Duchamp did not invent the artworld, because it was there all along.

The artworld consists of a bundle of systems: theater, painting, sculpture, literature, music, and so on, each of which furnishes an institutional background for the conferring of the status on objects within its domain. No limit can be placed on the number of systems that can be brought under the generic conception of art, and each of the major systems contains further subsystems. These features of the artworld provide the elasticity whereby creativity of even the most radical sort can be accommodated. A whole new system comparable to the theater, for example, could be added in one fell swoop. What is more likely is that a new subsystem would be added within a system. For example, junk sculpture added within sculpture, happenings added within theater. Such additions might in time develop into full-blown systems. Thus, the radical creativity, adventuresomeness, and exuberance of art of which Weitz speaks is possible within the concept of art, even though it is closed by the necessary and sufficient conditions of artifactuality and the conferred status.

Having now briefly described the artworld, I am in a position to specify a definition of "work of art." The definition will be given in terms of artifactuality and the conferred status of art, or more strictly speaking, the conferred status of candidate for appreciation. Once the definition has been stated, a great deal will still remain to be said by way of clarification: A work of art in the classificatory sense is (1) an artifact (2) a set of the aspects of which has had conferred upon it the status of candidate for appreciation by some person or persons acting on behalf of a certain social institution (the artworld).

The second condition of the definition makes use of four variously interconnected notions: (1) acting on behalf of an institution, (2) conferring of status, (3) being a candidate, and (4) appreciation. The first two of these are so closely related that they must be discussed together. I shall first describe paradigm cases of conferring status outside the artworld and then show how similar actions take place within the artworld. The most clearcut examples of the conferring of status are certain legal actions of the state. A king's conferring of knighthood, a grand jury's indicting someone, the chairman of the election board certifying that someone is qualified to run for office, or a minister's pronouncing a couple man and wife are examples in which a person or persons acting on behalf of a social institution (the state) confer(s) *legal* status on persons. The congress or a legally constituted commission may confer the status of national park or monument on an area or thing. The examples given suggest that pomp and ceremony are required to establish legal status, but this is not so, although of course a legal system is presupposed. For example, in some jurisdictions common-law marriage is possible—a legal status acquired without ceremony. The

conferring of a Ph.D. degree on someone by a university, the election of someone as president of the Rotary, and the declaring of an object as a relic of the church are examples in which a person or persons confer(s) nonlegal status on persons or things. In such cases some social system or other must exist as the framework within which the conferring takes place, but, as before, ceremony is not required to establish status: For example, a person can acquire the status of wise man or village idiot within a community without ceremony.

Some may feel that the notion of conferring status within the artworld is excessively vague. Certainly this notion is not as clear-cut as the conferring of status within the legal system, where procedures and lines of authority are explicitly defined and incorporated into law. The counterparts in the artworld to specified procedures and lines of authority are nowhere codified, and the artworld carries on its business at the level of customary practice. Still there is a practice and this defines a social institution. A social institution need not have a formally established constitution, officers, and bylaws in order to exist and have the capacity to confer status—some social institutions are formal and some are informal. The artworld could become formalized, and perhaps has been to some extent in certain political contexts, but most people who are interested in art would probably consider this a bad thing. Such formality would threaten the freshness and exuberance of art. The core personnel of the artworld is a loosely organized, but nevertheless related, set of persons including artists (understood to refer to painters, writers, composers), producers, museum directors, museum-goers, theater-goers, reporters for newspapers, critics for publications of all sorts, art historians, art theorists, philosophers of art, and others. These are the people who keep the machinery of the artworld working and thereby provide for its continuing existence. In addition, every person who sees himself as a member of the artworld is thereby a member. Although I have called the persons just listed the core personnel of the artworld, there is a minimum core within that core without which the artworld would not exist. This essential core consists of artists who create the works, "presenters" to present the works, and "goers" who appreciate the works. This minimum core might be called "the presentation group," for it consists of artists whose activity is necessary if anything is to be presented, the presenters (actors, stage managers, and so on), and the goers whose presence and cooperation is necessary in order for anything to be presented. A given person might play more than one of these essential roles in the case of the presentation of a particular work. Critics, historians, and philosophers of art become members of the artworld at some time after the minimum core personnel of a particular art system get that system into operation. All of these roles are institutionalized and must be learned in one way or another by the participants. For example, a theatergoer is not just someone who happens to enter a theater; he is a person who enters with certain expectations and knowledge about what he will experience and an understanding of how he should behave in the face of what he will experience.

