

# A New Study on the Contemporary Aesthetics based on the "Applied Ontology" Theory of Roger Pouivet

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## Abstract

This article, based on Roger Pouivet's "Applied Ontology" Theory, studies the effect of Warhol's Brilloo soap boxes. The work was challenged at the time of its performance and could not convince the art world of accepting it, as an artwork. The research questions of this article are: 1. In the contemporary period, what aesthetic criteria turn a human work into an artwork? 2. According to Pouivete's "Applied Ontology" Theory, how and with what approach is contemporary work of art considered as the personal symbolism of the artist and how is the governing aesthetics read? The hypothesis of the article is that the work of art in any way includes formal and content symbolism. Basically, in the contemporary period, the artist's personal symbolism plays a finishing role in the creation of the artwork by mixing with already known collective symbols in a culture. The result suggests that in Contemporary Aesthetics, a work is recognized as a work of art when it is debated and exchanged without the need for consensus among art experts. The research method of this article is analytical-qualitative which has been done by collecting library information and virtual documents.

**Keywords:** Contemporary Aesthetics, Applied Ontology Theory, Andy Warhol, Art Criticism, Audience Reading

## Introduction

All philosophical studies with an ontological approach to the aesthetics of art have moved in the direction of distinguishing the artistic identity from the non-artistic works of man-made works. This topic has seriously involved philosophers from the past to the present, and different theories and solutions have been presented. To this day, there is no definitive answer to question of "What is Art?" Or what can be accepted as a work of art? Does not exist the response. As the contemporary French philosopher Rancière writes: «Aesthetics has a very negative credit. There is not even a year without a new composition announcing the end of the epoch of Aesthetics and its fruitlessness. In all of this, what is being said against Aesthetic issues is the same. But it will remain the center of much debate in some contemporary philosophical disciplines; In order to interpret and return the taste of judgment and the meaning of the artworks in line with their intended topics. » (Rancière, 2004, 9) Basically, based on this article in our time, then the question of what is an art work? seems to be in vain, and this article deals with a new and much-considered theory of the last two decades in the art world, namely the theory of "Applied Ontology" Theory by Roger Pouivet (1958), the contemporary French philosopher. The basis of this theory emphasizes that when dealing with an artwork, it should be considered as it is and all aesthetic theories in the philosophy of art that can

introduce an object as a work of art or not, should be overlooked. The principle of this philosophical theory is based on the indefinable ontology of art, the identity of the artwork itself, the definition of the art world, considering the artwork as a personal or collective symbol and how the audience of Contemporary art reads it. In corpus of the article, will be studied it.

Accordingly, the role of the audience in understanding and explaining the concept of the artwork becomes undeniable. With this introduction, two research questions are formed here: 1. What aesthetic criteria in the contemporary period turn a human work into an artwork, and 2. according to Pouivet's "Applied Ontology" Theory, how and with what approach the Contemporary artwork can be considered as a personal symbol of the artist?

In this article, the issue of reading and receiving the work of art by the audience is also examined. The inference of the discussion based on the research findings indicates that Contemporary Aesthetics is in line with the audience reading of Contemporary art, and recognizing art as a personal and collective symbol offers both a pure and new experience. This article tries to review and answer the research questions and prove the hypothesis based on the proposed theory by using the analytical-qualitative research method.

### Library Research

Since the theoretical basis of this article is consistent with the "Applied Ontology" Theory of the contemporary French philosopher Roger Pouivet, most sources have been studied, and the referenced documents of this article have been used and translated from French-langueepoch sources and books.

One of the first research texts of this article is the book *l'œuvre d'art à l'âge de sa mondialisation: un essai d'ontologie de l'art de masse* (Artwork in the epoch of Globalization: A Text on the ontology of Mass Art) by Roger Pouivet; in which the French philosopher explains the theory and topics discussed in "Applied Ontology" in art. This book was published by La lettre volée in 2003 in Brussels and has not been translated into Persian in Iran, yet. The topic of this book has formed the theoretical basis of the article and an attempt has been made to document the references of this, which is related to aesthetics and critique of Contemporary art.

The other is *Après la fin de l'art* (After the End of Art) by Arthur Danto (1924-2013), the American philosopher who works in the field of Analytic philosophy and the aesthetics of Contemporary art. This book was published by SEUIL Paris in 1996. This book discusses Arthur Danto's views on Analytic philosophy and "Applied Ontology" in relation to art. With an eloquent prose, far from the literary complexities of philosophical texts, and in a way that everyone can understand, he examines the important ontological theories in art. This book is one of the main sources in the philosophy of Contemporary art. In this article, the topics discussed in this book were used as positive and analytical references.

