

CHAPTER

5

THE SOCIOLOGY OF VISUAL ARTS

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Abstract

Sociology of arts provides an introduction to the fundamental debates in the sociology of art, using extracts from the core foundational and most influential contemporary writers in the field. It is set on a disciplinary border that highlights sociological discourses about specific issues in society. The sources and information were from the field of anthropology, art history and art criticism. Firstly, this course discusses the complex cultural processes linking the visual arts and society in general. In such an endeavour the course adopts the assumption that artistic expressions are the result of those ongoing processes of ‘social construction’ that take place between artists, their audiences (art critics, curators, the media etc.), their economic and cultural environments as well as their historical and social contexts. It is important to review issues of artistic ‘production’. The role of the artist, the critic/dealer and of the curator was examined to understand their place in contemporary societies, while – on the other hand – attention was granted to different kinds of audiences and the use they make of art objects. Sociological consideration of the arts has a long history. It extends back to the works of such classical writers as Karl Marx, Max Weber, and Georg Simmel and weaves its way to contemporary work by such scholars as Paul DiMaggio.

Keywords: Sociology, arts, sociology of arts, visual art and art history

This course is focused on:

Introduction to Sociology and art history

Classical sociological theory and the Sociology of Art

The social production of art

The Sociology of the Artist

Museums and the social construction

Aesthetic Form and the Specificity of Art

The sociology of arts should provide students with an introduction to the fundamentals and debates in the sociology of art.

Introduction

Sociology of arts provides students and others alike with an introduction to the fundamental debates in the sociology of art, using extracts from the core foundational and most influential contemporary writer in the field. This subject is set on a disciplinary border that highlights sociological discourses about specific Western and African phenomena of artistic creativity and their uses and reception. The sources and information for this write-up were gathered from the field of anthropology, art history and art criticism. Different topics are interwoven within the Course. Firstly, is the discussion on the complex cultural processes linking the visual arts and society in Africa? In such an endeavour, the assumption is that artistic expressions are the result of those ongoing processes of 'social construction' that take place between artists, their audiences (art critics, curators, the media etc.), their economic and cultural environments as well as their historical and social contexts. Issues of artistic 'production were reviewed.' The role of the artist and the the critic/dealer and the curator are examined in an effort at understanding the place occupied by art in contemporary societies, while – on the other hand – attention was granted to different kinds of audiences and the use they make of art objects. Sociological consideration of the arts has a long history. It extends back to the works of such classical writers as Karl Marx, Max Weber, and Georg Simmel and weaves its way to contemporary work by such scholars as Paul DiMaggio.

What is the sociology of art?

Sociology of art is a subfield of sociology that is concerned with the social world of art and its aesthetics. It is the study of the sociology of art throughout history or the study of the social history of art that is how various societies contribute to the appearance of certain artists. Sociology of art is a sub-set of culture, which is a field of study that deals with the social production of artistic objects and its implications. Sociology of art deals with the creation of works of art by the artist and their effect on the people; this is a process that can be observed all through history. Sociology of arts represents a universal phenomenon of human society in action;

Meaning of Sociology of Art

Sociology of arts is the creation of artworks or objects that in one way or the other affects society. It focuses mainly on sociological consideration of the artwork. There is hardly any aspect of social life of people that have not been expressed through art, and its socio-economic and psychological effects and influence that have to a great extent led to the development of art in any nation. This development can be made possible through the artist, and his audience, and it has been made evident through the works of prehistoric humans showing how functional objects throughout history have been designed and produced with a sense of visual awareness as well as operational needs. It was through art that man had his first instrument of communication, which is a form of visual expression. Visual illustrations, were therefore interpreted and understood, in this way, visual art comprised a factor of tremendous importance to our cultural growth and development. This is well captured in the social construction that always takes place between the artist and his audience, which manifest in their economic and socio-cultural environment as well as their historical and social context.

Sociology of art students should be able to define and discuss the sociology of arts in great detail. This is because; there is hardly any aspect of social life of people that has not been expressed through art. That is an artistic representation of things, with the environment, about the environment, peoples, activities, social events, and so on, Discussion on or about the artist who produces these works bring to bear at least three (3) various perspectives on the meanings of sociology of art.

Artistic expressions in different media are the result of those ongoing processes of 'social construction' that take place between artists, their audiences (art critics, curators, the media of expression etc.), their economic and cultural environments as well as their historical and social contexts. The role of the artist and the critic/dealer and the curator are examined in an effort at understanding the place occupied by art in contemporary societies, while – on the other hand – attention was granted to different kinds of audiences and the use they make of art objects.

Sociology of arts applies concepts of social sciences to art phenomena but it also utilizes concepts and methods used in humanistic art research. Sociology of art studies in addition to works of art, deals with any other communal activity making art possible in the society, i.e. production, distribution, reception and consumption. The social regulation of art and culture is also one of the research interest studies of the sociology of art students. The sociology of art course focuses on how the sociology of art combines the approach of humanistic art research with the sociology of thinking. Understanding the social system of art and its various dimensions is also an essential part of the basic studies. It is necessary to direct your studies towards the area of art and art life and theories in the field that personally interest you also advanced studies with common studies in cultural studies and specialization in the sociology of art.

Focus areas include:

Analysis and interpretation of works of art and cultural products about the surrounding society, cultural policy, especially in the regional context, and the art system, art system agents and their adjustment to today's market-based society.

What is sociology?

It is a social science that uses various methods of empirical investigation and critical analysis to develop a body of knowledge about social order, disorder, and change in society. Sociology is the study of social behaviour or society, and institutions including its origins, development, organization, and networks, many sociologists aim to conduct research that may be applied directly to social policy and welfare, while others focus primarily on refining the theoretical understanding of social processes. Subject matter ranges from the micro level of individual agency and interaction to the macro level of systems and social structure.

What is Art?