Assuming that the existence of the artworld has been established or at least made plausible, the problem is now to see how status is conferred by this institution. My thesis is that, in a way analogous to the way in which a

person is certified as qualified for office, or two persons acquire the status of common-law marriage within a legal system, or a person is elected president of the Rotary, or a person acquires the status of wise man within a community, so an artifact can acquire the status of candidate for appreciation within the social system called "the artworld." How can one tell when the status has been conferred? An artifact's hanging in an art museum as part of a show and a performance at a theater are sure signs. There is, of course, no guarantee that one can always know whether something is a candidate for appreciation, just as one cannot always tell whether a given person is a knight or is married. When an object's status depends upon non-exhibited characteristics, a simple look at the object will not necessarily reveal that status. The nonexhibited relation *may* be symbolized by some badge, for example, by a wedding ring, in which case a simple look will reveal the status.

The more important question is that of how the status of candidate for appreciation is conferred. The examples just mentioned, display in a museum and a performance in a theater, seem to suggest that a number of persons are required for the actual conferring of the status. In one sense a number of persons are required but in another sense only one person is required: a number of persons are required to make up the social institution of the artworld, but only one person is required to act on behalf of the artworld and to confer the status of candidate for appreciation. In fact, many works of art are seen only by one person—the one who creates them—but they are still art. The status in question may be acquired by a single person's acting on behalf of the artworld and *treating an artifact as a candidate for appreciation*. Of course, nothing prevents a group of persons from conferring the status, but it is usually conferred by a single person, the artist who creates the artifact. It may be helpful to compare and contrast the notion of conferring the status of candidate for appreciation with a case in which something is simply presented for appreciation: hopefully this will throw light on the notion of status of candidate. Consider the case of a salesman of plumbing supplies who spreads his wares before us. "Placing before" and "conferring the status of candidate for appreciation" are very different notions, and this difference can be brought out by comparing the salesman's action with the superficially similar act of Duchamp in entering a urinal which he christened *Fountain* in that now-famous art show. The difference is that Duchamp's action took place within the institutional setting of the artworld and the plumbing salesman's action took place outside of it. The salesman could do what Duchamp did, that is, convert a urinal into a work of art, but such a thing probably would not occur to him. Please remember that *Fountain's* being a work of art does not mean that it is a good one, nor does this qualification insinuate that it is a bad one either. The antics of a particular present-day artist serve to reinforce the point of the Duchamp case and also to emphasize a significance of the practice of naming works of art. Walter de Maria has in the case of one of his works even gone through the motions, no doubt as a butlesque, of using a procedure used by many legal and some nonlegal institutions—the procedure of licensing. His *High Energy Bar* (a stainless-steel bar) is accompanied by a certificate bearing the name of the work and

stating that the bar is a work of art only when the certificate is present. In addition to highlighting the status of art by "certifying" it on a document, this example serves to suggest a significance of the act of naming works of art. An object may acquire the status of art without ever being named but giving it a title makes clear to whomever is interested that an object is a work of art. Specific titles function in a variety of ways—as aids to understanding a work or as a convenient way of identifying it, for example—but any title at all (even *Untitled*) is a badge of status.¹¹

The third notion involved in the second condition of the definition is candidacy: a member of the artworld confers the status of candidate for appreciation. The definition does not require that a work of art actually be appreciated, even by one person. The fact is that many, perhaps most, works of art go unappreciated. It is important not to build into the definition of the classificatory sense of "work of art" value properties such as actual appreciation: to do so would make it impossible to speak of unappreciated works of art. Building in value properties might even make it awkward to speak of bad works of art. A theory of art must preserve certain central features of the way in which we talk about art, and we do find it necessary sometimes to speak of unappreciated art and of bad art. Also, not every aspect of a work is included in the candidacy for appreciation; for example, the color of the back of a painting is not ordinarily considered to be something which someone might think it appropriate to appreciate. The problem of which aspects of a work of art to be included within the candidacy for appreciation is a question I shall pursue later . . . in trying to give an analysis of the notion of esthetic object. The definition of "work of art" should not, therefore, be understood as asserting that every aspect of a work is included within the candidacy for appreciation.