*Sartre, les arts plastiques et l'engepochment* (Sartre, visual arts and commitment) by Dominique Berthet (1946), article in the collection of *Changer l'art Transformer la société: Art et Politique 2*, Which is in 2009. Published by L'Harmattan Publishing, Paris, another research source for this. Berthet tries to explain Sartre's aesthetic of art by considering he's point of view, and by examining his various writings about modern and contemporary artists who were active in different styles and schools of art. The interesting thing about Sartre's theories is that, unlike many of his contemporaries, he focuses on the process of creating an artwork, not on theories based on the principles of form, content, or artistic perception. In his view, Sartre puts all of this under the banner

of a process, and he recognizes the creation of a work of art. Sartre's theories about the process of creating modern and contemporary artworks are remarkable and practical.

Another noteworthy source is the book *Malaise dans l'esthétique* (unpleasant in aesthetics) by Jacques Rancière (1940), published in 2004 by Gallilée Publishing in Paris, which seriously examines the theories of ontological beauty in aesthetics. In this book, Rancière tries to explain the characteristics and criteria required for each work to become a work of art. He discusses these theories by carefully examining and exposing specific and unsolvable flaws and contradictions in nature, as well as challenges to the aesthetic issues of the day in the West.

In the book *La Question de la question de l'art: Note sur l'esthétique analytique Danto Goodman et quelques autres* (Question on the Problem of Art: An Essay on the Aesthetic Analysis of the Theories of Danto, Goodman et al.), Published in 1994. Published by PUV University Press in Vincennes, France. Dominique Chateau (1948) tries to relate the articles presented by theorists of Analytic philosophy to different theories in the philosophy of Contemporary art in France and Europe. From the analytical achievements of this book, thoughtful references to the arguments of the article were extracted.

The article "Attitudes of Aesthetics and Modern Art" which was published in 2008 in the specialized journal in Tehran : *The Month book of Art*, No. 138, by Dr. Hoda Zabolinezhad (1984), the author discusses on contemporary philosophical theories about Modern art and ontological theories. Rejects the tradition of recognizing art, and beauty as the main issue of recognizing a human work as an artwork.

In the book *ARTS ET NOUVELLES TECHNOLOGIES: ART VIDÉO, ART NUMÉRIQUE* (New Art and Technologies: Video Art and Digital Art) which was published in 2005. Published by LAROUSSE Publishing, Paris. Florence de Mèredieu (1944) has a comprehensive look at the formation of new arts based on technological advances. In this article, she shows how in line with technological developments in society, intellectual changes and thinking can be achieved. What is called "les changements de paradigme" in France, and covers a wide range of topics from the sociology of art to political issues, is the structure of the book's topics.

### **Contemporary Aesthetics after Brillo soap boxes**

What develops as an artist's personality is a direct result of his personal and collective life, but it is undoubtedly the initiator and stimulus of the process of creating each artist's own artwork, which is also closely related to the artist's life cycle and his work. We are all the fruits of the epoch in which we were born and raised, but what we are or what we bring to the fore in our artistic creations has not necessarily reached us from our historical past. Every artist incorporates his daily life into his artwork. An everyday life that not only originates from his surroundings, but can also show a sign of his pure personality. But it is interesting that an artist like Henry Matisse (1869-1954), who takes advantage of absolute freedom in the process of creating the artwork, knows all the creativity of an artist from the environment around him and the historical content to which he belongs, and writes about this: «Our senses, it is derived from a development that does not originate only from our current environment, but is the result of civilization ... The arts are derived from a development that is not only derived from individual identity, but all the power gained comes from a civilization that existed before us. We can not do everything we want unless what we use already exists and there is nothing else. We are not the masters of our product, but they have already entered into us.» (Matisse, 1972, 128) In fact, Matisse calls into question all the absolute freedom necessary to create

a work of art; If we consider Matisse's statement that artworks are closely related to the period in which they were created, and that objects that are familiar to us in our daily lives can take the place of artworks; Just as Andy Warhol (1928-1987) Brillo soap boxes were considered a work of art in the 1960s, we can agree with Matisse from this point of view. Undoubtedly, everything that human beings produce, artistic and non-artistic products are in direct connection with the epoch in which they are produced. But there is also a disagreement with Matisse; When he explicitly states: «... we are not the masters of our products, but they have already entered into us.» (Ibid.) Because in the contemporary era, what all artists and experts in various fields of art acknowledge is the absolute freedom of the artist in creating an artwork.