Are the physical two or three-dimensional objects that is professionally determined or otherwise considered to fulfil a primarily independent aesthetic function? The visual experience is on function, style and structures of the major art forms. It examines the connection between the visual, social and physical dimensions of everyday life in which art perform essential roles,

while illustrating clearly the common features of the theme and culture, art critics, artist and all those interested in art criticism to discuss. Art as a cultural artefact is used to describe anything created by a human who gives information about the culture of its creator and user.

Looking at art critically, it is the expression or application of human creative skill and imagination, especially in the area of fine and applied arts, producing works to be appreciated primarily for their beauty or emotional power. It is often considered the process or product of deliberate arranging elements in a way that appeals to the sense or emotions. It encompasses a diverse range of human activities, creation, and ways of expression including other areas like music, literature, film, glass design, textiles, sculpture, graphics, painting, ceramic and others

In another way, art can be seen as something that is intelligently created to serve the following purposes: communicate, represent, decorate, persuade, convey or evoke emotion and provide self-expression, even if the work is never shared with another person. Explore new ideas, including what art itself is. Visual art is constructed from very basic elements or components that we experience through our sense of sight and/or touch; namely, lines, two and/or three-dimensional shapes, textures, colours, dark and light qualities, and actual or implied space. Almost everything that we see can be described or interpreted in terms of these same visual (or sensory) components. Why do we ascribe the term "art" to some of these objects while others are merely described as useful or interesting or even beautiful?

What is art history?

Art history is the study of art and design in its historical development and stylistic contexts; including its format and style. It can be seen as the study of objects of art considered within their particular period. Art historians analyse visual arts' that is painting, sculpture, graphics, ceramics, architecture, textiles and others at the time they were created. Historians identify the visual elements of the artwork and interpret its meaning. The main preoccupation of art historians is simply to establish the origins of works of art, that is discovering who created a particular artwork, when, where and for what reason. Art history deals with the study of people and their culture represented throughout their artwork in different forms and times or periods. It can be shown by their attire, architecture, religion, sports or more visual pieces of art such as drawing, painting, sculpture and others,

Art history is distinguished from art criticism, which is concerned with establishing a relative artistic value upon individual work concerning other works of comparable style, or sanction on entire style or movement, and art theory. "Philosophy of Art", is concerned with the fundamental of art, one branch of this area is aesthetics, which include investigating the enigma of the sublime and determining the essence of beauty. Iconography is a branch of art history, that studies the identification, description, and interpretation of the content of images employed in an artwork, the subject depicted in the particular composition and details used to do so and other elements that are different from artistic style. It consists in analyzing the symbolism of works of art. For instance, art historians identify the visual elements of any work of art and interpret its meaning. Art historians are interested in what the works of art represented at the time they were created, which is a way to learn about the civilization of the past. It is important to note that the visual arts recount stories of past events.

The study of art history and appreciation are the same but the difference comes to play when this knowledge is put into practice. Art appreciation is focused on a study to better understand and analyze art while art criticism involves evaluating art works with formal assessment tools. This requires an understanding of art movement, history and techniques. Art history is the academic study of the history and development of visual art and art appreciation, the application of basic tools of literature to understand and appreciate works of art. Art historians in any art historical analysis should have the following questions in mind. Why does a work of art look the way it does? Who made it and why? What does it mean? These questions and others alike should be the major deliberation of art historical inquiry. Art historian uses various types of analysis to provide answers.

Artistic Production

Is the creation or production of beautified or significant things or artworks? Investigating sources for artists' inspiration provides one with innumerable alternatives for generating ideas for their works. How do artists create art? Do artists, for instance, merely stand in front of a canvas or block of wood and begin to paint or carve? These views are reflected in the belief that one simply takes a brush or chisel in hand and creates a work which expresses one's interests or feelings. Such a naive conception of artistic behaviour is very misleading and unprofessional and neglects the research roles played by the unique preparatory experiences and motivations of the artist. Acquiring such knowledge forms another segment of the subject matter of art which needs to be studied.

The variety of sources artists use for their ideas and visual studies include:

- people, animals and still-life;
- views of land, sea and sky;
- social, historical and political events;
- myths, dreams and fantasies;
- philosophical, psychological and scientific theories;
- art forms produced at other times and in other places;
- artistic and scientific innovations;
- The technical possibilities of materials and the functional purposes of objects.

Biography of the Artist

The artist (name (s))

Date and birth (from-to)

Early life

Type of artwork, his works, exhibition, analysis, importance

Price, award if any of the artists and others

Art History and the Society

Society as an organization is a system created to achieve common goals through people-to-people and people to - work relationships. It can be seen as a group of people involved with each other through persistent relations, or a large social group sharing the same geographical or

social territory, subject to the same political authority and dominant cultural expectation. Art history is all about that. Art history and society are inseparable, just as the environment is to human beings. The Society in which we live can be looked at as the largest number of human beings who in one way or another other interact to satisfy their social and economic needs and share a common culture

Art history, therefore, is the study of visual art in its historical development and stylistic contexts; it can be seen as the study of objects of art considered within their period. The work of the Art historian is to analyse the visual arts at the time they were created. The historian's work is to identify the visual elements of the artwork and interprets its meaning. The main preoccupation of art historians is therefore to establish the origins of works of art, that is discovering who created a particular artwork, when, where and for what reason. Art historians are interested in what the works of art represented at the time, they were created, which is a way of learning about the civilization of the past. It is very important because is one of the ways to recount stories of past events. Art history allows us to look back and understand how our civilization evolved over the centuries. This is a way to know ourselves better, and in trying to do so; we should ask why we have certain values in what we do. What shaped the way we think and our vision of the world should be put into consideration.