The fourth notion involved in the second condition of the definition is appreciation itself. Some may assume that the definition is referring to a special kind of *esthetic* appreciation. I shall argue later . . . that there is no reason to think that there is a special kind of esthetic consciousness, attention, or perception. Similarly, I do not think there is any reason to think that there is a special kind of esthetic appreciation. All that is meant by "appreciation" in the definition is something like "in experiencing the qualities of a thing one finds them worthy or valuable," and this meaning applies quite generally both inside and outside the domain of art. Several persons have felt that my account of the institutional theory of art is incomplete because of what they see as my insufficient analysis of appreciation. They have, I believe, thought that there are different kinds of appreciation and that the appreciation in the appreciation of art is somehow typically different from the appreciation in the appreciation of nonart. But the only sense in which there is a difference between the appreciation of art and the appreciation of nonart is that the appreciations have different *objects*. The institutional structure in which the art object is embedded, not different kinds of appreciation, make the difference between the appreciation of art and the appreciation of nonart.

In a recent article¹² Ted Cohen has raised a question concerning (1) candidacy for appreciation and (2) appreciation as these two were treated in my original attempt to define "art."¹³ He claims that in order for it to be

possible for candidacy for appreciation to be conferred on something that it must be possible for that thing to be appreciated. Perhaps he is right about this; in any event, I cannot think of any reason to disagree with him on this point. The possibility of appreciation is, one constraint on the definition: if something cannot be appreciated, it cannot become art. The question that now arises is: is there anything which it is impossible to appreciate? Cohen claims many things cannot be appreciated; for example, "ordinary thumbtacks, cheap white envelopes, the plastic forks given at some drive-in restaurants."¹⁴ But more importantly, he claims that *Fountain* cannot be appreciated. He says that *Fountain* has a point which can be appreciated, but that it is Duchamp's gesture that has significance (can be appreciated) and not *Fountain* itself. I agree that *Fountain* has the significance Cohen attributes to it, namely, that it was a protest against the art of its day. But why cannot the ordinary qualities of *Fountain*—its gleaming white surface, the depth revealed when it reflects images of surrounding objects, its pleasing oval shape—be appreciated? It has qualities similar to those of works by Brancusi and Moore which many do not balk at saying they appreciate. Similarly, thumbtacks, envelopes, and plastic forks have qualities that can be appreciated if one makes the effort to focus attention on them. One of the values of photography is its ability to focus on and bring out the qualities of quite ordinary objects. And the same sort of thing can be done without the benefit of photography by just looking. In short, it seems unlikely to me that any object would not have some quality which is appreciable and thus likely that the constraint Cohen suggests may well be vacuous. But even if there are some objects that cannot be appreciated, *Fountain* and the other dadaist creations are not among them.

I should note that in accepting Cohen's claim I am saying that every work of art must have some minimal *potential* value or worthiness. This fact, however, does not collapse the distinction between the evaluative sense and the classificatory sense of "work of art." The evaluative sense is used when the object it is predicated of is deemed to be of substantial, actual value, and that object may be a natural object. I will further note that the appreciability of a work of art in the classificatory sense is *potential* value which in a given case may never be realized.¹⁵

The definition I have given contains a reference to the artworld. Consequently, some may have the uncomfortable feeling that my definition is viciously circular. Admittedly, in a sense the definition is circular, but it is not viciously so. If I had said something like "A work of art is an artifact on which a status has been conferred by the artworld" and then said of the artworld only that it confers the status of candidacy for appreciation, then the definition would be viciously circular because the circle would be so small and *uninformative*. I have, however, devoted a considerable amount of space in this chapter to describing and analyzing the historical, organizational, and functional intricacies of the artworld, and if this account is accurate the reader has received a considerable amount of *information* about the artworld. The circle I have run is not small and it is not *uninformative*. If, in the end, the artworld cannot be described independently of art—that is, if the description contains references to art historians, art

reporters, plays, theaters, and so on—then the definition strictly speaking is circular. It is not, however, viciously so, because the whole account in which the definition is embedded contains a great deal of information about the artworld. One must not focus narrowly on the definition alone: for what is important to see is that art is an institutional concept and this requires seeing the definition in the context of the whole account. I suspect that the "problem" of circularity will arise frequently, perhaps always, when institutional concepts are dealt with.

