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CONTEMPORARY ART AS A PHILOSOPHICAL PROBLEM: CONCEPT AND HISTORICAL-PHILOSOPHICAL NARRATIVES IN THE ART WORLD

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ABSTRACT

This article aims to analyse contemporary art as a philosophical problem, focusing on the concepts and historical-philosophical narratives that shape its position within the world of contemporary art. Over the last century, innovative forms of 'art' have emerged, in which the aesthetic concept has become subjective and problematic in relation to the materials used to create a work of art. The main focus of this study is on art and related artistic concepts, which, whilst distinct, differ in scope: one is more restricted and confined to the history of art, comprising works by artists exhibited in art institutions; the other is broader, as it treats art as a set of creative activities present in any human culture. Thus, contemporary art can be understood as a field where artistic practice and philosophical reflection intersect. Its importance lies not only in the works produced, but also in the questions they raise concerning perception, representation, authorship, interpretation and the historical conditions that determine the existence of art. From this perspective, philosophers have developed distinct theories and concepts; however, Arthur Danto defines himself as a philosopher of art who seeks the narrow concept of art, whilst Vilém Flusser is a thinker concerned with the broad concept of art – a theory related to the dual possibility of the dimension capable of distinguishing between cognitive rationality and poetics in the interrelation between art and aesthetics. For Plato and Aristotle, the appropriation of contemporary art establishes interpretation, expression and the way in which each conceives of its role in society.

Keywords: Aesthetic Relationship, Philosophical Concept, Historical Narratives, Essentialist Theory

INTRODUCTION

Contemporary art constitutes one of the most complex philosophical problems in the fields of aesthetics and art history. Since the second half of the 20th century, artistic practices have progressively challenged the distinctions between art and non-art, object and concept. 'What is art?'

In the contemporary context, artistic expressions are associated with beauty, technique and composition. In this sense, contemporary art ceases to be merely an object of aesthetic contemplation and becomes a philosophical problem concerning the conditions that enable something to recognize as art. Danto's conception of the art world and his reflection on the 'end of art' highlight that an understanding of contemporary art depends on historical and philosophical narratives that go beyond the mere visual perception of the work. In the current artistic paradigm, aesthetics conveys a new reality in the process, recreate the impact

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of which transcends traditional aesthetic categories and gives rise to new realities. The concepts in question have emerged from aesthetics, which has its origins in philosophy and philosophical theories of art, with the term 'art' in everyday language.

The concept of 'restricted' focuses on a historical and social context, from a spatial and temporal perspective, whilst the concept of 'broad' is more comprehensive on the same conceptual scale, relating to history, society and culture, Danto (2006). The author established various criteria necessary for defining art (the 'art world') through historical narratives, such as the concept of art, the 'art world' and 'historical narrativity' in the restricted sense. The concept of art in Flusser (1982) transcends all the boundaries of art history, becoming particularly notable in the Greek ideology of poiesis as it relates to the restricted context of art history in Eastern culture and antiquity.

With regard to the basic concepts of the word 'art' in everyday language, as well as in philosophical language. We may consider art in the narrow sense as a work of art, or in any theoretical, historical and institutional context as an innovative, creative and original experience recognised as artistic, if it involves a creative act or an aesthetic experience. The theories developed by philosophers of art such as Arthur C. Danto, George Dickie and Nelson Goodman have made a decisive contribution to this debate by analysing the relationship between the artistic object, interpretative systems and the institutions that constitute the so-called 'art world'. Danto, Thomasson, Weitz, Dickie, Currie and Collingwood are examples of authors who have focused on the narrow concept, whereas other authors, such as Nietzsche, Schiller, Benjamin, Heidegger and Flusser, seem to be more concerned with the broad sense.

PROBLEM
QUESTIONS

For Arthur C. Danto, the problematic question of the 'end of art' base on the philosophical concept of art as a 'personal narrative'.

Consequently, modernist narratives, driven to replace the classical paradigm of mimesis with a new paradigm, turned each specific movement into a quest for the 'philosophical truth of art', excluding anyone who did not fit this model. Danto refers to the division between philosophy and art criticism: 'the aesthetics of reconstructing an enigma, by explicating it discursively, merely by contemplating it, containing something implicit to be understood'; 'each of these movements sought a "narrative of the search for obscurely recognised truth"'.