It is important to note that the study of art history is all about developing critical thinking ability, and is not only about memorizing dates, artists' names, art movements, and so on. Instead, it drives the historian to analyze artworks. To support this type of analysis, the art historian must build rational and convincing arguments, hence developing his/her critical thinking abilities.

Why art history is important – it is important because it gives humanities subjects, relating them to draw conclusions and critical evaluation of different artwork from different places. The history behind these artworks at separate times helps to learn about different tribes and their cultures. Art impacts and influences society by changing opinions, instilling values and translating experience, across space and time in different ways. Art in this sense is communication; it allows people from different cultures and different times to communicate with each other via images, sound and stories. Art is often a vehicle for social change.

Artists and designers are creators who keep and document visual records of people, places, and events of their time and place. They help us to see the world in a new and innovative way. Every art creator plays a different and necessary part in contributing to the overall health, development, and well-being of our society, as creative thinkers and makers provide their communities with joy, interaction, and inspiration but they also give thoughtful critique to our political and economic and social system pushing communities to engage in thoughtful and make steps towards social progress, from documenting human history to expressing collective emotion. They are a major vehicle for expressing universal emotions. This can be personal and sometimes universal. They have the ability 'feel strongly' about the paint, gesture or colour. They can “absorb” the atmosphere of a place or the memory of a feeling.

They are responsible for unearthing the truth, their work is to illuminate the margins and make societal changes, tell stories and pass traditions, and connect with and inspire people globally.

They record and preserve our human history, and offer messages of hope. They are ambassadors of the natural world and create a sense of community life.

Analysis of the Artists' Works

Formal analysis

A formal analysis requires a detailed description of the "formal" qualities of the art objects (formal here means "related to the form", not "fancy or elegant"), in other words, what the artist is looking for in the individual design elements, such as compositions (arrangement of part in the work), colour, line, texture, scale, proportion, balance, contrast, and rhythm. Your primary concern in this assignment is to attempt to explain how the artist arranges and uses these various elements. Usually, you have to look at the objects for a long time and then write down what you see. The assignment requires a highly detailed description of the objects. First, transacting something from visual language to textual language is one of the most vital tasks of the art historian. Most art historians at some point describe fully and accurately their objects of study to communicate their ideas about them.

Art historians vary in their approach to art, there are a few common approaches that form the backbone of the field. Formal analyses want you to look and look carefully. Think of the objects as a series of decisions that an artist made. Your job is to figure out and describe, explain and interpret these decisions and why the artist may have made them. Ideally, if you were to give your written formal analysis to somebody who had never seen the objects, s/he would be able to describe or draw the object.

In writing a formal analysis, focus on creating a logical order so that your reader doesn't get lost, your lecturer already knows what you are talking about.

Here are a couple of options;

1. Summarize the overall appearance, and also describe the details of the object.
2. Describe the composition and then move on to a description of the material used (acrylic, watercolour, plaster and so on)
3. Begin discussing one side of the work and then move across the object to the other side
4. Describe things in the order in which they draw your eye around the object starting with the first thing you notice and moving to the next.

Some lecturers will want your formal analysis to consist of pure description with little interpretation or no interpretation. In this case, you should just describe your object, while others will expect you to go further and comment on the significance of what you have observed. Find out which way your lecturer wants you to write your formal analysis in your assignment. Most art historians include formal analysis at some point in their essay; there are lots of examples to look at in textbooks and other reading materials

Stylistic analysis

Look at an object and talk about its style. Discuss how an object fits into a particular stylistic category - for example, impressionism, Renaissance, or early Macedonian More often, they will ask you to compare two works in either the same or very different stylistic categories e.g. comparing one impressionist painting by Monet to one by Morisot or comparing a Correggio still life with Picasso life. You will still focus on the formal qualities of the objects but this time you will probably be expected to conclude one of the following:

How the work fits the stylistic category

How the work does not fit the category

How two works with the same type of content look different from each other, because of style (for example, both paintings are still lives, but they show different approaches on three dimensional etc. A stylistic analysis will acquaint us with some of the large historical trends and forces in the culture and how they influence the development of art.

Iconography/ iconology

Look for a particular element that occurs in the object (an object, action, gesture, pose) and explain either: When some elements occur in other objects through history and how this object's representation of it is unique, or what that element means generally in art or to art historian-in other words, the traditional association an art historian might make between that depiction and other things.

Provenance/Patronage Study

Examined the life of the objects itself: the circumstances surrounding its production and/or where and why it has changed hands throughout history. These focus on either: how, when, where and why the patrons, (the person who orders or buys the object, or generally supports the artist) ask for or acquired the object from the artist.

You may have to comment on what the patronage suggests about how the artist made their living at different points in history, how / why the patron choose the artist they did or the history of the object passing from art to patron to museum etc. Such assignments usually appear in classes oriented towards museum studies.

You may also comment on the significance of this work.

The "pure" formal analysis is the only paper in which description alone is enough- you can ask to compare two objects, not just list their similar or different qualities. Instead, suggest what those differences or similarities mean and analyze them on some level.

Identify the works of the artist and discuss their social meaning. State the Social content of the artist's work and its implication. Discuss social issues of artist work in Nigeria and other places and their social significance. Write and analyse works of the artist of your choice, discuss the social implication of their work, and its significance to the development of the society.

What does a work of art express?

- The intentions of the artist? audiences/
- Only what art historians tell us about the work?

- Anything we want it to express? Is it strictly an individual thing?

Who produces art and for who?

