

## FROM AESTHETICS TO ETHICS. THE SOCIAL FUNCTION OF ART

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### **Abstract.**

What today we call works of art have been used once as objects in current use, whether in the religious rituals, either in the daily life. With time, however, these works of art is no longer tied to a utility immediately, and artistic creation becomes a part of stand-alone social activity.

Through its genesis, structure and its functions, by its institutionalized forms by a variety of genres and forms under which manifest themselves, by ongoing exchanges on which it has with the company and the nature, art, as a means of reflection through the images and processing of social reality, set up a self-contained field or related within the sphere of culture.

Never have we seen a indifference to sociological problem of the art. Don't be such a big surprise to us that this trend was more pronounced in contemporary era. This means that the social factor of art became more pronounced in the 20th century-th both descriptive value, as well as the normative.

**Keywords:** *art, social art, social function, artist, work of art, function of art, functions of art.*

Presentation of a topic as a reflex of thought and emotional attitude, distinct merged for the purpose of exploring for unmatched of themes, it is a social practice. <sup>1</sup>

What we call now works of art have been used once as objects in current use, whether in the religious rituals, either in the daily life. With time, however, the works of art is no longer tied to a utility immediately and artistic creation becomes a part of stand-alone social activity. <sup>2</sup>

Through its genesis, structure and its functions, by its institutionalized forms by a variety of genres and forms under which manifest themselves, by ongoing exchanges on which it has with the company and the nature, art, as a means of reflection through the images and processing of social reality, set up a self-contained field or relative within the sphere of culture. Nicolas Bourriaud regards artistic activity as a game whose

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<sup>1</sup> Richard Eldridge, *An Introduction to the philosophy of art*, Cambridge University Press, 2003, p. 231, <http://www.questia.com/read/107352696/an-introduction-to-the-philosophy-of-art>, accessed on 27.05.2013, time 6:14 PM.

<sup>2</sup> *Ibidem*, p. 234, <http://www.questia.com/read/107352696/an-introduction-to-the-philosophy-of-art>, accessed on 27.05.2013, time 6:27 PM.

forms, ways and functions are developed on the basis of the specific ages and social contexts.<sup>3</sup>

Sociology art, part of sociology culture, has a long history. All writings about art which have dealt with more or less problems the social role of art and history in the art used the sociological approach.

Sometimes, sociological approach has been identified with comparative analysis of the arts in various companies and historical periods. Concerns for an understanding of the relationship art with the company they are present in all big personalities who have been thinking about social meaning and joins arts, that art was regarded as an "expression" of social trends, whether it is to be noticed socializatoare valency of the art, or, phrased the question regarding artist's place and role in society.<sup>4</sup>

In a certain sense, sociology art is rooted in collective assets of psychology, applied world art and artist. Artist, unique personality, produces a piece of work, reflecting human individuality and their own truth, his idea of beauty, as well as a review of the extent to which he performed, also expressed his integration in a social collective, the accession to a vision of the world, design limited and conditional on history. In this vast and complex context, art history, is a dialectic process.

A work of art has a quality which I distinguish from all other products of human activity, namely social transparency. A work of art, always successful targeting beyond its presence in space, it open dialog, discussion.<sup>5</sup>

Art is a reality of the society, and as a result, must be investigated in relation to the society as a whole. When we bring in question social wrapping of the art we have social relations in which shall be determined between part and whole, and between whole and part. However, it should be noted that art is in a position to not exceed this system of relations, giving rise to a moment of humanity<sup>6</sup> recognized by its ability to be active, and the respective historical stage, attractive and a permanent influence on human spirit.

This is one of the aspects art autonomy looks beyond which it has to be noted that the historical genesis of art shall be completed with the act of influence in the art on society. This relationship emerge and develop<sup>7</sup> art functions. Thus, work of art focused and condenses into a object as defined, unique and exceptional, an answer, a certain experience of life in a specific shape.

Artist creates in a given era, in the context of a historical and social context, with specific tools and techniques, his move is not just a reflex, a representation of passive guaranty of the given, but a drawing up intensely marked by bias, originality to creative. In the definition, art involves a unique attitude, in general meaning that there pulses show their subjectivity humans, may say its Its core, the idea of social

<sup>3</sup> Nicolas Bourriaud, *Estetica relațională*, Editura Idea Design&Print, Cluj, 2007, p. 11.

