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Dissertation title: Why is it not possible to create art for art's sake in contemporary society?

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Abstract

In contemporary society, within the world of art making and consumption there seems to be a great desensitization to Art. Due to this, it has reached a point where people are unaware of the joy of experiencing art for what it is. This creates the expectations that if people want to pursue art in adulthood, it will not be as well received if it does not have a grand meaning or focusing on a great social political issue to have value in modern society. Why is it not possible in contemporary society to create artwork without context? Humans have forgotten the simple but impactful delight in Art making like when they were children. This leads to question to why people introduce this joy of creation by creating without constraints and importance of meaning just for this to be ignored when reaching adulthood

Introduction

As the title of this enquiry poses, this discussion that will follow is aimed at why artworks in today's modern society cannot be created without any form of reason or context. In looking and breaking down key movements that presents an alternative but also a challenge on traditional understanding to what art means. That in this prime case, relies specifically on Abstract expressionism and minimalism which are then related to art for art's sake ideologist to prove the stated point.

The philosophy of Art for Art's sake will compose of key ideas that will be used to establish distinct but well-resourced research that will be used as the main comparison and analytic standpoint to support this argument. Firstly, through using art movements as a base for exploring this topic and expanding on its data by the act of relating relevant artists, critics and even philosophers if applied to support the argument. In conducting this research, it will give out numerous examples and circumstances to prove a similar point in varied circumstances to show diversity and critical thinking.

Lastly after exploring the historical element to how it came to be, the research will also look at a modern issue to provide an answer to the second enquiry by finding out if children's art is relevant in today's world and see how it relates to art for art's sake before drawing out any clear conclusions

Art for Art's sake

This essay's key comparative means of gathering information relies on how art for art's sake existed during history, but also arguing how it cannot apply into contemporary societal concepts. To the extent of gathering this data it is critical to clarify a coherent understanding of how the theory works. While acknowledging potential limitations when analyzing existing artworks to back up the written work.

Art for art's sake is a Bohemian crest that occurred in France during the 19th century. This subculture movement was concerned with pursuing artistic endeavors that repudiate constraints of mainstream society by living unconventional. Merriam-webster.com. (2024) This desired way of living life was full of ultimate creative freedom that exists "outside of materialism, violence and additional corrupted aspect within society." Kendall, E. (2023)

This phrase relates to the European Romantic movement that was notable in England and Germany. The movement became a heartbreaking cry that resulted in fighting against the choking moralism and pressure of academic art in wider society. Both artists and critics alike started to advocate for art to be acknowledged for its intrinsic value as a substitute to any external or utilitarian objectives. Prior to that change, art at that time was intended to communicate political, religious, and even moral ideas that served as a means of social commentary. These standards forced artists to follow these rules and habits, and their work was judged based on how representative it is when compared to reality, concepts, or ideals.

There are critiques and philosophers that supported the notion of art for art's sake that shaped our understanding of the concept today. A key philosopher that aligns with the current understanding of the said notion would be Immanuel Kant. An 18th century German philosopher and was known for his writings in his book *The Critique of Judgment* (1790). That states art gives a unique mode of expressions, and its ultimate objective was to propose an enjoyable experience that is independent of utilitarian or moral concerns.

In his writing, he stressed the autonomous nature of aesthetic judgment that the concept of beauty is subject to change according to viewer subjective response. As well as emphasizing the importance of teleology, by defining information in a means for what purpose they serve in contrast to what they imply in the future. Which and suggest that arts significant and value is decided in its ability of the artist to how well they can extract pleasure in the observer McDonough, J.K. (2020). An additional secondary follower to this ideology is Samuel Taylor Coleridge, an English poet. Coleridge heightened that the essential goal in Art was to challenge and get emotions across and argues that art should not rely on any outside aim or message.

From Coleridge and Kant's writing passages, art for art's sake displays the idea that art portrays an inherent value. This value is completely independent from its subject matter, social political issues, and even utilitarian significance. Instead, it should be purely judged on its own terms whether its aesthetically pleasing or inducing emotions to the viewer through its formal characteristics, which relies on the use line, colour, texture etc. This means that art can be produced specifically for the sake of expression and nothing else, that brought into the raise of aesthetic movement.