The sociology of art is all about the production of art for the society, so an understanding of it is important. A definition and discussion of the sociology of arts is necessary, this is so because there is hardly any aspect of social life that has not been expressed through art. It is important to discuss the artist that creates and produces an artwork, his work and how it affects society necessary the foregoing brings to bear at least three (3) various perspectives on the meanings of sociology of art. Kollwitz's "Out of Work", (charcoal and whitewash over graphite) and Picasso's "Guernica", serve as a testament to the social malaise within the half of the 20th century. State briefly (a) the biography of the artists (b) the formal analysis and (3) the social content of the works. The art of Bruce Onobrakpeya has some social implications. Identify three works of the artist and enunciate their social meanings. Besides "Night soil men, Refugees, and Politicians: Or, Peculiar Situations, Peculiar Responses" by Obiora Udechukwu, list three (3) other works of the artists through which the artist interrogated some key social issues in Nigeria. Discuss the place of art in the time of Alexander the Great, summarizing under three (3) points the social significance of art.

A work of art can be considered as the visual arts in physical two or three-dimensional objects that is professionally determined or otherwise considered to fulfil a primarily independent aesthetic function. Dimensional Form: the designer or artist draws or crafts out his works in various plans of space to represent the real objects intended to produce. Art as visual experience examines the connection between the visual, social and physical dimensions of everyday life in which art perform essential roles while illustrating clearly the common features of the theme and culture, Art critics, artist and all those interested in art criticism. Art as a cultural artefact is used to describe anything created by humans who give information about the culture of its creator and user.

The visual arts are art objects created or whose products are to be appreciated by sight, such as graphics, ceramics, fashion, painting, sculpture and filmmaking as contrasted with literature and music. Visual art also known in some circle as plastic art objects, this are contrasted with the performing arts These includes the following: drawing, painting, printmaking, sculpture, ceramics, photography, video, filmmaking, design, craft and architecture., Many artistic disciplines such as performing arts, conceptual arts, and textile art also involve aspects of visual arts as well as art of other types.

Some Art History and Sociology of Art Writers

Art writers such as Friedrich Schiller and Johnson Joachim Winckelmann who profoundly shaped the modern discipline of art history, and early sociologists such as Karl Max Weber who have discussed art history and sociology in terms of their cultural value to society are important studies students should study.

1. Art history, sociology and the genesis of modernity?
2. The social and cultural origins of sociology
3. Autonomy of Art and the Origins of art history

4. Art and Society in the Eighteenth- and nineteenth-century art history writing
5. Disciplinary formations: from kulturgeschichte to art history and the sociology of art
6. Art history for art history's sake: Wolfflin, Panofsky, Mannheim and the problem of art interpretation?
7. Sociology and art history: conflict and confrontations
8. Sociology and art history: the new syntheses
9. Art and its contexts in art history and Sociology

A critical research program for the sociology of art

This course description and outline is unique in two ways first, graduate students will collectively construct the course syllabus, thereby ensuring that their respective substantive interests are addressed. Second, graduate students will take the lead in detailed discussions that address important theoretical and empirical concerns. By the end of the semester, then, students should be well-versed in the sociology of the arts and well-equipped to pursue their work in this area.

Sociological discussion as it affects the sociology of arts

Sociology of art as it relates to the environment.

What is the Inter-relationship between sociology and other discipline and its effect on human development?

1. African/Western phenomenon of artistic creativity
2. Art history, criticism and appreciation
3. Artist, audience (art critics, curator, media) their economic and cultural environment as well as their historical and social context
4. Art production
5. Culture
6. Information and technology, internet and digital media
7. Environment and disaster
8. Human ecology, architecture, visual space
9. Family, Childhood, Gender, Furmenty
10. Health illness and medical
- 11, Death, dying, bereavement

Students should be encouraged to write term papers, assignments and practical products of works based on the above topics.

Art Production

Sociological and sociology of art studies in the following areas:

1. Culture
2. Information and technology, internet and digital media
3. Environment and disaster
4. Human ecology, architecture, visual space
5. Family, Childhood, Gender, Furmenty

6. Health illness and medical
7. Death, dying, bereavement

Some Key figures in the Sociology of arts

Howard Saul Becker (born April 18, 1828) is an American sociologist who has made a major contribution to the sociology of deviance, the sociology of art, and the sociology of music. Becker also wrote extensively on sociological writing styles and methodologies. Becker's 1963 book *Outsiders* provide red the foundation for the labelling theory. Becker is often called a symbolic interaction or social constructionist. He graduated from the University of Chicago, USA. Becker is considered part of the second Chicago School of Sociology, which also includes Erving Goffman and Anselm Strauss. Key scholars in the sociology of arts include Howard S. Becker, Arnold Hauser and Harrison White.

Obiora's Udechukwu sociological consciousness in his artworks of the 1980s was mainly focused on those who were being seriously stabbed with hunger. These works in terms of his theme are all sociological problems that confront humans in our society. Among his works are, War, baggers, refugees, poverty, and People in exile. These works titled "Road to Abuja" depicts the artist's interest in social issues. In this artwork, one can see many people in the movement to plan the new capital of Nigeria, hoping to gain from it, these are businessmen and women. The work in addition depicts two types of people, the affluent and the powerful.

Throughout his artworks, it is clear that the artistic and socio-political expression shows how he devoted his art and life to the course of the oppressed in society. Several artists recognize the socio-political potential or relevance of artwork, this artist in their or through their works septic

The following artist of the Nsukka school and their unique creative, cultural and intellectual contribution to the development of the sociology of art in Nigeria should be recognised in this creative writing/ contribution to art in general.

Some of these artists are Obiora Udechukwu, Olu Oguibe, and Krdz Ikwuemesi who are still practising and devoting their professional activities to various societal issues and problems in Nigeria. Those in their various areas of artistic endeavour demonstrated a high level of draughtsman, printmaking, poetry and paintings, and have also been discussed very critically and analytically in their work as it affects society. These entire artists were mostly painters who particularly made their art not only of social and economic issues but also a vigorous expression of ordinary events in people's lives. These mentioned artists also saw art as a tool of sociological importance, through their works, it is important to acknowledge the socio-economic, cultural and political consciousness like those of other African nations.

