

Reflection of the Social Effects of War on Art in the Context of Art Sociology

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Abstract: Talking about the existence of art since the cave period is a universally common judgment. It is said that reaching this judgment comes with understanding living collectively or living in an area. Therefore, in the first place, a conversation showed its existence in the language of communication, which provides the opportunity to understand each other, and then it turned into an art field that is a tool for people to express their aesthetics and feelings. Even when the art is being examined within itself, it has been divided into parts and examined under sub-headings such as movements and understandings. In this way, it has become a narrative tool that expresses the periods of people. It has shown that man does not do anything in the universe for no reason and is connected with a cause. Research has been shaped by the idea that man has not produced anything without a purpose; he does not produce. In this study, it is seen that he made a sociological-based evaluation of art projection and worked in sociology. For this purpose, the effects of the war on individuals and the sociological context of Pablo Picasso's "Guernica," Diego Rivera's "National Palace," Francisco Goya's "May 3, 1808" were analyzed.

Keywords: Sociology of Art, Picasso, Rivera, Goya

Introduction

The word art is too broad a phenomenon to be limited. What is art? As there is no clear answer to the question, everyone explains their expression in interpretations. It is not possible to reach a common judgment over the term art. Along with the change of technology, world, and modern time, art also changes its meanings by destroying them one by one. This situation is still happening, and it seems possible for this event to occur because art cannot be stopped anywhere.

By incorporating itself into many fields, art spreads the display of art to a wide-angle. Thus, art dominates an interdisciplinary understanding. Sociology thinkers should also be in the same judgment as it has been seen that

they include art as a side field of sociology. This behavior dominates a linear slope. One of the main reasons is that in every period in which art is produced, it is possible to see the traces of the period in which it was produced, the individual, the culture, the technology, and the social structure.

Although the artist is creative and has a wide imagination, he continues his life as an individual in the society he lives in, living in a common area with them, so it has been seen that the sociology of art always examines the artist after the work of art. It is because of the understanding that the artist's culture should also be looked at while examining the artist here. It is one of the ways to interpret the social structure of the produced work and reach a determination for the pictures that often have the quality of documents. Therefore, the sociology of art will always show its existence to examine the emotional connection of works and societies in the order they live.

Society – War and Art Relations

The history of humanity is a history that bleeds with war, violence, and struggle. However, this situation, which we do not approve of and do not see as a correct affirmation, has always accompanied societies from the beginning of the adventure of humanity to the present day. Although inscriptions emphasize that war and violence are not true in many religious beliefs, violence has always manifested itself. For example, Jesus (AS) said, "When you are slapped, turn the other cheek." One of the teachings of Buddhists is, "Hatred is never destroyed by hate. Hate is destroyed by love, and this is the eternal law." Despite saying that, human societies have never listened to any of the religions or beliefs they belong to, and they have painted history with blood.

It would not be right to think that after the history of humanity has hosted so many wars, this is not reflected in art, so it is possible to see the traces of war in art. In the past centuries, countries have been engaged in violent conflict at almost every moment. However, the states often forced it, even though people did not want to participate in these wars. However, there have been wars even though there is no evidence of war or states declaring war.

When the transformation of war in history is examined, the situation that makes itself felt sociologically has emerged as the "transformation of discipline" (Akman, 2018:170). Although armies stand out in the foreground in wars, every war is not always fought only by armies. However, it is seen that civilian people are involved in the war. They were using the civilian population as supporters by making propaganda using mass media to attract the state leaders to their side. The fact that the people are on the side of the state shows that the war is supported, and even the army is positively supported. Thus, the political leaders eliminate the possibility that the war would not be right.

The Effect of the War on the Society on Art

With the increase in crime rates in contemporary society, it has been determined that individuals living in the

society do not find themselves safe. Accordingly, there has been an increasing reaction against the security forces' crimes. As societies began to take shape in this way, the anxiety of individuals and companies increased. It is seen that this situation has increased in the companies affiliated with the security forces, and it has come to the fore. It is seen that private security has emerged as much as the presence of mere armies in the states. It stands out that private security is generally preferred to protect against theft and violent acts that may occur in a company's security.