From the beginning, the goal of all philosophical studies with an ontological approach to the Aesthetics has been to distinguish what Art is from what does not fall into this category. This process of thinking with a focus on beauty in Art has continued from the past to the present and philosophers have seriously tried to explain and answer the "what is Art". A question left out in Contemporary aesthetics.

As Arthur Danto, the professor of philosophy of art at Columbia University in the United States, puts it: «There is no instrument of declaring whether something is an artwork in an instant, or it is possible whether to be considered a work of art, somewhere or at a historic moment.» (Danto, 1996, 35) It is true that today it can be stated: there is no definite answer to the essence of Art, or what can be considered as an artwork? This conclusion stems from the specific characteristics and identity of the contemporary epoch in which we live. Today, with the simultaneous emergence of different schools, methods, and artistic movements, the practice of classification in the field of art has become virtually impossible. He declared that the contemporary era is the end of the history of art. In this epoch, the questions of "What is Art" and what is "a work of art"? It seems completely irrational and useless, and instead one can turn to the new and much-considered theory of the last two decades of the art world in France, the "Applied Ontology" Theory. According to Pouivete's theory, when we confront with an art work, it should be considered as it is, and all aesthetic theories in the philosophy of art that can give or deprive an object the ability of a work of art should be ignored. The basis of this philosophical theory is the indefinable ontology of art, the world of art, the identity of the artwork itself and the recognition of art as a personal and collective symbol at the same time, as well as the aesthetic experience in reading the audience of Contemporary art. Accordingly, the role of the audience in understanding and explaining the concept of the artwork is undeniable, even when the audience is a professional such as a well-known art critic who sees himself as dependent on aesthetic theories of art cognition, he is still not in a position to determine whether an object based on this or that aesthetic theory is a work of art. As Pouivete writes: «Basically, the theory of Applied Ontology is an ongoing cognitive question about the nature and identity of something that can be posed in a variety of contexts; "Like a quark particle, an embryo, the boundaries of a realm or a work of art.» (Pouivet, 2003, 18)

In any case, if there are experts who can declare that an object is not a artwork, there will be as many experts who give a different opinion, and it is because of these different readings in the art world that an object can be considered a work of art; Like what happened to Andy Warhol soap boxes, to be recognized as the artwork in the art world. Now that we have talked about the role of the audience in reading the work of art, it is better to go back a bit and focus on the role of the ordinary audience (outside the art world) in this reading of art. The fundamental and complementary role of the audience in the process of creating and receiving the work of art should make us sensitive to the issue of art education of the audience. This is the subject that Roger Pouivet and the philosophers of Analytic philosophy emphasize twice; When the emphasis is on the artwork as it is and the reading of the audience, the audience should be at least familiar with the alphabet of Modern art

and beyond. One should not expect a fairly accurate reception from an audience that is unfamiliar with the alphabet. This is a point that all modern and later artists have emphasized its importance. As Picasso (1881-1973) gives an interesting example, likening Art to Chinese: «Art is just like Chinese, which must be learned.» (Picasso, 2017)

Contemporary critic Elizabeth Courtier, in her book *L'art contemporain mode d'emploi*, states: «Every artwork is like an open book, and it is up to us to identify the principles of the rules of language, how to use them and their codes, and the skill of using them. "Let's learn."» (Courtier, 2004, 46) According to Courtier, this complementary role of the audience in how they receive the artwork is quite obvious. And it has been emphasized by other experts that this key and prominent role in artistic currents such as Ready Made, in which the aspect of artistic creation is practically absent becomes more and more prominent. «If an artwork has two poles, the flow of objects ready was to remove the pole of artistic creation, and thus the artist presented an object as a work of art. From now on; It seems that the formation of a work of art is based only on the second pole, the pole of perception and reading.» (Théval, 2017)