Nigerian artists should start seeing their importance in this regard by redefining their philosophy and seeing themselves as the historians and sociologist of society. It is necessary to look at artistic issues from a philosophical concept or perspective by constantly contributing to society through artwork to give people or show them their rightful place in society. The social, cultural, economic, political and creative experience of the artist should be recognised. The theory of the sociology of art should be the use of or production of art images that offer positive and feasible solutions to humanitarian problems and issues. Art in many circles has been

recognized and seen as the sociological tool and creative medium that is "conditioned by human nature and social order".

What is the social significance of art?

Art influences society by changing opinions, instilling values and translating experiences across space and time. Research has also shown that art affects the fundamental sense of itself. Painting, sculpture, music, literature and other arts are often considered to be the repository of the society's collective memory.

The individual, society and Art

How are money and power related to producing art and culture? On what condition can art be in political opposition? Where do you draw the line between art and popular art? Art has important social and educational roles to perform in our lives and that of society in general. An involvement with art can serve us personally and psychologically. In addition, art is essential to maintaining a healthy economy. Enhancing the appearance of objects, whether they be utilitarian, recreational, religious and/or commemorative, is the most obvious and pervasive function of art. It would be hard to imagine a world devoid of art. Almost everything manufactured (as opposed to what is natural) that we see or use is, at least in part, the result of making choices and decisions that involve us in the aesthetic aspects of experience. Although most manufactured or contrived objects and events would not be classified primarily as works of art, they are the result of humans deciding to make something appear to be, for instance, elegant, comfortable, or high-tech in appearance. In other words, an arrangement of visual elements -- shapes, colours, textures, etc. -- has been created for expressive purposes, which is one way to define art.

Cultural and historical context also come into play when one considers more direct influences of the past upon the present. Some contemporary artists employ acknowledged masterworks as the subject of their works. Modifications are normally made by artists that can change the theme of a given work, which makes the work more relevant to contemporary issues and values. An example of this process – is where the old is the source of inspiration for the new.

An important psychological function for art is to create an awareness of subjective reality because works of art reflect and give form to our inner thoughts and feelings, making them public and, therefore, perceivable and knowable. Works of art can offer convincing insights into a wide range of ideas, moods and passions derived from the collection of human experience. The most important function of art is to contribute towards the development of human society in general by stimulating the imagination and expanding our perception of ideas. The Function of an artwork depends on context; it is important and ideally, to look at a piece and know where it came from and when.

The best-case scenario includes identifying the artist, as well, because the artist is the main actor. What was the artist thinking at the time s/he created this?). The viewer is second in command. What does this piece of art mean to you, living right now?). These are all factors that should be considered before trying to assign functions or meaning. Besides, taking anything out of context can lead to misunderstanding. Other functions are personal, social or physical. These categories can, and (often) do, overlap in any given piece of art. The physical functions of art are

most easily dealt with. Works of art that are created to perform some service have physical functions, ceramics ware are produced to serve a physical function. Architecture, any of the crafts and industrial design are all types of art that have physical functions. Art has social functions when it addresses aspects of (collective) life, as opposed to one person's point of view or experience. Art that depicts social conditions performs social functions. Sometimes having specific pieces of art in a community can perform the social function of elevating that community's status. The personal functions of art are the most difficult to explain in any great detail. There are many of them, and they vary from person to person.

An artist may create out of a need for self-expression, or gratification. S/he might have wanted to communicate a thought or point to the viewer. Perhaps the artist was trying to provide an aesthetic experience, both for self and viewers. A piece might have been meant to "merely" entertain others. Sometimes a piece isn't meant to have any meaning at all.

Cultural-historical context of works of art

When an artist start provides an answer to the following types of questions, which will help learn about the cultural and historical context of art. When and where was the work produced? Who created the work of art, and what were the artist's motivations? How was the work created and what were the sources for the artist's particular approach? What is the style of the work and how does it relate to the world of art? The answers to these questions provide insights into a work of art that enable a more comprehensive response to the work. Without such information, an informed understanding of its content, its iconography, and a genuine appreciation for its relative significance are not possible. These latter categories are essential to engaging in art criticism.

Socio-cultural functions of art

Works of art are significant players in the evolution of culture in that they contribute both to cultural continuity and through innovations in forms and techniques, to cultural change. It is good to note that works of art give form to fundamental beliefs and feelings when such works are employed; they serve as culture carriers in communication. Such works make a significant contribution to transmitting ideas, values and attitudes from person to person and from generation to generation. Beliefs in the mystical and all-powerful role of natural forces or the possibility of an immortal existence in paradise would be extremely difficult to communicate without such works. Art forms are essential to engage in the rituals that serve as the ingredients required to nurture and sustain any society.

Art functions in a myriad of ways for individuals and society. A life without art or a society devoid of art would not only be uninteresting, it would be unthinkable. It appears that humans instinctively seek to enhance and beautify their lives. The visual arts and other art forms -- literature, music, dance, theatre, and film - range from very primitive to very sophisticated models of expression and communication. Social contraction takes place between artists, their audience (art critics, curators and the media etc,) their economic and cultural environment as well as their historical and social context.

Some Classical Writers of the Course

Karl Marx

Marxism and art history

- (a) Social being and social consciousness
- (b) Art and ideology
- (c) Historical development and cultural traditions

MAX WEBER

Art and cultural Rationalization

- (a) Magical religion, salvation religion and evolution of art
- (b) The tension between art and ethical religion
- (c) Art and rationalization in the Western world.

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(b) The Cultural Elaboration of Expressive meaning and the Evolution of Art

Cathetic meaning and expressive symbols

The cultural base of expressive meaning

The evolution of expressive culture

Art influences society by changing opinions, instilling values and translating experiences across space and time. The sociology of arts permits a diverse range of methodological approaches to the relationship between societies and cultural objects. In other words, art can reveal certain aspects of society that other social phenomena cannot.