With the existence of wars in the common history or the past, the increasing crime rates in the modern world, the use of wars and violence as a force at a high rate, it is inevitable that individuals living in societies will be affected by it no matter what period they have lived. One of the fields where the effects are obvious is art. Although these periods are depicted in literary texts, plastic arts, which have the quality of a visual document, have shown themselves quite effectively.

According to Herbert Read's discourse, it is impossible to deny a deep bond between the artist and society. He states that the artist takes the tone of the colors in his works, in which he expresses himself, and the features that are evident until the stroke of the brush from the society. He explained that he did not find those who denied this true. When the works are examined, it is seen that the period reflects the time in which they were examined (Terzi, 2008:8). It is not possible to deny that the works produced are interpreted by isolating them from society or that society reflects the works. It is a correct judgment to show that works of art live in a society formed by a productive person and a work of art, that they naturally have a connection with that place by taking the influence of their culture. It is not possible to consider the individual separately from society.

During the Spanish Civil War in 1937, after 28 bomber planes belonging to Nazi Germany bombed the city of Guernica in Spain on April 26, 1937, 250 to 1,600 people were killed, and many more were injured in the attack. Pablo Picasso (1881-1973), one of the pioneers of the Spanish cubism movement, produced his work "Guernica" in 1937 after the bombardment.



Picture 1. Pablo Picasso, Guernica, century. 1937, T.U.Y.B. Dimensions: 349 * 776 cm, Reina Sofia Museum, Madrid

It is a war history that tells about the organization of the attack of the Nazis in terms of the subject. It is

produced after examining the Guernica painting, and however, the picture also stated that the civilian population was killed.



Picture 2. Photograph of the Guernica Attack, 1937

It is known that the airstrike, which was the first in history in Guernica, was aimed at the civilian population. This painful loss caused Picasso to produce his most known and famous work. In the 1940s, when the Germans occupied Paris, a Nazi officer visited Picasso's workshop. At that moment, the famous dialogue had passed between them. Officer Guernica looked at the photograph of his work and asked the question, "Did you do that?" Picasso replied, "No, you did." With his speech, he stated that the artists' works produced were looking at what they were producing. Picasso, who has a common history with the people who experienced the Guernica attack, reflected the pain of the society he lived in by combining it with the emotions he experienced. Sociologically, when Picasso produced the work, it is seen that it reflects the history of the society where he lived.

The history of Mexico, social conflicts, colonization, and struggles against colonialism found its most striking form in the works of Diego Rivera (1886-1957). From this perspective, one can look at the murals (1929-1945) made by the Riviera in the National Palace in Mexico City.



Picture 3. Diego Rivera, National Palace, Wall Painting

It is noteworthy that Diego narrates many events together in this work he has done and what he lived through in the national selves of the society where he lived and portrayed the society's feelings and himself with his feelings.

In the painting produced by the artist, we can see Hernan Cortes, who invaded the Aztec Empire and destroyed their capital Tenochtitlan, the last Azteckra defeated Cuauhtemoc'ui, the warriors from both sides, and the dynamics and chaos of this conflicted environment. While the Spaniards were in their armor, Aztec warriors were clad in animal skins, which they believed had magical powers. What is at issue here is also the struggle of two worlds, two mentalities, and life imaginings. It is not just physical warfare. On the one hand, we see some rituals. An Aztec priest ripped out the heart of his Spanish victim and held it up in his hand. The body of the victim, whose heart had been ripped out, stands before him. It is a situation that the audience watching this work produced by Diego expresses that it represents the development and struggling spirit of the state, which has been exploited for years.