Despite of stated development that art can be made just for the sake of being pretty it's important to distinguish its important as even though art's sake is well connected to the development of the aesthetic movement its extremely necessary to differentiate its different values even though they are similar, as the value of aesthetic art is from it how

well is produce aesthetic pleasing qualities The Editors of Encyclopedia Britannica (2018) while art's sake it value its does not matter of the artwork visual beauty its judge by its own terms regardless of appearance.

In response to the previous statement if art in this specific case cannot be made for any utilitarianism like purposes what is moral rights when making art. In its base Utilitarianism the most common theory used to explain morality, that is used emphasis the intrinsic value of maximizing happiness and pleasure while opposing actions that minimizes harm. As in sociopolitical contexts its ethical quality's key goal is towards bettering society altogether as “the greater amount of good for the greatest number of people.” Duignan, B. and West, H.R. (2024)

According to its principles followed up by the quote is ambiguous, due to action quality is decided by the impact of its consequences which is limiting as its impossible to predict the future to calculate its effect before performing the action, if it caused benefits for the greater people. McCombs School of Business (2024) The theory itself however does not consider immoral values that are countered by moral quality of action that is dependent upon motive or intention, which is a logic-based theory which does not account for things like feelings, emotion, culture, and justice.

Abstract Expressionism

Abstract Art relates to the values of art for art's sake due to the movement and philosophy of art's sake interference with long established traditions about art. This happens by abstract Art tackling the concept that of what art is and its relationship with the world by urging people “to look at things in a more emotional and personal perspective” The Art Story. (n.d.). Abstract Art. While art's sake is similar in how they question existence and purpose by challenging the notion that art should always have a grand meaning or a purpose to be valued. So, in these writings it's going to give an overview about how abstract art is defined while specifically tackling the expressionism side and relates to art's sake. By using this background to provide examples that context is unavoidable.

Abstract Art is an umbrella term that rather than highlighting a specific movement, it is an encapsulation of many modern influences and styles. The concept is devoid of any references towards the natural world, which does not try to depict an accurate likeness of visual reality, but instead focuses on the use of color, shape, and gestural marks, that its decisive purpose is determined from the artists own intent and viewer interpretation.

Artdoart.com. (2023) Technically this term is a means of interpretation that relates to any abstract interpretation of what reality is, that can fall into two categories which either loosely based on basic, outside observation or a completely tangent idea that has no base in existence. As this perspective does not necessarily only apply regarding an artwork's formal visual aesthetic language, but also as a conceptual understanding.

Abstract expressionism is a peculiar movement that resulted from abstract influences. In its specific case, it is used to emphasize advances as well as the importance of gesture and spontaneity in artwork, which was prevalent between the 1940 –1960's. Tate (2017) Originally, an American influenced shift, it was defined by constant creative pursuits that turned away from traditional artistic conventions and instead, favored bold, spontaneous mark making that were brought to life through abstracted visuals that conveyed inner feelings. The Editors of Encyclopedia Britannica (2015)

Its key objective was focused on the development of individual expression that can integrate deep symbolism or personal meanings, which reflects artist inner thoughts and emotions. Many argued that the modern art was the “epitome of freedom as it foiled the rigid aesthetic and political structures of communism” Cada, R. (2018)

From its premised description it is easy to assume that abstract forms of expression were lesser than long established traditional values that would be inferred to have no reason. It was a stimulus response towards history's most destructive eras. As stated by Barnett Newman that “we felt that the moral crisis of a world in shambles a world destroyed by a great depression and a great war” Christies.com. (2023). This has conditioned artists into

an unbearable state of mind which hints that artists sense of reason crumbled to the point that no regular subject matter can communicate or even represent their ideas as continued by Newman, as it was “impossible at the time to paint the kind of things that we were doing “flowers, reclining nudes and people playing the cello.” Christies.com. (2023)

Through abstract expressionism influences, it developed an apolitical language of expression that then gave a complete, revolutionary way to communicate and express ideas outside traditional standards. The success of this influential movement came to exist through two distinct primary means of expression: colour field, which centers around the “mystic qualities of large areas of colour” Christies.com. (2023) while action painting focal point is in its “gestural abstraction that is more dynamic and highlights the use of mark making and artists physical engagement with the canvas” Christies.com. (2023)

Jackson Pollock

Pollock was a turbulent troubled man that was known for his large-scale expressive work and his ongoing lifelong conflict against mental health issues, that contributed towards the development of action painting. Before reaching fame in corresponds to the *British Journal of psychiatry*, volume 223 issue 2 published on Cambridge university. Pollock started Jungian psychotherapy in 1912 due to his alcoholism and depression. Where his therapist Dr Joseph Henderson encouraged him to sketch, which is due to the doctor's hardships in his attempts to understand pollock as he often struggled in expressing himself verbally.