III

The instances of dadaist art and similar present-day developments which have served to bring the institutional nature of art to our attention suggest several questions. First, if Duchamp can convert such artifacts as a urinal, a snow shovel, and a hatrack into works of art, why can't natural objects such as driftwood also become works of art in the classificatory sense? Perhaps they can if any one of a number of things is done to them. One way in which this might happen would be for someone to pick up a natural object, take it home, and hang it on the wall. Another way would be to pick up a natural object and enter it in an exhibition. I was assuming earlier, by the way, that the piece of driftwood referred to in Weitz's sentence was in place on a beach and untouched by human hand or at least untouched by any human intention and therefore was art in the evaluative or derivative sense. Natural objects which become works of art in the classificatory sense are artifactualized without the use of tools—artificiality is conferred on the object rather than worked on it.¹⁶ This means that natural objects which become works of art acquire their artificiality at the same time that the status of candidate for appreciation is conferred on them, although the act that confers artificiality is not the same act that confers the status of candidate for appreciation. But perhaps a similar thing ordinarily happens with paintings and poems; they come to exist as artifacts at the same time that they have the status of candidate for appreciation conferred on them. Of course, being an artifact and being a candidate for appreciation are not the same thing—they are two properties which may be acquired at the same time. Many may find the notion of artificiality being conferred rather than "worked" on an object too strange to accept, and admittedly it is an unusual conception. It may be that a special account will have to be worked out for exhibited driftwood and similar cases.

Another question arising with some frequency in connection with discussions of the concept of art and seeming especially relevant in the context of the institutional theory is "How are we to conceive of paintings done by individuals such as Betsy the chimpanzee from the Baltimore Zoo?" Calling Betsy's products paintings is not meant to prejudge that they are works of art, it is just that some word is needed to refer to them. The question of whether Betsy's paintings are art depends upon what is done with them. For example, a year or two ago the Field Museum of Natural History in Chicago exhibited some chimpanzee and gorilla paintings. We must say that these paintings are not works of art. If, however, they had been exhibited a few miles away at the Chicago Art Institute they would have

been works of art—the paintings would have been art if the director of the Art Institute had been willing to go out on a limb for his fellow primates. A great deal depends upon the institutional setting: One institutional setting is congenial to conferring the status of art and the other is not. Please note that although paintings such as Betsy's would remain her paintings even if exhibited at an art museum, they would be the *art* of the person responsible for their being exhibited. Betsy would not (I assume) be able to conceive of herself in such a way as to be a member of the artworld and, hence, would not be able to confer the relevant status. Art is a concept which necessarily involves human intentionality. These last remarks are not intended to denigrate the value (including beauty) of the paintings of chimpanzees shown at natural history museums or the creations of bower birds, but as remarks about what falls under a particular concept.

Danto, in "Art Works and Real Things," discusses defeating conditions of the ascriptivity of art.¹⁷ He considers fake paintings—that is, copies of original paintings which are attributed to the creators of the original paintings. He argues that a painting's being a fake prevents it from being a work of art, maintaining that originality is an analytical requirement of being a work of art. That a work is derivative or imitative does not, however, he thinks, prevent it from being a work of art. I think Danto is right about fake paintings, and I can express this in terms of my own account by saying that originality in paintings is an antecedent requirement for the conferring of the candidacy for appreciation. Similar sorts of things would have to be said for similar cases in the arts other than painting. One consequence of this requirement is that there are many works of nonart which people take to be works of art—namely, those fake paintings which are not known to be fakes. When fakes are discovered to be fakes, they do not lose that status of art because they never had the status in the first place, despite what almost everyone had thought. There is some analogy here with patent law. Once an invention has been patented, one exactly like it cannot be patented—the patent for just that invention has been "used up." In the case of patenting, of course, whether the second device is a copy or independently derived is unimportant, but the copying aspect is crucial in the artistic case. The Van Meegeren painting that was not a copy of an actual Vanmeer but a painting done in the manner of Vermeer with a forged signature is a somewhat more complicated case. The painting with the forged signature is not a work of art, but if Van Meegeren had signed his own name the painting would have been.