Picture 4. Diego Rivera, National Palace, Wall Painting

Perhaps the viewer's thoughts about the work can meet the spirit Diego wants to convey. If only the people who watch the work lived in the same place as the city of Mexico where Diego lived, the same national feelings would be preserved in the people of that society. The clothes, skin colors, and bright and vivid colors of the figures in work reflect the characteristics of Mexico.

Francisco Goya (1746-1828) is among the artists who most effectively portray the bitter nature of war, conflict, and violence. Goya, a Spaniard, dealt with the theme of the execution of Spanish rebels by Napoleonic soldiers, which existed in the history of his society and took place in Spain when he lived. The work, which has a strong subject in itself, has realized that Goya's use of his colors and his own emotion in shining light, and telling that these people, whose life continues in a dark area, but who are close to death, do not know their situation at that moment.



Picture 5. Francisco Goya, May 3, 1808, century. 1814, Location: Prado Museum, Madrid

While some of the figures in work are lying in blood on the ground where they were killed, in the left corner, a figure on the right and in the back is terrified to cover their faces and wait for their turn to come. The one standing in the foreground is seen clenching his fist and opening his hands by raising them in the air. The light of the lantern, which draws attention to the figure raising his hands in the air, draws attention to this figure, which draws attention here.

If the receptive audience is Spanish, it will be seen that they have a better emotional reconciliation. They will feel with the national self that those who died in work did not die in vain. Knowing that this incident took place in Madrid in the morning, society will know what time it is when it is dark. This case will be a common historical experience among the audience. It has been seen that the concept of where the building in the background is will be dominated by people who have lived in the same social structure.

Results

The works of art produced in creating the identity of the sociology of art carry an important point. The fact that the field is not covered under a broad topic title and there are not enough resources does not allow to obtain a broad perspective on the subject, while the coverage of the entire social life of the societies in sociology provides an opportunity for the interpretation of the works. It reveals how sociology's common activities such as war, religion, football, education life, and family life impact societies. This inference facilitates the analysis of individuals living in societies and allows meeting the needs of individuals in social life.

When we look at it from a sociological point of view, it is seen that the subject of war manifests itself more and reveals itself as a common judgment between individuals. Apart from living the same social life, this common activity comes from having a common identity to a common history. The manifestation of sociology in art lives in artists and individuals in society. As the artists use their emotions to express their situation, the colors used in the paintings and the brush strokes have shown themselves in the factors that exist in the painting. Thus, it has

special importance in carrying the document quality.

It is seen that there are works of art in which there are many wars that existed in the past and show the traces of their existence today. Although some of them are included in this study, it is known that there are more. In the works produced by individuals, some subjects are met in the common understanding of the society, such as their social environment and cultural structure. It is known that reading periods from a sociological perspective is both possible through works of art and has an important structure in terms of understanding that period.

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Picture References

Picture 1:

[https://tr.wikipedia.org/wiki/Guernica_\(tablo\)#:~:text=Guernica%2C%20Pablo%20Picasso%20taraf%C4%B1ndan%201937,49%20m%20y%C3%BCksekli%C4%9Finde%20an%C4%B1tsal%20tablodur](https://tr.wikipedia.org/wiki/Guernica_(tablo)#:~:text=Guernica%2C%20Pablo%20Picasso%20taraf%C4%B1ndan%201937,49%20m%20y%C3%BCksekli%C4%9Finde%20an%C4%B1tsal%20tablodur) Access: 11.06.2020

Picture 2:

https://tr.wikipedia.org/wiki/Guernica_Bombard%C4%B1man%C4%B1 Access: 11.06.2020

Picture 3:

<https://homepages.bluffton.edu/~sullivanm/mexico/mexicocity/rivera/4793.jpg> Access: 09.06.2020

Picture 4:

<https://thecreativeadventurer.com/in-the-footsteps-of-frida-kahlo-the-ultimate-guide-to-her-colorful-life-in-mexico-city/> Access: 18.06.2020

Picture 5:

<https://www.sanatabasla.com/2012/07/3-mayis-1808-the-third-of-may-1808-goya/> Access: 18.06.2020