The sociology of culture, and the related cultural sociology, concerns the systematic analysis of culture, understanding as the ensemble of symbolic codes used for a member of a society as it manifests in the society.

For George Simmel, culture referred to “the cultivation of individual through the agency of external forms which have been objectified in the course of history”. Culture in the sociological field is analyzed as the way of thinking and describing, acting, and material objects that together shape a group of people’s way of life.

Contemporary sociologist's approach to culture is often divided between a Sociology of culture and culture of sociology the terms are similar though not interchangeable. Social organization, custom and traditions, symbols, norms, religion, language, Art and literature, Forms of Government, Economic systems, Artifacts, social institution

Common Points of Departure for Marx, Weber, and Durkheim

All three were preoccupied with the Great Transformation Polony that occurred with the industrialization and urbanization of Europe in the 19th century. All three of them applauded Darwin's work. Again, three of them analyzed the contexts e.g. structure that shaped market exchanges. More, the three Theorists can be considered structures but they focused on different types of structures. For Marx, think about factories that convert natural resources into commodities through human labour. For Weber, think about norms, but also about offices that contain bureaucracies that enforce norms. For Durkheim, think about norms, but also about cities that house different kinds of occupational specialists with different distinct sets of norms.

Marx conceived of societies largely as factories and cities that looked for massive amounts of resources and used them to spew out a continuing stream of communities and massive amounts of pollution.

Social Construction

Social construction does not have inherent meaning. The only meaning is the one given to it by people

How is art a social Construct?

One of the first interactions between the artists' works is the influences that other artists have had on the person. An artist may believe that everything they make comes from solely within themselves, but someone before made an impression on them, and in turn, their work.

Peter Berger and Thomas Luckmann wrote a book called *The Social Construction of Reality*. In it, they argued that society is created by humans and human interaction, which is called habituation. In other words, society is, in fact, a habit.

- I. The Thomas theorem states that people's behaviour can be determined by their subjective construction of reality rather than by objective reality. In other words the belief and behaviour of a group of people can lead to a self-fulfilling prophecy, where even a false idea can become true if it is acted upon if people act upon this false belief it because true in its consequences

What is meant by Social Construction?

An idea that has been created and accepted by people in a society, class destruction is a social construct.

What is a Museum?

It is an institution devoted to the procurement, care, study, and display of objects of lasting interest or value. American Museum of National History is also a place where objects are exhibited an art museum. A museum can be a building where a large number of interesting and valuable objects, such as works of art or historical items are kept, studied and displayed by the public.

Why is museum important?

A museum plays a crucial role in preserving local culture, with careful documentation and artifact preservation, a culture can be recorded and remembered regardless of its future. It can also be shared and understood by those from different cultural backgrounds.

Sociology of art, film and music

The sociology of arts is a subset of the sociology of culture. This field studies the social production of artistic objects and its social implications. None of the founding fathers of sociology produced a detailed study of art, but they did develop ideas that were subsequently applied to literature by others. Marx's theory of ideology was directed at literature by Pierre Macherey, Terry Eagleton and Fredric Jameson. Weber's theory of modernity as cultural rationalization, which he applied to music, was later applied to all the arts.

Symbolic interaction

Symbolic interaction; often associated with interactions, the approach focuses on creating a framework for building a theory that sees society as the product of the everyday interactions of individuals. Society is nothing more than the shared reality that people construct as they interact with one another. This approach sees people interacting in countless settings using symbolic communications to accomplish the tasks at hand. Therefore, society is a complex, ever-changing mosaic of subjective meanings. Some critics of this approach argue that it only looks at what is happening in a particular social situation, and disregards the effects that culture, race or gender (i.e. social-historical structures) may have in that situation. Some important sociologists associated with this approach include Max Weber, George Herbert Mead, Erving Goffman, George Homans and Peter Blau.

Sociology Research Method in the Social Sciences

Traditional sociology focuses on social stratification, social class, social mobility, religion, secularization, law, sexuality and deviance in their discourse. As all spheres of human activity are affected by the interplay between social structure and individual agency, it is good to be aware that sociology has gradually expanded its focus to further subjects, such as health, medical, military and penal institutions, the Internet, education, and the role of social activity in the development of scientific knowledge. The range of social scientific methods has also expanded. Social researchers draw upon a variety of qualitative and quantitative techniques. The end of the 1990s and the beginning of the 2000s have seen the rise of new analytically, mathematically and computationally rigorous techniques, such as agent-based modelling and social network analysis.

Social research informs politicians and policymakers, educators, planners, lawmakers, administrators, developers, business magnates, managers, social workers, non-governmental organizations, non-profit organizations, and people interested in resolving social issues in general. There is often a great deal of crossover between social research, market research, and other statistical fields.

Sociological research methods may be divided into two broad categories: Quantitative designs approach social phenomena through quantifiable evidence, and often rely on statistical analysis of many cases (or across intentionally designed treatments in an experiment) to create valid and reliable general claims. Qualitative designs emphasize understanding social phenomena through direct observation, communication with participants, or analysis of texts and may stress contextual and subjective accuracy over generality

The choice of method often depends largely on what the researcher intends to investigate. For example, a researcher concerned with drawing a statistical generalization across an entire population may administer a survey questionnaire to a representative sample population. By contrast, a researcher who seeks a full contextual understanding of an individual's social actions may choose ethnographic participant observation or open-ended interviews. Studies will commonly combine, or 'triangulate', quantitative and qualitative methods as part of a 'multi-strategy' design. For instance, a quantitative study may be performed to gain statistical patterns or a target sample, and then combined with a qualitative interview to determine the play of agency.