Strictly speaking, since originality is an analytic requirement for a painting to be a work of art, an originality clause should be incorporated into my definition of "work of art." But since I have not given any analysis of the originality requirement with respect to works other than paintings, I am not in a position to supplement the definition in this way. All I can say at this time is what I said just above—namely, that originality in paintings is an antecedent requirement for the conferring of the candidacy for appreciation and that considerations of a similar sort probably apply in the other arts.

Weitz charges that the defining of "art" or its subconcepts forecloses on creativity. Some of the traditional definitions of "art" may have and some of the traditional definitions of its subconcepts probably *did* foreclose on

creativity, but this danger is now past. At one time a playwright, for example, may have conceived of and wished to write a play with tragic features but lacking a defining characteristic as specified by, say, Aristotle's definition of "tragedy." Faced with this dilemma, the playwright might have been intimidated into abandoning his project. With the present-day disregard for established genres, however, and the clamor for novelty in art, this obstacle to creativity no longer exists. Today, if a new and unusual work is created and it is similar to some members of an established type of art, it will usually be accommodated within that type, or if the new work is very unlike any existing works then a new subconcept will probably be created. Artists today are not easily intimidated, and they regard art genres as loose guidelines rather than rigid specifications. Even if a philosopher's remarks were to have an effect on what artists do today, the institutional conception of art would certainly not foreclose on creativity. The requirement of artifactuality cannot prevent creativity, since artifactuality is a necessary condition of creativity. There cannot be an instance of creativity without an artifact of some kind being produced. The second requirement involving the conferring of status could not inhibit creativity; in fact, it encourages it. Since under the definition anything whatever may become art, the definition imposes no restraints on creativity.

The institutional theory of art may sound like saying, "A work of art is an object of which someone has said, 'I christen this object a work of art.'" And it is rather like that, although this does not mean that the conferring of the status of art is a simple matter. Just as the christening of a child has as its background the history and structure of the church, conferring the status of art has as its background the Byzantine complexity of the artworld. Some may find it strange that in the nonart cases discussed, there are ways in which the conferring can go wrong, while that does not appear to be true in art. For example, an indictment might be improperly drawn up and the person charged would not actually be indicted, but nothing parallel seems possible in the case of art. This fact just reflects the differences between the artworld and legal institutions: the legal system deals with matters of grave personal consequences and its procedures must reflect this; the artworld deals with important matters also but they are of a different sort entirely. The artworld does not require rigid procedures; it admits and even encourages frivolity and caprice without losing its serious purpose. Please note that not all legal procedures are as rigid as court procedures and that mistakes made in conferring certain kinds of legal status are not fatal to that status. A minister may make mistakes in reading the marriage ceremony, but the couple that stands before him will still acquire the status of being married. If, however, a mistake cannot be made in conferring the status of art, a mistake can be made by conferring it. In conferring the status of art on an object one assumes a certain kind of responsibility for the object in its new status—presenting a candidate for appreciation always allows the possibility that no one will appreciate it and that the person who did the conferring will thereby lose face. One *can* make a work of art out of a sow's ear, but that does not necessarily make it a silk purse.