Basically, there are positive and negative debates about the nature of a work in the art world, and the opinions of artists, critics, gallery owners, art teachers, and art reporters that turn an object into an artwork. It should be that these debates and exchanges have took place in the realm of the art world, and outside of that, there is no reputation for it. It should be noted that people in the art world don't always agree; the best example of this is Andy Warhol's Brilloe's soap boxes. In 1965, a year after the work was created, Jerold Morris, an art dealer in Toronto and organizer of the *Extraordinary Sculpture Exhibition*, attempted to import it into Canada, but Canadian customs officials did not consider it as a valid artwork and the Canadian territory declared that it must be taxed like any other commercial item. After Morris's opposition, the work was handed over to Dr. Charles Comfort (1900-1994), president of the National Gallery of Canada, to certify it as the artwork. It is noteworthy that he did not endorse what we now call the originator of Contemporary art as a work of art: «I can easily see that this is not a sculptural object.» (Danto, 1996, 58) Given this, it can be seen how deep the disagreement in the art world about a work can be; To the extent that a work entered Canada to participate in an official art exhibition, created by Andy Warhol, is not recognized by the president of the National Gallery of Canada, while art dealer and exhibition organizer Gerold Morris sees it as an extraordinary installation, which must be displayed in this exhibition. The two prominent members of the art world never agreed on this, and the passage of time proved that Morris was right.

The installation of Brillo soap boxes is a work of painted wood and the screen printing on it, which is designed and made exactly in the shape and size of the real boxes and it was arranged in the same way that it is stacked in a supermarket. This work by Warhol can be compared to Picasso's collage in 1912 with the label Suze bottles. It also be a resemblance to Marcel Duchamp's (1887-1967), Ready Made: Men's Toilet (Fontaine ), which Duchamp introduced to the art world as a work of art.

In this work, Warhol (Pop school artist) brings to the fore the mechanical construction of a work taken from a commercial object by his own hand, and is the subject of harsh criticism from some members of the art world; "What was the need to rebuild these boxes?" And the artist could have signed and presented the real boxes like the Ready Made current, or the period of this is over and the presentation of such a work is considered essentially unnecessary, repetitive and tedious. In response to this volume of criticism, Danto raises this question in his book *Le monde de l'art* (The World of Art): «If we can have a bronze copy of a human body, then why not Brillo soap boxes?» (Danto, 2012, 103)



However, the lefts and the communists, see this work as reflecting opposition to an epoch in which consummation and consumerism are its symbols. An epoch in which the special characteristics of contemporary man have turned him into a metamorphic slave of a consumer who pursues no human value, and who are controlled and run by large companies.

It should be noted that this is not Warhol's work, nor Warhol was intended to bridge the gap that existed, or was thought to exist, between popular art and culture at the time. The artist tried to remind the audience that any commercial object that is considered insignificant and worthless in the public eye can inherently have aesthetic potential, and that in the contemporary era, every commercial object should be searched for its aesthetic values. Because in the contemporary period, Art is not separate from popular culture, and this is incidentally due to the common features of the epoch in which we live. Like what Duchamp was looking for in his day, he tried to bridge the gap between the Fine arts, the Decorative arts, the Applied arts, and even Industry with the Ready Made movement, and to remind his audience that Art is everywhere. All aspects of life can have a strong presence and, with a simple signature, changes a men's toilet (an object of little value and insignificance to the public) to an artwork.

In his work, Warhol also tries to draw public attention in consumer societies to the fact that art inevitably reflects the features of the epoch in which it was created. If the contemporary epoch is the epoch of consumerism, why does Contemporary art not reflect this? And, of course, it should not be forgotten that what makes this work a work of art are the same contemporary aesthetic theories such as "Applied Ontology" that validate this work as a work of art, and thanks to the special individual symbolism of Warhol, we make it. Now, we recognize the beginning of the era of Contemporary art.

In fact, the introduction of this work by Warhol coincided with the formation of contemporary aesthetic theories that abandoned and ignored ontological issues in Art, and dealt only with the artwork itself. It can even be assumed that some of these theories originated from the introduction of Warhol's work to the art world. On the role of the Contemporary art theories in identifying it as a work of art, Danto writes: «I believe that the idea that the painters of Lascaux Cave were doing the artwork never crossed their minds, because in the Neolithic period there was no aesthetics to identify these works as artworks. (Ibid., 195)» (Ibid., 195)