With regard to this research, the following questions addresse:

- What is the origin of the philosophical concept of art, and what are the theoretical principles underpinning the historical development of aesthetics and the philosophy of art?
- Can the economic value attributed by the art market and cultural marketing systems determine the ontological status of an artistic object as a work of art?
- How do the philosophical principles of aesthetics and art theories contribute to the definition, interpretation and legitimisation of the artistic concept?
- According to institutionalist theory, what are the criteria that define the 'art world'?

Thus, contemporary art presents itself as a problem that is simultaneously aesthetic, historical and philosophical. The multiplicity of artistic languages and the absence of a single definition of art call for an analysis of the narratives that underpin its understanding and legitimisation.

STATE OF THE ART: CONCEPT AND PHILOSOPHICAL NARRATIVES IN THE ART WORLD

In his discussion of the concept and philosophical narratives in the art world, Danto adopts essentialist perspectives on art, defending ideologies considered universal to the artistic field. However, he acknowledges that the concept of art is historically conditioned and restricted, as it depends on the 'art world' — an institutional and cultural space where works acquire meaning. This ambiguity in Danto's approach results in a conceptual duality: on the one hand, he defines art as a concept independent of time and place; on the other, he historically delimits the temporal scope of this concept, which he terms 'historical essentialism' Danto (1981).

This distinction between a broad and a narrow concept of art is linked to the idea of *techné* — art as technique — which, in a broader sense, relates to the Greek concept of *poiésis*, that is, creative production linked to culture and society. Art is therefore not merely an object or a technique, but a cultural phenomenon that reflects and influences social values Heidegger (1971). During the Renaissance, a new appreciation of originality emerged, which came to be associated with new aesthetic and social meanings. According to Flusser (1999a), this concept is also evident in the active participation of artists and cultural agents in the organisation of artistic events, such as Biennales, which celebrate the role of art beyond individual creation, encompassing organisational, social and institutional aspects.

Unlike Danto, Flusser is not concerned with defining art, but rather with reflecting on creativity in the face of the repetition and homogenisation promoted by mass culture in the contemporary world. He suggests that, although we profoundly influenced by economic, technological and scientific progress, this reality places us in a dialectical tension: the survival of the technological world

stands in contrast to the meaning of life driven by the world of art. For Flusser, the artistic sphere goes beyond the common sense of reality, providing scope for innovation and the reconfiguration of the senses that technology tends to standardise Flusser (1999b). This reflection highlights a crucial dialogue for understanding contemporary art, which is characterised by contradictions between tradition, innovation, universality and historicity, as well as technological media and the search for meaning and creative expression.

METODOLOGY

This research focuses on a study whose scope centred on the concepts of art and the historical and philosophical narratives of the art world.

Danto views the end of art as a revolution in art history, a narrative of 'true' art heralded by Duchamp is readymade and, above all, by Warhol's famous Brillo box. Given the significance of this artistic event, any characteristic that distinguished the works from objects with which they were visually similar meant that the philosophical issues surrounding the objects became materially confused, rendering them devalued and 'unanimously' accepted as art.

To this end, in methodological terms, this study is based on a literature review, the scope of which focused on various contextualised topics and the way in which they are utilised in the historical and philosophical narratives of art. The aim of this study was to understand the main foundations of aesthetics and art theories, to recognise aesthetic thought, and to examine the issues of subjectivity and genius. With regard to art history, art theories and the way in which Danto interprets this teleological perspective perpetuate the consistency of that very theory.

LITERATURE REVIEW

THE ANALOGY BETWEEN THE BROAD CONCEPT AND THE NARROW CONCEPT OF ART

This philosophical inquiry, in which the term 'art' encompasses a concept used to refer to works of art housed in art institutions, is employed to examine originality and creative acts in any social and historical context: 'this work is not beautiful', 'this work is immoral' – because 'art' is not an adjective comparable to 'beautiful' or 'symmetrical'.

In the broader sense, art transcends the idea of the work as an aesthetic object and regards art as a form of human relationship with the world.

For Dewey (1934), the philosopher argues that aesthetic experience arises from the interaction between the individual and their environment, making art a living process and not merely a finished product.

Benedetto Croce, too, understood art as an expression of human inner life. For Croce, the essence of art lies in intuitive expression; that is, in the artist's ability to transform a perception or feeling through communication. In its narrowest sense, art possesses characteristics that distinguish it from other human objects or activities. In classical philosophy, Plato regarded art (techné) as a form of production evaluated by knowledge, whilst art (mimesis) was valued because it represented the sensible world. In contrast, Aristotle attributed value to art, arguing that artistic imitation was not a copy of reality, but a form of knowledge and interpretation of human experience.