So, these simplified sketches were then applied as a mode of “nonverbal communication that was free of any association”. Devan Englefield (2023). That could have influenced the way that pollocks explains himself even though there is no actual evidence in the Cambridge application by Henderson documenting the impact that it had on Pollock as an artist.



Figure 1: Jackson Pollock. Untitled (Psychoanalytic Drawing) c 1939 – 40.

Reproduced with permission: The Metropolitan Museum of Art

Even though this beginning stage of the artist's creative journey indicates a strong relation to art, for art's sake because of apparent lack in context due to pollock's artwork absence in both subject matter and composition and creates its existential quality of it is what it is presentation. This links towards pollock's belief that people should acknowledge an artwork for what it is.

However, as pollock's art career progressed in his later pieces he decided to reduce titles to numbers instead. That is due to the pressure of his growing fame as well as constant demands from art collectors, which made his alcohol addiction worse. As explained by Lee Krasner, Pollock's wife. "Numbers are neutral, they make people look at a painting for what it is a pure painting." Medina, M. (2022). That was created in favor of reducing the audience ability to identify with his work by giving it a name which will attach personality to it whereas numbers are neutral.

While Pollock was also an admired figure in the development of action painting that started pollock's drip phase which "lasted between 1947 – 1950 that was heavily influenced by his encounter with Janet Sobel," artincontext (2022) and consists of continuously overlapping dripped and poured layers of paint and produces an extraordinarily rich as well as complex texture that emphasizes the bodily movement placed on the canvas.

A notable example of how the essay conflicts with art's sake principles is explained in Pollock's creation of the artwork Number 11 or Blue Polls. That in its premised it was assumed to be a depiction of his emotional state during his alcohol addiction, due to piece contained traces of footprints and glass shards embedded into the canvas. As it was understood to be a "spontaneous outburst of drunken rage" Gurney, T. (2020). The reason why it connects to the theory is due to the way it described that diminishes its value, and makes it seems like it was done for no reason that was decimated into something simple. This correlates to Krasner descriptions that "it was a gradual process that was developed over time" Gurney, T. (2020).



Figure 2: Jackson pollock, Blue Polls / Number 11, 1952, Enamel and aluminum paint with glass on canvas, National Gallery of Australia Canberra

Pollock works greatly links to the theory as its often hard to narrow down the meaning of his work as it was often argued by varied art critics on the meaning that number 11 could have as some believed that it was a deliberate distinguished figure or an object such as “totems polls or swaying mats of tall ships.” Gurney, T. (2020)

As commented by Frank O’Hara an American art critic stated that the “polls are an unusually definite form in the all over configuration of pollock poured paintings” *The Art Story*. (2024) which were applied various figurative connotations that usually went along the lines of totems to swaying mats. This relates to art’s sake because outsider audience have a hard time to excepting the existing fact that the work most iconic figure *Blue Polls* was created as a mean of arrangement rather than being attached a deep meaning to it as its interpretation and meaning was an often an argument topic in pollock’s work in general. As even though it follows those same principles it makes it impractical because of the opinions of outside figures that tries to attach meanings to make sense of the artwork which portrays an indication that the action was done of either morally or social related topics.

In addition, even Pollock’s perspective about his work relates to art for art's sake because the artwork does not need to symbolize anything to be good regardless of its technique and appreciated for its formal qualities. This is highlighted by pollock statement that to him “it does not make much of a difference to how the paint is put on as long as that something has been said. Technique is just a mean of arriving at a statement.”

In *Art & Crit* by Eric Wayne. (2015), where it mentioned that people do not appreciate Pollock’s inherent qualities but focus on the context of how it was achieved instead. “So much attention was placed on him for painting on the floor, but it was only due to convivence” that he did because the method gave him the opportunity to “move to all four sides of the work.” Anon, (n.d.). Artchive (1998) As he got attention just because he is the

first one that did something like as pollock said “I happen to find ways that are different from the usual techniques [.....] I paint on the floor it is not unusual the as Orientals did that” Whyne (2015)

Minimalism

Minimalism according to Tate of modern art is seen as “an extreme approach of abstract ideas” which has a similar premise conceptually but is presented in a different manner. This is due to the objective notion that “Art should have its own sense reality” Tate (2017) without being based on anything that already exists in the real world as apposing to representational art that relies on subject matter, feelings, and even individual experiences.