It should be borne in mind that when George Dickey (1915-1976), a contemporary American philosopher, speaks of the art world in the Analytical philosophy, he is undoubtedly referring to the professionals working in the artistic culture of each country and, of course, the art culture. Dickey also speaks of the acceptance of a work as an artwork in a culture merely the acceptance of its art world, which, of course, is quite close to Pouivete's theory of "Applied Ontology" in Art, and both are in line. What validates a real object as a painting, sculpture, installation, or virtual object such as a video, a hologram, a slide, etc., as an artwork is the lively discussions of the members of the art world with each other, not a definite verdict that is the object a work of art or not. The text quoted by Richard Wellheim (1923-2003) in his book *Painting as Art* is: «Is it irrefutable that members of the art world have rational reasons for what they do? Or must what they are doing be successful? ... If so, then logical reasons are all we need to know. These are all elements that are needed to understand what a painting means as a work of art. In the meantime, are members of the art world still useful to us?» (Wellheim, 1987, 14) We can consider ourselves as ally of Wellheim. On the other hand, the role of time should not be forgotten. Time makes it possible to consider a work as a work of art. It is quite obvious that considering a men's toilet as a work of art (Marcel Duchamp Fountain) was out of the realm of the 19th century, but in the early 20th century it was ready to be considered a work of art.

## The artwork as a symbol

In line with the theories of "Applied cognition" and Analytical philosophy, we encounter the proceeding of the duality of form and content in the essence of the work of art. What is stated in these two theories, and in parallel, is the constant consideration of the artwork as a personal or collective symbol, and the process of creating the work of art as a process of symbolism. Before fully addressing the concept of universal and personal symbols, it is necessary to distinguish between the concepts of "symbol" and "sign", because the slightest mixing of these concepts can distort the concept of discussion. If we consider "sign" as the effect of something, "symbol" replaces a particular meaning and concept. Usually the meaning of a sign is single and definite, but one can never be 100% sure of what is meant by a symbol, and we have given the comprehensive and complete meaning. For example, when we find a dog's footprint, we will definitely conclude that a dog has passed that place. When we see an injury on a person's face, we realize that something must have happened to him. Thus, footprint and injury are both signs that something is happening, but not so easily in the case of the conclusion symbol. «Every culture has its own symbolism that varies from person to person belonging to the same culture and from one era to another or from one culture to another. For example, while white in Western culture symbolizes happiness and it is the choice of the color of the bride's dress, in Indian culture the same color symbolizes mourning and the loss of a loved one. Today, under the banner of globalization culture, all over the world, even in India, brides wear white dresses at their weddings. As in Iran, before the influence of Western culture, the color of the bride's dress was green, which was considered the color of happiness, vitality and rebirth in the original Iranian culture.» (Zabolinezhad, 2018, 52) Basically, social scientists examine artworks without considering their artistic value and aesthetics, and for them the only important point in examining these artworks is the role they play in identifying their contemporary period the main point is that Can a work of art or a collection of artworks be considered today as indicative of the type of symbolism derived from contemporary human thought? The answer to this question is both positive and negative. To clarify this issue, we must return to the same "Applied Ontology" Theory by Roger Pouivet in the detailed reading, and in Arthur Danto's Analytical philosophy in non-cognitive reading debates. Based on all this, the artwork only should be considered as a personal or collective symbol. And searching outside the work to attribute a specific meaning to it will not help us at all, but it can be used if the audience is directed out of the artwork through the layers hidden within the symbolic codes of work itself as a source of knowledge. Of course, it is out of the question for the audience to include a concept or thought outside the work of art, and import it to interpret the artwork.. This means that the audience should be guided by the work itself to the meanings of the outside world, and it must not that the audience to search for enter and attribute their desired external meanings to the artworks.

Artworks always show familiar or unfamiliar symbols in the eyes of their audience. Therefore, the audience needs to decoder these artworks, so it can be acknowledged that all works of art have a symbolic aspect; Now, whether these symbols are collective or personal. What distinguishes Modern and later artworks from earlier periods of arthistory are the collective or personal symbols that these works represent from every culture. During the period of Humanism, in which individualism becomes more and more important in the process of human thought, we can see this process of fundamental change in the process of creating artworks. From the beginning of the twentieth century and the era of Modern art, personal symbolism has increasingly replaced collective symbolism in works of art; Collective symbolism that could be global or belong to a particular public culture. «New abstract forms of figurative, compositional, etc. of Modern art can also be generalized to the same infinite freedom that the artist ascribes to himself, a freedom that knows no boundaries for the artist and allows him to try unknown and less known aspects. He has

to work through the life of his human subject and in this regard, he must experience every inexperienced person in the way he wants.» (Zabolinezhad, 2008, 38)

