

Form No. (4)

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mahfouz..... Degree ...*Master*.....

Title of Thesis ... **George Dickie's Aesthetic Institutional**

Theory

Supervisors

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Department

.....*philosophy*.....

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Branch ...*modern and contemporary philosophy "*

Aesthetic "..... Approval

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ABSTRACT

This study

Dickie said in his work: *Introduction to Aesthetics: An Analytic Approach* "The art work, in its classification sense, is an art fact and it is also a collection of forms of art resulting from the artist's awareness of the aesthetic structures that express the art world which is a realistic social structure"

Consequently, the previous statement explains how Dickie represents one of the contemporary aesthetic philosophical trends. The philosopher presents a two-dimensional aesthetic vision:

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Use Other Side if Necessary

the primary aesthetic vision, which the philosopher sees as encompassing the essence of the three concepts of art: the artist, the art work, the aesthete or the audience;

As for the last aesthetic vision, which includes the two other concepts of art: the art world institution, In conclusion, the researcher mentions the most important findings that are reached through the research. Conclusion:

The researcher concludes with several conclusions:

First, the philosopher decides the existence of the theological concept, the concept that determines the necessary and sufficient conditions for the existence of the art work that is distinct from other works and the philosopher explained his vision through his critical position of modern philosophical and aesthetic trends.

Moreover, Dickie emphasizes the effectiveness of the ontological proprieties and its role in shaping the artistic work. Dickie transcends the idealism of art in art and decides the objectivity of the artistic work and approaches here Robert Stacker and the historical approach that focuses on the historical and functional events that determine the existence of artistic work achieved in external reality with these proprieties, and therefore the artistic propriety as a definition of the fundamental concept of art of the philosopher.

Thirdly, Dickie stresses the importance of artistic work on a fundamental content whose role in shaping civilization and culture

cannot be denied. It also emphasizes the importance of intuition, expression, symbol and imagination in shaping the artistic process. The philosopher is concerned with ethical values, aesthetic values, and cognitive values. The philosopher therefore determines the aesthetics of the artistic work, emphasizing the correlative relationship between moral values and aesthetic values. On the other hand, the philosopher emphasizes the standard of ethical values in the artistic process that guides human behavior. Consequently, aesthetic values are actual objects that are actually achieved and are a problem in artistic aesthetic work.

Fifthly, the research reveals the critical vision of Dickie, where the philosopher combines many philosophical and aesthetic theories. Accordingly, the philosopher embraces the most objective critique as rational criticism, which explains the philosopher's tendency to criticize many philosophers such as Levinson, Carroll, Davids and others.

Sixthly, the aesthetic philosophy of Dickie is a character of the essence of the art of artistic work without the belief in the relationship of artistic work with political or religious purposes as aesthetic criteria.