However, Flusser (1982) defines what not art is, and what is art in the sense of recognition as a work of art, from a social, historical, theoretical and institutional perspective within museums, installations, exhibitions and performances. In any case, it is a typically Western concept and perhaps, as Flusser (1982) would say, an invention of the Modern Age that stems from the Greco-Roman era and from various economic, theoretical and institutional factors of early modernity.

It is a spatial and temporal concept; however, the narrower concept has taken on a universal dimension and has come to 'colonise' other cultures with works of art that were not produced in the modern era and have come to be exhibited in museums alongside Baroque statues or Cubist paintings, such as those by Marcel Duchamp.

HISTORICAL CONTEXT OF THE RESTRICTIVE CONCEPT OF ART

Danto (1973) developed a philosophy of the restricted concept of art, free from social and financial interests. Danto (2010) asserts that Vasari, the art historian, understood the historical narrative of the restricted concept of art, which formed the basis of aesthetics and art criticism contested by philosophers and historians. Kristeller analyses a theme common to all thinkers from Kant up to the 1950s, namely the idea that the 'major arts' constitute a specific field. Kristeller (1951), in "The Interrelation in the Fine Arts", whose classical terms (Ars and techné) have no bearing on what is understood by the "Fine Arts", since "techné" applied to craft activities.

Plato writes of human beauty as a physical, spiritual and intellectual property, whilst Plotinus writes of the Intelligible Beauty of art.

In his work "Theory in Aesthetics", Weitz (1956) explains that the primary concern has always been to determine the nature of art and to formulate it through a definition that distinguishes what considere art. However, regarding 'the rejection' of these theories, Weitz (1956) points to a lack of theoretical consensus on the nature of art, due to the logic of the artistic concept. Following various

aesthetic theories that had tried in vain to define the essence of art, Weitz (1956) concluded that the concept of art is open-ended, meaning that the conditions for its application can never be exhaustively liste, as art is always expanding. The author continues his argument by maintaining that art theory should cease to question what art is and instead describe the correct use of the term 'art'. In his conceptual analysis, Weitz (1956) states that 'the concept "art" is used in the restricted sense of the word: the art world.'

ESSENTIALISM AND ART AS A PHILOSOPHICAL PROBLEM

Danto explored the main theories of the art world in "The Transfiguration of the Commonplace". 'Art-ness' has nothing to do with the characteristics of the object, but rather with the set of relationships within which it is situated, given that visually indistinguishable objects may have different ontological statuses – one is art and the other is simply an object of value, Danto (2010).

"The Transfiguration of the Commonplace" can be summarised in a few fundamental ideas: the basic structure of Danto's ontology of art, in which the philosopher writes about the contemporary art world, specifying the essence of art: 'as an essentialist in philosophy, he posits necessary requirements for designating a work of art, irrespective of time and place'. Danto (2006) embraces essentialism and summarises the definition of 'transfiguration' through the formula 'embodied meanings', as if he had established two necessary conditions: to acquire meaning and to embody that meaning, Kristeller (1952).

The concept of the art world is not explicitly, because such a statement would bring it too close to the institutionalist theory of art; nevertheless, it is a theoretical concept, necessary for art to exist alongside arguments regarding its interpretation.

The fact that art has become its own philosophy implies that post-historical art possesses different characteristics. Danto (1997) draws a distinction between subject and object, regardless of '(...) whether art recognises philosophy or whether philosophy is embedded in art in thought' Danto (2004). Within the pluralist framework of the end of art, it is regarded as a 'Tower of Babel of non-converging artistic conversations' Danto (1997), in which the concepts of the art world and the stylistic matrix are incompatible Danto (1997), historical information is necessary for the appreciation of the work Danto (1997), whilst disregarding much of the world's art. Danto understood the trend in artistic production—taking Arcimboldo's work as an example—as not fitting the characteristics of the Renaissance as it was understood at the time; it was possible for other artists who, despite not conforming to the era, to create works of art, in the way that art history is interpreted. Post-historical art, as the result of a historical process, may come to form part of art history, and it is at this point that its specifically philosophical character becomes apparent.

Furthermore, the need to reflect on art – which possesses physical characteristics – opens the way for increasingly complex philosophical constructs within artistic production, as highlighted by Greenberg (2002) in his distinction between art and philosophy.