Here, the view of Jean-Paul Sartre (1905-1980), the contemporary French philosopher, on the process of creating a work of art in the personal symbolism of modern and contemporary artists seems to be a way forward. We have to study the texts that he has written on Art and the process of creating an artwork between the years 1946 and 1970. Looking at the list of the artists that Sartre wrote about, we are going to ask ourselves, "what do they have in common"? At first glance, there is nothing in common; Not in the artistic school, not in the movement, not in the artistic tendency to which they belong. It should be noted that this is a key point in Sartre's aesthetics: the process of creating an artwork, or the process of personal symbolism in the creation of a work of art. The common denominator of all these artists is the unconditional freedom that forms the main identity of Modern art and beyond. All these artists cross the boundaries and limitations of the past and expand these boundaries themselves. In fact, thanks to this unconditional freedom, they are all pioneers of Modern, Postmodern and Contemporary art.

As Dominique Berth writes in Sartre's Visual Arts and Commitment article: «His approach to the artwork is neither scientific nor historical, but entirely personal.» (Berthet, 2009, 16) By studying Sartre's texts about artists, it can be seen that he deals with the issue of personality and individuality of each artist first, and then his commitment to his artistic perspective. He writes: «Individuality is the most important thing in art. When we want to become an artist and find him through his artwork, the only possible way is to study the "method of progress and regression simultaneously." In the case of the painting and the text, we analyze the character who produced it, and then we work on it, and based on that we analyze the created object step by step» (Sartre, 1981, 67) Thus, in his art critiques and literature, Sartre always examines the personal views and social and political orientations of the artist and authors; What is undoubtedly closely related to the artist's way of life and daily life, and this reflection of the artist's personality in each of his artworks is quite evident. We can agree with Sartre today that an artist, for reasons that each belong to him, chooses a visual style, thereby displaying symbolically created personal forms. It can also be considered that these symbolic personal forms can be more understandable to the audience of the artist's entire culture than the audience that does not belong to the culture in which the artist lived.

In the face of contemporary artworks, the audience must keep in mind that all of these works are symbolic and in their underlying layers are always looking for a translation of a symbolic thought. «New art, with all its new possibilities and tools, always seeks to insist on its claim to important global issues such as freedom, the environment, nuclear dangers, Feminism. [...] Critics, art critics, and organizers of today's artistic exhibitions often emphasize the coercive attitude of artists toward many human issues, acknowledging that Contemporary art is experiencing a kind of return to the emotional commitments of the Romantic period.» (Lucie-Smith, 2005, 10) The process of symbolism in Contemporary art is from the point of view of the "Applied Ontology" Theory and Analytical philosophy related to the objective concepts of "manifestation" and "expression" in personal symbolism. «All these kinds of statements are, in fact, demonstrations, like an external sign of an internal situation. That's the meaning I get from the terms.» (Danto, 1996, 68) Accordingly, it can be seen that all human works, including the creation of artworks, are derived from one of these concepts, but can by no means belong to both at the same time. To recognize this fundamental distinction in Analytic philosophy; The purpose of the action of each person must be considered. If this reason is well done based on the will of the person, and his purpose is to communicate with others, then this action is one of the "expressive concept". Therefore, its diagram is as follows:

1. Operator (human factor), 2. Reason or motivation for action: establishing relationships with



others, 3. Personal action: communication action, 4. The presence of spectators or audiences.

This overview can be found in the process of creating a work by an artist or a writer. Thus, the process of creation in Art and Literature is quite similar, and the place of presentation of the work of art or literature must also be considered; Where the target audience of the creator (artist and writer) is present to receive and read the work. Thus, if we remove the stimulus of action, which is to communicate with others, we come to the "manifest concept". As the factor we imagine, the action that emerges is just one of his personal habits that emerges from his character without any purpose of interacting with a hypothetical audience.

However, both actions indicate the kind of attitude of the human to his environment, but the stimulus are different in any case, and this is exactly the point principle. The second diagram that shows the obvious concept will be as follows:

1. Human factor, 2. Motivator of action: personal habit of the human, 3. Personal action: no communication action, 4. The location of the operation is not important.