NOTES

1. *Journal of Aesthetics and Art Criticism*, September 1956, pp. 27-35. See also Paul Ziff's "The Task of Defining a Work of Art," *Philosophical Review*, January 1953, pp. 58-78; and W. E. Kennick's "Does Traditional Aesthetics Rest on a Mistake?" *Mind*, July 1958, pp. 317-334.
2. "Wittgenstein's Aesthetics," in *Language and Aesthetics*, Benjamin R. Tilghman, ed. (Lawrence, Kans., 1973), p. 14. This paper was read at a symposium at Kansas State University in April 1970. Monroe Beardsley has pointed out to me that the relationship between "game" and "major league baseball" is one of class and member rather than of genus and species.
3. "Family Resemblances and Generalizations Concerning the Arts," *American Philosophical Quarterly*, July 1965, pp. 219-228; reprinted in *Problems in Aesthetics*, Morris Weitz, ed., 2d ed. (London, 1970), pp. 181-197.
4. *Ibid.*, p. 185 in the Weitz anthology.
5. "'Art' and Artifactuality," *Southwestern Journal of Philosophy*, Fall 1970, pp. 105-108.
6. "Does Traditional Aesthetics Rest on a Mistake?" p. 330.
7. *Journal of Philosophy*, October 15, 1964, pp. 571-584.
8. *Ibid.*, p. 580.
9. Danto does not develop an institutional account of art in his article nor in a subsequent related article entitled "Art Works and Real Things," *Theoria*, Parts 1-3, 1973, pp. 1-17. In both articles Danto's primary concern is to discuss what he calls the Imitation Theory and the Real Theory of Art. Many of the things he says in these two articles are consistent with and can be incorporated into an institutional account, and his brief remarks in the later article about the ascriptivity of art are similar to the institutional theory. The institutional theory is one possible version of the ascriptivity theory.
10. This remark is not intended as a definition of the term "artworld"; I am merely indicating what the expression is used to refer to. "Artworld" is nowhere defined in this book, although the referent of the expression is described in some detail.
11. Recently in an article entitled "The Republic of Art" in *British Journal of Aesthetics*, April 1969, pp. 145-56, T. J. Diffey has talked about the status of art being conferred. He, however, is attempting to give an account of something like an evaluative sense of "work of art" rather than the classificatory sense, and consequently the scope of his theory is much narrower than mine.
12. "The Possibility of Art: Remarks on a Proposal by Dickie," *Philosophical Review*, January 1973, pp. 69-82.
13. "Defining Art," *American Philosophical Quarterly*, July 1969, pp. 253-256.
14. "The Possibility of Art," p. 78.
15. I realized that I must make the two points noted in this paragraph as the result of a conversation with Mark Venezia. I wish to thank him for the stimulation of his remarks.
16. I now believe that it was a mistake to claim that artifactuality can be conferred. Artifactuality is not the kind of thing which can be conferred; it must result from work of some sort. A piece of driftwood which has become art might, for example, have been picked up, transported, and hung on a wall. It is in virtue of these things being done to it that the driftwood has become an artifact, not as my original statements suggest, that the driftwood became an artifact because these actions conferred artifactuality. Similarly, a piece of driftwood might be picked up and used as a weapon and, thereby, become an artifact. (Footnote added by Dickie for the present book.)
17. Pages 12-14.

CHAPTER

13

The Concerns of the Community

FRIEDRICH SCHILLER: *Esthetic Play and Human Liberation*

KARL MARX: *Art and History*

MELVIN RADER and BERTRAM JESSUP: *Art in an Age of Science and*

Technology

LEWIS MUMFORD: *The Esthetic Assimilation of the Machine*

IAN McHARG: *Design with Nature*

We turn now to the response of the community to art and esthetic experience. There is no better introduction to this subject than the treatise *On the Aesthetic Education of Man* (1795) by the German poet-philosopher, Friedrich Schiller (1759-1805). The psychological basis of his theory is the relation between three instinctive drives—the sensuous drive of bodily needs (*Stofftrieb*), the form-giving drive of reason (*Formtrieb*), and the play-drive of imagination (*Spieltrieb*). The first two drives tend to conflict, and the third drive, imaginative play, mediates between and harmonizes them.

Schiller maintains that the source of both play and art is overflowing energy. Even when a lion, for example, is not hungry or mad, it playfully extends its surplus energy through roaring. Similarly, the imagination of man enjoys its native power and liberty, although there is perhaps no outward gain to be achieved. Esthetic play, however, requires order and control. Man's esthetic taste directs the spontaneous flow of imagery in which imaginative play consists. Art is thus form imposed by taste upon playful imagistic activity. As in all the higher forms of play, there is a fusion of impulse and law; the rational part of man's nature is united harmoniously with the imaginative and the sensuous. Hence, Schiller is able to say, "Man only plays when in the full meaning of the word he is a man, and he is only completely a man when he plays."

In the opening sentences of the Twenty-Seventh Letter reproduced below, Schiller refers to "semblance" (*Schein*), a concept basic to his esthetics. Semblance is sheer appearance, recognized as such and enjoyed for its own sake. Imagination is the power to distinguish semblance from reality, to