PHILOSOPHICAL NARRATIVES IN THE HISTORY OF ART

According to Danto (2014), artistic interpretation is an analytical condition of art that depends on historical circumstances; in Danto (1973), history describes the art world as constituted by theories and historical narratives. In "The End of Art" (1984), Danto (2006) sets out a model of art history based on historical narratives that shape and interpret works of art up to the mid-twentieth century. The author's aim, both in "The End of Art" and in "After the End of Art", is to situate art—which he claims to have defined in "The Transfiguration of the Commonplace"—within a historical perspective, notably Warhol's famous "Brillo Box", concerning the end of art. The market bases on various factors of strategic supply through a dynamic of economic needs, with artists' individual careers always subject to the aesthetic, economic and political trends of the art market.

The Dantesque Bildungsroman analysis of art history explains how the progression of representations encompasses works of art understood through an evolution of pictorial techniques of mimetic representation, from Giotto through to the nineteenth century – the 'gradual conquest of natural appearances' – culminating in the development of new technologies for representing reality.

For Danto (2014), the strongest evidence that mimetic theory shaped the Western and historical concept of art is that the style of the early avant-garde paintings receive within an art world structured by this paradigm. Danto cites Fry and Kahnweiler, who developed post-Impressionist and modernist theories based on the kind of conceptual framework that validated them. According to the author, only Greenberg attained a level of philosophical awareness that convinced him to theorise about the new art: 'for this recognition, one must turn to the writings of Clement Greenberg (2002), who achieved a rise to self-awareness, and whose thinking was guided by a compelling philosophy of history'.

Before Greenberg established the 'official' theory, Danto argued that, in modernism, avant-garde artists assumed the theoretical role of the new type of art they were producing: the brilliant and sarcastic 'Art-as-Art'. Mondrian's essays on Neoplasticism publishe, alongside contributions from artists aimed at outlining a coherent body of thought, in the magazine "De Stijl" ('The Style').

According to Danto (2007), each avant-garde movement sought to establish itself as the essential representative of the true way of making art. Thus, avant-garde manifestos express what art is and what the true form of art is, but, according to Danto, only Greenberg was able to transform this 'spirit of the age' into a historical vision of modernism – chosen by Danto as the new narrative of art, epitomised by the Brillo Box.

REPRESENTATION OR THEORY OF ART

Both artists and art scholars, suggesting that its function is to (re) present and imitate something, accepted the theoretical conception of art as imitation without question for a long time. A work of art need not be a representation of reality, but rather a conventional reference in styles such as Cubism, Expressionism or Surrealism, which are represented symbolically and can be considered works of art, such as Pollock's (32) or Marcel Duchamp's fountain, with the symbolism they represent.

In the approach known as neo-representationalism, Arthur Danto (1989) and Noël Carroll (1999) regard a work of art as essentially an 'anxious object'; that is to say, it possesses a subject, in accordance with Umberto Eco (2005). Expressionism maintains that art is an expression of emotions and feelings; for the artist or creator, this eferred to as the 'emotional theory' and is the key to understanding art. The expressionist or emotional theory attribute to Leo Tolstoy (1997). Tolstoy posits that emotions are the same in the artist, the work of art and the audience according to this theory, viewing the work of art as a catalyst for emotions that is seemingly naïve, yet complex within the idealism of Croce and Collingwood. Collingwood (1938) develops a theory in which he distinguishes 'art proper' from 'craft', a category into which he includes mass art or entertainment art.

As for the expression of emotions, Collingwood emphasises the importance of the imagination, noting that the artist articulates their feelings through consciousness and self-knowledge. In Greek tragedy, the spectators, faced with the fate of the tragic hero, embodied the self-knowledge inherent in the programme of the "polis". This viewpoint also develope by Benedetto Croce, who adopts the expression of emotions as the fundamental instrument for ensuring the unity of intuition within the utilitarian dimension—one of Nelson Goodman's contemporary neo-expressionist theories, whether semantic or symbolic. The aesthetic symbol, perceived through the senses and through interpretation, provides references for knowledge of the world. What Goodman calls the 'symptoms' of aesthetics—syntactic density, semantic density, relative saturation, exemplification, and multiple and complex reference—are not aesthetic qualities in the technical sense of a work.