To clarify the matter, the work of American activist artist Jackson Pollock (1912-1956) and his father can be compared. In his autobiography, Jackson Pollock writes that by putting large white canvases on the ground and spraying paint with dance-like body movements on the canvas, he imitated his father's act of urinating on the ground. Undoubtedly, Jackson has chosen this way of creating the artwork with full discretion and has been the stimulus for establishing communication with the audience of his artworks in his contemporary period. The place of creation and presentation of his artworks is also the place dedicated to the creation and presentation of a work of art such as his atelier, galleris and museums, so the act of creating an artwork by Jackson Pollock is exactly in Figure 1 of the act of expression. About the act of urinating of his father, we certainly categorize as Figure 2 and a manifest act, but Jackson Pollock's act of expression is in some ways an interpretation of his father's action. Thus, the effect of manifest actions can be considered and counted in the creation of a work of art. In this type of expressive symbolism, people display their kind of attitude towards the environment and the world in which they live, and actors such as artists, poets, writers, etc. use their own type of expression; To present to the audience what they think about the real of where they live, or, as Danto puts it, «where they are condemned to live.» (Ibid., 88)

The point that artists make about the world around them is usually a critical version of making fundamental changes in an environment that they consider unacceptable for living. Such expressive conceptualizations are personal symbols that invite the audience to reconsider their central role in the world that must become a better world for all; world where justice, equality, peace and comfort are found for all. Of course, the role of the audience (case number 4) should not be underestimated and overlooked in the context of the "expressive concept", and the aesthetics of perception. Without considering the role of the audience an "expressive act" becomes "a manifest act".

Culture nurtures symbols of "expressive action", and it should be noted that any culture can also be placed in a global context and globalized, and of course changes in any culture also depend on technological developments, as Marshall McLuhan (1911-1980) puts it: «The Medium itself is the Message, [...] in reality and in application, the real message is the medium itself. In other words, the effects of a medium on the individual or on the society all depend on the degree of intellectual changes that each new technology creates in ourselves and in our lives.» (McLuhan, 1977, 13) In fact, today, in addition to the specific culture of our place of residence, we are also dealing with a global culture. Here we are talking about an operator who is an artist who creates his personal and inner symbols; Those which are at the same time influenced by the culture and environment of the artist and of course the global symbols.

When we talk about an internal and personal symbolism, the reading process becomes much easier in breaking and finding the code of the work by someone who is familiar with the culture of his creator. Otherwise, the process involves different complexities for the stranger audience. «The set of words we use accurately reflects all the distinct concepts and relationships that humans believe have had the value of being grounded in human thought for generations. The next fundamental point is the realization of the elements that have been most compatible with human thoughts over time, and these concepts are undoubtedly far greater than those which deal with our ordinary daily work, and beyond our imagination of thinking in a pleasant afternoon, while in We have sunk into our sofa.» (Austin, MARCONI, 2015) This statement of the authors about the concepts and thoughts of each epoch in the language and the process of creating words based on these concepts, can be related directly to the process of personal symbolism and also in the search for the answer to the question that "in what artistic content can an artist create his or her own personal symbolism"? It should be noted that when we talk about content, we mean all the discussions about the occurrence of an action. And, of course, these events have a historical background. We are all children of our epoch and depend on before periods. Therefore, when we talk about content, we mean historical content that includes socio-political, economic, cultural and artistic events and so on. In fact, different aspects of the way of life in each society in our epoch of globalization or our present epoch have become closer; A period in which the boundaries between concepts, societies, and related cultures have almost disappeared. This historical content certainly includes artistic content as well. «In the use of the word Contemporary in the sense of simultaneity or in time, all works created in the present are considered contemporary. Contemporary art in its historical conception and public opinion, with a little hesitation in accepting accurate history, refers to art produced in the 1960s and later. An era that coincided with the movement of Conceptual art and the originality of ideas and the emergence of new technologies in the creation of works in opposition to modern ideas, and manifested its desire by accepting a multi-identity society that resulted from the emergence of pluralism.» (Taghavi, Kafshchian, Pahlavan, 2019, 7)

This content can be seen in the installation of Brillo soap boxes, Andy Warhol recreates the best-selling and popular Brillou brand soap boxes with wood and serigraphy on it. He displays the boxes in the same way that they are stacked in stores. At that time (1964), the first reaction of the ordinary and the professional audience to this artwork was shock and confusion. But why does an artist like Warhol expose this kind of personal symbolism? What kind of artistic creativity is there in the reconstruction of these soap boxes to consider it as a work of art? At that time, these debates became hot topics in the world of Contemporary art. Proponents and opponents of the work lined up against each other with a variety of aesthetic theories and debates on philosophy of art.