Sampling

Quantitative methods are often used to ask questions about a population that is very large, making a census or a complete enumeration of all the members of that population infeasible. A 'sample' then forms a manageable subset of a population. In quantitative research, statistics are used to draw inferences from this sample regarding the population as a whole. The process of selecting a sample is referred to as 'sampling'. While it is usually best to sample randomly, concern with differences between specific subpopulations sometimes calls for stratified sampling. Conversely, the impossibility of random sampling sometimes necessitates non-probability sampling, such as convenience sampling.

Methods

The following list of research methods is neither exclusive nor exhaustive:

Archival research or the Historical method: draws upon the secondary data located in historical archives and records, such as biographies, memoirs, journals, and so on.

Content analysis: The content of interviews and other texts is systematically analysed. Often data is 'coded' as a part of the 'grounded theory' approach using qualitative data analysis.

Experimental research: The researcher isolates a single social process and reproduces it in a laboratory (for example, by creating a situation where unconscious sexist judgments are possible), seeking to determine whether or not certain social variables can cause, or depend upon, other variables (for instance, seeing if people's feelings about traditional gender roles can be manipulated by the activation of contrasting gender stereotypes). Participants are randomly assigned to different groups that either serve as controls—acting as reference points because they are tested about the dependent variable, albeit without having been exposed to any independent variables of interest—or receive one or more treatments. Randomization allows the researcher to be sure that any resulting differences between groups are the result of the treatment.

Longitudinal study: An extensive examination of a specific person or group over a long period.

Observation: Using data from the senses, the researcher records information about social phenomena or behaviour. Observation techniques may or may not feature participation. In participant observation, the researcher goes into the field (such as a community or a place of work), and participates in the activities of the field for a prolonged time to acquire a deep understanding of it. Data acquired through these techniques may be analyzed either quantitatively or qualitatively.

Survey research: The researcher gathers data using interviews, questionnaires, or similar feedback from a set of people sampled from a particular population of interest. Survey items from an interview or questionnaire may be open-ended or closed-ended. Data from surveys is usually analyzed statistically on a computer.

Computational sociology

Sociologists increasingly draw upon computationally intensive methods to analyze and model social phenomena. Using computer simulations, artificial intelligence, text mining, complex statistical methods, and new analytic approaches like social network analysis and social sequence analysis, computational sociology develops and tests theories of complex social processes through bottom-up modelling of social interactions.

Although the subject matter and methodologies in social science differ from those in natural science or computer science, several of the approaches used in contemporary social simulation originated from fields such as physics and artificial intelligence. By the same token, some of the approaches that originated in computational sociology have been imported into the natural sciences, such as measures of network centrality from the fields of social network analysis and network science. In the relevant literature, computational sociology is often related to the study of social complexity. Social complexity concepts such as complex systems, non-linear interconnection among macro and micro processes, and emergence, have entered the vocabulary of computational sociology. A practical and well-known example is the construction of a computational model in the form of an "artificial society", by which researchers can analyze the structure of a social system.

Sociology of culture and Cultural studies

Sociologists' approach to culture can be divided into a "sociology of culture" and "cultural sociology"—the terms are similar, though not entirely interchangeable. The sociology of culture is an older term and considers some topics and objects as more-or-less "cultural" than others. Conversely, cultural sociology sees all social phenomena as inherently cultural. Sociology of culture often attempts to explain certain cultural phenomena as a product of social processes, while cultural sociology sees culture as a potential explanation of social phenomena. Cultural sociology often involves the hermeneutic analysis of words, artefacts and symbols. Some sociologists employ historical-comparative or quantitative techniques in the analysis of culture,. Cultural Studies aims to examine its subject matter in terms of cultural practices and their relation to power.

Communications and information technologies

The sociology of communications and information technologies includes "the social aspects of computing, the Internet, new media, computer networks, and other communication and information technologies".

Sociology of the Internet and Digital sociology

The Internet is of interest to sociologists in various ways; most practically as a tool for research and as a discussion platform. The sociology of the Internet in the broad sense regards the analysis of online communities (e.g. newsgroups, social networking sites) and virtual worlds, thus there is often overlap with community sociology. Online communities may be studied statistically through network analysis or interpreted qualitatively through virtual ethnography. Closely related to the sociology of the Internet, is digital sociology, which expands the scope of

study to address not only the internet but also the impact of the other digital media and devices that have emerged since the first decade of the twenty-first century.

Media studies

Media study is a distinct discipline that owes to the convergence of sociology and other social sciences and humanities, in particular, literary criticism and critical theory. Though the production process or the critique of aesthetic forms is not in the remit of sociologists, analyses of socializing factors, such as ideological effects and audience reception, stem from sociological theory and method. Thus the 'sociology of the media' is not a sub-discipline per se, but the media is a common and often-indispensable topic.

Environmental sociology and Sociology of disaster

Environmental sociology is the study of human interactions with the natural environment, social impacts of those problems, and efforts to resolve them. Attention is paid also to the processes by which environmental problems become defined and known to humans. As argued by notable environmental sociologist John Bellamy Foster, the predecessor to modern environmental sociology is Marx's analysis of the metabolic rift, which influenced contemporary thought on sustainability. Environmental sociology is often interdisciplinary and overlaps with the sociology of risk, rural sociology and the sociology of disaster.

Human ecology, Architectural sociology, Visual sociology and Sociology of space

Human ecology deals with the interdisciplinary study of the relationship between humans and their natural, social, and built environments. In addition to Environmental sociology, this field overlaps with architectural sociology, urban sociology, and to some extent visual sociology. In turn, visual sociology—which is concerned with all visual dimensions of social life—overlaps with media studies in that it utilizes photography, film and other technologies of media.

Sociology of the family, Sociology of childhood, Sociology of gender, Feminist sociology, Feminist theory and Queer theory

A family is a group of people who are related by kinship ties: - Relations of blood/marriage / civil partnership or adoption. Family, gender and sexuality form a broad area of inquiry studied in many sub-fields of sociology. The family unit is one of the most important social institutions found in some form in nearly all known societies. It is the basic unit of social organization and plays a keyhole in socializing children into the culture of their society. The sociology of the family examines the family, as an institution and unit of socialization, with special concern for the comparatively modern historical emergence of the nuclear family and its distinct gender roles.