CHARACTERISTICS RELATED TO THE CURRENT SITUATION IN THE ART WORLD

In Danto (2003) discourse, Pop Art, Minimalism and Conceptual Art, in the late 1950s, brought about the process of the sensory de-characterisation of art. Contemporary art is responsible for providing a historical understanding of the works on display – such as boxes identical to the Brillo steel wool boxes exhibited in a gallery. This type of art, which, as Danto (1986) states, the philosopher of art argues that anything can be a work of art, since the distinction between real things and works of art, is distinct. The fundamental concept of the 'art world', inspired by the philosophical insights of Danto (1992) regarding Andy Warhol's 'Brillo Box', forms the basis of the theory of art developed by Danto (1987) as 'exhibited' or sensory. The concept of the 'art world' constantly take for granted by the author and serves as the foundation for the essential characteristics defining art.

The notion of the 'art world' was addressed directly almost two decades earlier; however, the author argues that any object can become a work of art, thereby conferring upon it the status of art.

Danto acknowledges the characteristics of art, having historically acquired a 'self-awareness' which essentially consists of the realisation that anything can be art within the art world. In the mid-20th century, Paris regarde as the world capital of the art market, thanks to the contribution of art dealers specialising in so-called 'primitive art', such as Charles Ratton, who had connections within the art world, which led to the recognition of these primitive objects.

The process described by Adorno and Horkheimer began with the commodification of art and extended to the realm of entertainment and consumption transformed into commodities. Today, advertising is lucrative because it supporte by its own structure; for example, Rock in Rio, approved under the "Rouanet Law", receives sponsorship from a large number of brands present at the festival.

Danto argues that, theoretically, anything can be art; the term 'product', which employs influential strategies of production, funding and promotion, is gradually replacing the term 'work of art'. Flusser (1982), for his part, is not concerned with the definition of art, but with creativity, which stands in opposition to the repetition of the same information perpetuated by mass culture. Danto (1973) introduces the art world into the fundamental ontological concept, and establishes a link with the business world. Consequently, the current situation in the art world complicate by legal measures that regulate funding, the commodification of art and the subjugation of artists to cultural consumption. The decision-making power over what exhibite as art lies with a group of experts and institutional administrators; the subjectivity imposed by the culture industry; and the passivity of the public. Danto (1973) emphasises the operational framework of the art world; for an object recognise as art, the creator must recognise as an artist by the institutions, based on theories of art history. There is also the fleeting capacity of great artists, who often manage to disrupt the cultural administration programme for the arts by devising tactics to propose works using the 'adversary's' resources, such as state and corporate sponsorship, to secure funding for art. The art world is a concept designed to encompass all dimensions that transcend official institutions, whilst disregarding the ever-present risk of the institutionalisation and commodification of art.

FORMALISM IN ART ADN PHENOMENOLOGY OF ART

Formalism in art not linke to content, but to the procedures that characterise the work of art. Heinrich Wölfflin (1952), founder of the formalist method, "'how beauty found its form'" Chalumeau (1997) 16. Bell describes the work of art as an aesthetic emotion, unique to aesthetes. "Everything that is art is an instance of signifying form, and nothing that is not art possesses such a form" d' Orey (2007), in terms of access to aesthetic experience.

Kant and Hegel, in their work *L'imaginaire, Psychologie phénoménologique de l'imagination*, defend the perceived image. For Sartre, consciousness deals with objects in themselves; perceptual consciousness deals with objects as quasi-objects; and imagistic consciousness, in the contemplation of works of art—based on phenomenological theory—Jerome Stolnitz (1925) directs the aesthetic experience towards the 'aesthetic attitude', 'the attention and contemplation of any object' d'Orey (2007).

This theory proposes 'disinterest', through the quotation provided, institutionalism or the institutional theory of art, and the identification of the art movement known as institutionalism with Arthur Danto (The Artworld, 1961)[19] and with George Dickie (1974)[20]. As a result, Wallis's works are currently on display in various museums, giving rise to a series of critiques directed at institutionalist theory, which define who may act on behalf of the 'art world' or what the meaning of art as an institution might be.

AESTHETICS AND THEORIES OF ART IN PLATO AND ARISTOTLE.