When presented it's commonly characterized by a simplified geometrical two- or three-dimensional arrangement which consists of rectangles and squares. That aesthetically offered a highly purified form of beauty that can be understood as representation traits of honesty and truth. Due to its premise of not presenting anything more than what you see in front of you and gives out an impression of order, simplicity and harmony.

Frank Stella

An important figure to exemplify this point is Frank Stella’s famous work of his black painting series. As the artist declared in 1964 “all I want anyone is to get out of my work, and all I ever get out them is the fact that you see the whole idea without any confusion what you see is what you see’. National Gallery of Art (n.d.) This statement was the artist's

obstinate reaction against the belief of subjective writings and romanticism related notion that followed and supported the development of abstract expressionism.



Figure 3: Photo by: H Frampton, Frank Stella, Untitled, Date 1958 – 1960, Black Painting Series, Enamel paint on canvas

When relating the information back into the essay topic of Art for Art's sake, this specific work focuses on the importance of understanding what the artwork is by its own terms as "[.....] what you see is what you see " National Gallery of Art (n.d.) as stated above. Disregarding this, the main difference is that from art's sake standpoint is that the work itself does not need to have any specific value to be considered a good piece of art. But in Stella's work it depended on the fact of how people interact with the material in front of them.

This can be further proven according to the descriptive nature of the applied digital source. As even though there is a simple description to what was used to create the art piece "lithographs with rectilinear patterns on a metal ink" National Gallery of Art (n.d.), There is always an additional non implied and unavoidable interpretation by other people that were not intended by the artist. As the "shimmer of metallic ink created a subtle unevenness in the stripes as well as a spatial ambiguity of the pattern created a spatial confusion". National Gallery of Art (n.d.) Due to its format of this implies that even though stella

himself stated that he wished that his work would appreciate in a simplified manner deriving of any additional confusion and just allow the audience to experience the work for what is in front of them, nothing more nothing less. There is always an attached idea that goes further so it's not possible to avoid context and reason when making an artwork.

Donald Judd

Another artist that was crucial for his contribution to the evolution of the minimalist movement was Donald Clarence Judd. Initially stated by Moma, was “first recognized as an art critic,” before starting his painting career in the late 1940 before transitioning into woodcuts practices. As the results of its linear properties allowed Juud to go beyond the boundaries of figurative representations to abstract creations using three-dimensional space. And developed into the well-known producer of the “hollow rectilinear volume pieces” that he is appreciated in today's modern artworld.



Figure 4: Donald Clarence Judd, Untitled, 1980, Steel, Aluminum and Perspex,
Scale 229 x1016 x 787 mm, Tate collection

The transformative growth in Judd's work was fueled by his manifesto like article that was written in 1964 which was called *Specific Objects* and was published in the Art's Yearbook a year later. In his writings Judd opposed to "illusionism and rationalism and advocated the importance of Art being made of actual materials" deviating from long established frameworks of painting and sculpture that cultivates the use of its physical surroundings Meis, M. (2020) As a deep-rooted component of the artwork that is most affective in a 3D appeal to address spatial issues "The new three dimension does not contribute a movement, school, or style [.....]" but as a "real space that gets rid of the problem of illusionism [.....]". The Art Story. (2014)

As quoted by artincontext (2023) the motive behind Judd's work was to make artworks which "stood alone as a part of large spectrum of image production" as it does not aim at "hinting at anything else other than its own physicality." Despite that it's ironic due to how frequently his artwork has been harshly reprimanded for its lack of content and straight forward meanings that in case applies not only towards the artist ideals but in the making process as well.

This corresponds to research notes from The Art Story. (2014). The key fundamental principles behinds Judd's geometric designs was to dispose of abstract expressionism over the constant "self-reliance need of having traces of the artist touch," So, that in his own artworks he created pieces that are free of these human traces and implies a sense of detachment from in the artwork, that follows up on Judd's quote that to him "everything that sculpture has my work does not."

By relaying on the techniques and methods of Bauhaus teachings Judd gave his work its signature's industrial factory aesthetic, through using metal sheet fabricators to make his

work out of diverse material that ranges from galvanized iron, aluminum, stainless steel, brass, and copper. As the results it removes from the “artist’s studio any hands-on art making” Tate (2019) which created a significant shift surrounding future conceptual artists that released any liability that materialization can exist in art.