Feminist sociology, on the other hand, is a normative sub-field that observes and critiques the cultural categories of gender and sexuality, particularly concerning power and inequality. The primary concern of feminist theory is the patriarchy and the systematic oppression of women apparent in many societies, both at the level of small-scale interaction and in terms of the broader social structure. Feminist sociology also analyses how gender interlocks with race and class to produce and perpetuate social inequalities. The social psychology of gender, on the other hand,

uses experimental methods to uncover the micro-processes of gender stratification. For example, one recent study has shown that resume evaluators penalize women for motherhood while giving a boost to men for fatherhood.

Sociology of Health and Illness and Medical sociology

The sociology of health and illness focuses on the social effects of, and public attitudes toward, illnesses, diseases, mental health and disabilities. This sub-field also overlaps with gerontology and the study of the ageing process. Medical sociology, by contrast, focuses on the inner workings of medical organizations and clinical institutions.

The sociology of the body and embodiment takes a broad perspective on the idea of "the body" and includes "a wide range of embodied dynamics including human and non-human bodies, morphology, human reproduction, anatomy, body fluids, biotechnology, and genetics. This often intersects with health and illness, but also theories of bodies as political, social, cultural, economic and ideological productions.

Death, dying, bereavement

A subfield of the sociology of health and illness that overlaps with cultural sociology is the study of death, dying and bereavement, sometimes referred to broadly as the sociology of death.

Sociology of knowledge, Sociology of scientific knowledge, Sociology of the history of science and Sociology of science

The sociology of knowledge is the study of the relationship between human thought and the social context within which it arises, and of the effects prevailing ideas have on societies. The sociology of science involves the study of science as a social activity, especially dealing "with the social conditions and effects of science, and with the social structures and processes of scientific activity.

Sociology of leisure and Sociology of sport

The sociology of leisure is the study of how humans organize their free time. Leisure includes a broad array of activities, such as sports, tourism, and the playing of games. The sociology of leisure is closely tied to the sociology of work, as each explores a different side of the work-leisure relationship. More recent studies in the field move away from the work-leisure relationship and focus on the relationship between leisure and culture.

Peace and conflict studies, Military sociology and Sociology of terrorism

This is a subfield of sociology studies, broadly, the dynamics of war, conflict resolution, peace movements, war refugees, conflict resolution and military institutions. As a subset of this subfield, military sociology aims toward the systematic study of the military as a social group rather than as an organization. It is a highly specialized sub-field which examines issues related to service personnel as a distinct group with coerced collective action based on shared interests linked to survival in vocation and combat, with purposes and values that are more defined and narrow than within civil society. Military sociology also concerns civilian-military relations and

interactions between other groups or governmental agencies. Topics include the dominant assumptions held by those in the military, changes in military members' willingness to fight, military unionization, military professionalism, the increased utilization of women, the military industrial-academic complex, the military's dependence on research, and the institutional and organizational structure of the military.

Social psychology (sociology) and Psychoanalytic sociology

Sociological social psychology focuses on micro-scale social actions. It examines the whole society through the study of individual thoughts and emotions as well as the behavior of small groups. Of special concern to psychological sociologists is how to explain a variety of demographic, social, and cultural facts in terms of human social interaction. Some of the major topics in this field are social inequality, group dynamics, prejudice, aggression, social perception, group behaviour, social change, non-verbal behaviour, socialization, conformity, leadership, and social identity. Social psychology may be taught with psychological emphasis. In sociology, researchers in this field are the most prominent users of the experimental method (however, unlike their psychological counterparts, they also frequently employ other methodologies). Social psychology looks at social influences, as well as social perception and social interaction.

Sociology and the other academic disciplines

Sociology overlaps with a variety of disciplines that study society, in particular anthropology, political science, economics, social work and social philosophy. Many comparative fields such as communication studies, cultural studies, demography and literary theory, draw upon methods that originated in sociology. The terms "social science" and "social research" have both gained a degree of autonomy since they originated in classical sociology. The distinct field of social psychology emerged from the many intersections of sociological and psychological interests and is further distinguished in terms of sociological or psychological emphasis.

Sociology and applied sociology are connected to the professional and academic discipline of social work. Both disciplines study social interactions, community and the effect of various systems (i.e. family, school, community, laws, and political sphere) on the individual. However, social work is generally more focused on practical strategies to alleviate social dysfunctions; sociology, in general, provides a thorough examination of the root causes of these problems.

Social anthropology is the branch of anthropology that studies how contemporary humans behave in social groups. Practitioners of social anthropology, like sociologists, investigate various facets of social organization. Traditionally, social anthropologists analyzed non-industrial and non-Western societies, whereas sociologists focused on industrialized societies in the Western world. In recent years, however, social anthropology has expanded its focus to modern Western societies, meaning that the two disciplines increasingly converge.

List of Sociology Journals

The most highly-ranked general journals which publish original research in the field of sociology are the *American Journal of Sociology* and the *American Sociological Review*. The

Annual Review of Sociology, which publishes original review essays, is also highly ranked. Many other generalist and specialized journals exist.

Conclusion

Sociology of arts which is a sub-field of sociology concerns the artistic production of works and its social and aesthetic implication. To a broad extent, it is the study of the sociology of art throughout history or it is the social art history and how the various societies have contributed to the appearance of a certain artist. The sociology of art can also be seen as the creation of artworks or objects that in one way or the other affects the individual and the society. This work looked at: the sociology and art history, art history, sociology, and genesis of modernity, social production of art, classical sociology theory, sociology of art and art history: conflict and confrontation, art and society, museum and social construction of culture and others,

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