Based on the "Applied Ontology" Theory and Analytical philosophy, this artwork should be considered as it is. This installation of Brillo soap boxes immediately draws the audience's attention to a famous commercial product, which if he is not a consumer, he has seen commercials and arrangement of this product in various stores. An object that emerges from familiar commercial content to the audience, and is displayed in an art content that no one expected to see it with Warhol's signature. Like the shock that Duchamp brought to his contemporary art world in 1917 with the presentation of Fontaine. Now, the contemporary audience of this work must find out the reason for the presence of this re-displayed object in an artistic place, through the understanding of the artist's personal symbolism applied in this artwork. «Emotions evoked by representations.» (Danto, 1996, 112)

Warhol brought this personal symbolism to the forefront based on the era to which it belonged. Every work of art reflects the era in which it was produced and presented. An era marked by rapid and dramatic technological advances since World War II, a revolution in the production of

consumer goods, and a culture called *Consumer culture*, previously unknown to the middle class and the general public in American and European society. Introduced was not. In this epoch, goods were not only produced based on responding to human needs, but by producing a variety of colorful goods, a sense of need was injected into society, and people saw a variety of goods, and wanted to buy and have them in their homes, even if these goods were not useful to him. This new trend did not exist in society before, and according to this, the artist, through the reconstruction of a commercial product with new materials that are more durable than cardboard boxes, introduce the potential of any human work to become an artwork in form of this personal symbolism. Warhol's personal symbolism derived from the consumerist culture of his contemporary society, and it should not be overlooked that an artist like Warhol always wanted to make a fuss about his artwork in order to attract more and more attention of the audience. Of courses, presenting such an artwork with such a special and controversial personal symbolism can be achieved this goal for him.

In the contemporary era, what is important about an artwork is the survival of it's content over time, and it is called a living and active artwork that has the ability to communicate with cultures and provoke the feelings and thoughts of the audience in different historical periods. Otherwise, it can be easily said that the time of this artwork has passed and its work is over.

### Conclusion:

Based on the theory of "Applied Ontology" and Analytic philosophy, each artwork should be considered as it is, and far from any dependence on one, or more aesthetic theories with an aesthetic approach, begin to analyze and study the effect of reaching part by whole and also simultaneously from whole to part in the work itself (form, political content, community, culture, technique, place of artistic presentation, etc.) Basically, when we look at the artworks created throughout the Art history, both in the East and in the West, we can see that there has always been a common element between them. These artworks have symbolic code, and these codes are known according to belonging to each different culture. In this way, it is possible for these symbolic contracts to seem best-known to people in a familiar culture, and strange to other people. The difference between a professional and a ordinary audience should also be noted here. When a meeting takes place between the artist and the professional audience, it leads to an exchange of views between them; Without necessarily reaching a similar agreement or point of view. What is important here is the occurrence of the act of exchange and dialogue. Therefore, the term "unfair criticism" is not recognized by the authors as appropriate, and they believe that the term "incorrect criticism" is more appropriate.

*Proof of Hypothesis:* It should be noted that this article presents an eclectic theory by aligning the theory of "Applied Ontology" in Art and the Analytical philosophy of art. In this article, an attempt has been made to answer theoretical questions about the process of creating an artwork, as well as the mutual position and role of the artist and the audience in this process of creating and reading a work in the world of Contemporary art. And by using this theory, it is a mixture that rejects the essentialist approach to Art with a focus on the issue of beauty, and does not consider it to be citable in the process of creating a work of art and reading it.

The result of the research questions indicates that if in the artworld, there is a discussion about a particular object or it is displayed in a place dedicated to the artworks, that object can be considered as an artwork. Our epoch is replete with lively debates about art criticism. The art world we face today consists of three parts: creation, critique, and art education. According to the theory of "Applied Ontology", today art criticism can be considered as all discussions and debates about the

reasons of the basic art theories that have been developed by contemporary philosophers and experts until now. But at this day, a theory that comprehensively responds to all contemporary artistic creations not yet proclaimed.

Basically, in theoretical discussions of the philosophies of "Applied Ontology" and Analytic philosophy, considering beauty at the center of thought in order to define Art is doomed to backwardness. In these two theories, a new approach to art criticism is considered, according to which it is far from all the basic theories of Art with an aesthetic approach, and it should be stated that anything today can be considered artwork, and this is undeniable.

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