<sup>4</sup> David Novitz, *Art, Culture and identity*, in Adam Muller, *Concepts of culture, art, politics and Society*, University of Calgary Press, Calgary, other, 2005, p. 183, <http://www.questia.com/read/119741355/concepts-of-culture-art-politics-and-society>, accessed on 27.05.2013, time 3:32 PM.

<sup>5</sup> Nicolas Bourriaud, *op. cit.*, p. 33.

<sup>6</sup> Dan Cruțeru, *Funcția socială a artei*, Editura Meridiane, București, 1981, p. 9.

<sup>7</sup> *Ibidem*.

conditioning of the art receiving, in this case, blacks rigor. Thus, social conditioning of the art shall be exercised in two directions, more exactly the friendship of the art by social existence and of the existence of social by art. "Any human in fact, individually or social, shall be submitted by the global effort that the adaptation of a surrounding object to the world". This can be found on the stairs yet historical genezei arts, moments in which "art have very little<sup>8</sup> to do with beauty and nothing at all with the need for aesthetics". It was a tool or a weapon magical magical human locality<sup>9</sup> in his fight against corruption for existence... "The magic originating has differentiated imperceptibly in religion, science and art".<sup>10</sup>

Having regard to that the appearance art have a social character by excellence, it is assigned to "as originating, the tools, the language, the gesture, imitate that have human rights conferred power on the objects, the power of magic, who helped man to dominate and to develop social relationships, sex impulse, rhythms organic and inorganic nature".<sup>11</sup>

Therefore, the essence of art must be searched for in the social life. A form of art is born into historic conditions determined, to a certain level of social relations, in a report determined in man with the nature and with a degree of authority in man on the nature".<sup>12</sup>

By analysing the relationship between art and society, as well as the functions which it has played art since her appearance, we can say that between works of art and history ages there is a parallelism, in such a way that, if we were to move through a museum of art divided into rooms specific to each age, I certainly say that social history is completed and illustrated by arts history.

According to specialists in sociology culture, three-way they have imposed, as a matter of priority, in the study advantages of arts, namely: *research social conditions of art, studying social material within the framework of the opera art and knowledge of social relations reflected in art works.*

The relationship of the opera art with the public brings together the power of the analysis and selection of our Creator with the objectivity, capacity on the viewer, in a connection dialectic, the artist fulfilling the function of binder between the public and the message that work of art must be to give it to.

Albert Memmi considers the relationship *copyright-operate-public*, not as being composed of three separate components, but as a 'single dynamic phenomenon, which we can try to understand both in its genesis or structural mechanisms, as well as in the destination or in his social and hystoric adventure".<sup>13</sup>

The work of art is represented by genres and forms, through themes, characters and styles. In connection with the public, its diversification issues, success of a work or

<sup>8</sup> Lucien Goldman, *La creation culturelle dans la société moderne*, Paris, 1971, p. 15.

<sup>9</sup> E. Fischer, *Necesitatea artei*, Editura Meridiane, București, 1968, p.46.

<sup>10</sup> *Ibidem*.

<sup>11</sup> *Ibidem*, p. 24-25.

<sup>12</sup> Dan Cruțeru, *op. cit.*, p. 12.

<sup>13</sup> Albert Memmi, *Problemes de la sociologie de la litterature*, în *Traite de sociologie*, Vol. 2, Paris, 1960, p. 299.

copyright should be investigated in a broad social context, as well as explanations keep assembly social conscience, the phenomena of reflection of the company in the art.

Art, says H. Read, is what has been achieved by Greeks in his face so sharp, "art is what he wanted to say Aristotle when he says that the purpose is purification drama emotion", since it is an emotion<sup>14</sup> by a totally different genre than the emotion, experienced and expressed by the artist in the act of the opera art creation.<sup>15</sup>

As mediator between the statuses of emotional, artist, and those of the consumer of art, of the recipient, work of art he outlines its mission is genuine, which, note same H. Read, "...does not is to reproduce what is already given ... consists of penetrate always deeper into exterior world and in the soul ...."<sup>16</sup>.

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<sup>14</sup> H. Read, *Semnificația artei*, Editura Meridiane, București, 1969, p. 76.

<sup>15</sup> *Ibidem*.

<sup>16</sup> Idem, *Imagine și idee*, Editura Univers, București, 1970, p. 7.