Platonic metaphysics focuses on a cosmology in which ideas, models or archetypes contemplate through intellectual intuition. Beauty forms part of the intelligible world; the 'kalocagathie' (goodness and beauty) in Plato represents an essential synthesis: kalos (good), kagatos (beautiful), and kalocagathie (goodness and beauty) are all forms of beauty. The philosopher seeks to make Hippias understand 'what beauty is', but the sophist, in Socrates' irony, remains confined to the Socratic Method. The dialogue regarde as aporetic with Socrates' assertion: 'Beauty is difficult'. The second philosophical moment found in the Platonic dialogue entitled Phaedrus, subtitled 'On Beauty'.

Through the ascending dialectic of love, one moves from a '(...) beautiful body [to] two, from two to many, and from beautiful bodies to beautiful actions, to the beautiful sciences (...)' (Plato, The Symposium, p. 92).

For Aristotle, the term téchné conflate with a different form of activity, poiésis, which means production; it derives from the active and transitive verb poiein, translated into Latin as producere.

For Plato, the artist and the philosopher possess different forms of vision: divine inspiration, and the rational exercise of philosophical asceticism. Based on these premises, we can state that Platonic mímésis, or imitation, is understood as the (re)presentation of ontological reality to the spectator through the poem.

This artistic chain enables us to understand artistic creation, which perceives poems whether they be lyric, tragic, epic or comic.

We are dealing with a metaphysical aesthetic, one of the fundamental questions of classical aesthetics being the relationship between imitation and expression in art and nature. In Plato, this influence is evident in the cosmological dualism involving the existence of two worlds: a sensible world (physis), which is a copy or imitation (mimesis), and the real, intelligible, epistemic-ontological world. In the world of language and human creations, everything is expressed in terms of mimesis; however, Plato distinguishes between different kinds of imitation, some of which are deceptive (Sophist 233a–241b) 30, since creation involves the emergence of images with realities of knowledge (eikasia).

ART AND SCIENCE': ARISTOTLE, KANT AND RICOEUR.

According to Mário Perniola (1982), the complexity of art linke to the socio-cultural context in which it embedde. According to the author, 'The idea of art is that the artist cannot be ignorant. (...)' Perniola (1982) 103. "Art and knowledge, or art and science, result from production" Perniola (1982) justified the critical notion of the "culture industry" as the "mode of technological industrial production" Perniola (1982) associated with the scientist. With the scientific and technological developments of the 20th century, the scientific object ceased to be 'given' and became 'constructed'—that is, produced or created through the interrelationship between the scientist and their research, supported by technological progress. Bachelard, in his scientific perspective, states that "physics is poetry; it aims solely at the pleasure of experiencing the object through the addition of synthetic or genetic materials, within a different exploratory context of new modes of representation and communication, in which science is viewed as a danger that may subvert fundamental values".

Through 'art and technique' by means of scientific manipulation, the artist-scientist brings to light this most recent dimension of art, where life and art become entwined in a new, onto-aesthetic creation. With bioart, it seems we are faced with a new ontology and a new aesthetic in which art ceases to be free creation for the sake of pleasure, but instead enters the onto-bioaesthetic realm of 'living forms', through its integration and the pursuit of new aesthetic movements.

CONCLUSION

In this literature review, we can see that, for Danto, the universality of art depends essentially on the art world – an ambiguity that the author terms 'historical essentialism' – in relation to the distinction between a broad concept and a restricted concept of art.

As we can see, Danto's theory is crucial for clarifying concepts in the history of art; given the definition of the narrow concept of art, it does not specify what constitutes art and what does not.

Currently, the art world governe by cultural institutions and legislation designed to promote culture – in the narrow sense – as well as by the market for artworks and cultural consumption. Danto distinguishes between the modern and the contemporary, in which art coincides with its own philosophical self-reflection: 'It is partly because it does not belong to a meta-narrative that, between unease and contentment, the historical sensibility of the present is marked'.

In the context of commodification, art shapes not only the elitist system of art trade but also the exhibition circuit in museums and public institutions. This phenomenon, which investors refer to as 'value leverage', involves the works of a contemporary artist at the start of their career commanding a certain price; to increase their value, they are then elevated by the prestigious stamp of art, appearing in catalogues and museum collections.

In conclusion, art in the strict sense is fundamental, but the 'cultural significance' – whereby works establish amongst themselves a particularity within the restricted context of the art world, which exists within the restricted sphere of art – explains creation, or poiesis, which is as vast as reality itself. In the philosophical investigation of an object, we must seek its meaning in everyday language and in collective, everyday experience; in other words, we must not construct theories about art because of abstract ideas, but rather based on the way in which the term is actually used.

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