In addition, the way Judd decided to present his work has a foremost importance as it was done in a strategical serialized manner and relates to “postwar, consumer culture together with the standardizing and not subjecting nature to identical forms” Leider, P. (2000) to enforce the concept of materiality.

Even though Judd’s artwork was notorious for how it lacked context due to its oversimplistic appearance standards, it did not help that all his artworks had no titles. Which in a way restricted how his audience can relate to his creations. As documented by The Museum of Modern Art. (n.d.) Judd leaned towards the “democratization of Art making it more accessible because of its fabricated presentation.” However, it gives out a misleading message to how the artist's own ideals are contradicted by how he chooses to present his work and leads to a misunderstanding that it is generalized for it to be lacking content

Judd works represents a connection between his artwork to art for art’s sake values that is explained in Robert Cummings Art Visual History page 402 that it is the belief that “art is not concerned with storytelling, morality, religion, spiritual and even intellectual enlightenment but only in its individual visual properties.” Cumming, R. (2015)

As Judd artwork relates to the principles of art for art's sake as its conceptual idea aligns along a quote by James Whistler. A post impressionism that supports the art’s sake movement declared that art should “[.....] appeal to the artist's sense of eye or ear without confronting emotions entirely foreign to it as devotion pity and love.” The Art Story. (n.d.) This agrees with Judd work that great art do not need to have human touch or

emotions to make splendid work of art as Judd intention was to create art piece that does not show traces of the artist which was influenced by abstraction and highlighted a new way to understand art.

However, at the same time the reason to why it was done in the first place the theory as it implies for utilitarianism benefits. Even though the artist himself did not purposely intend to create work for the sake of improving society's quality life or benefits it. There always seems to be a reason or event that influences one's actions whether it was conscious or not. Because it just happened to give out these benefits it impossible to consider his work following Art for Art's sake even though Judd himself does not consider his work to be minimalist at all. Although the artist is stated by the public to evoke autonomy and transparency for his presented objects. While being extremely considered to how he utilizes his surrounding area as a means of creation, that establishes a deliberate and democratic display that is absent from any compositional hierarchy.

Venice Exhibition Biennale

Another minimalist work that relates to the essay question was found in the Biennale display in Venice "Foreigners Everywhere." The artwork title I Am Here is a representation of the Azerbaijan pavilion from the Caspian to pink and contained disarray collection of white walls. At first glance it seems like the walls are placed at random. However, when it is experienced again, at a closer inspection it is possible to see a mirror placed at the top of the entrance, installation space where the blocks make the shapes of work titles writing I Am Here.

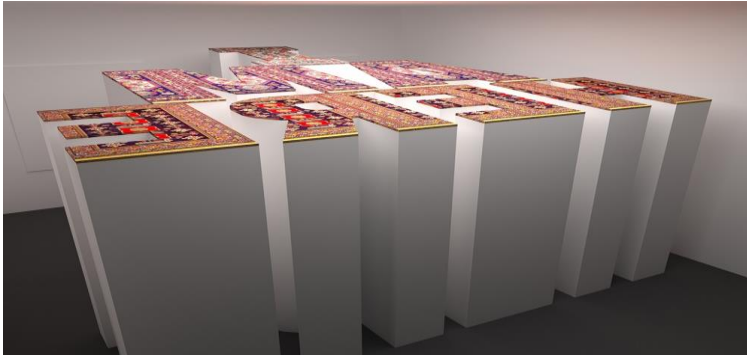


Figure 5: Rashad Alakbarov, I Am Here, Mixed Media (white walls, carpets, mirror)
370 x 270 x 270 cm

Description = Two photos of the same work one when you see it from eye level and another through the mirror from above.

According to *La Biennale di Venezia SHORT GUIDE* page 372 stated that the artwork explores themes of “people engagement and emotional intensity in relation to the concept of always feeling like a stranger in one's own life” Maddalena Pietragnoli (2017). Which connects to the understandings of immigration as well as the impact of one’s birthplace shaping a person’s identity over time.

This explicit artwork recognizes with how it is not possible to create following art's sake statement. As even though the installation implements minimalist fundamentals. By how it relies upon the use of the work materiality and its audience’s experience within its environment to understand the artwork on a deeper level. It gives out the impression that the work lacks context when experienced and judged by first appearance. Despite that, at

the same time it negates these same principles because of how the work was designed to convey a very specific message.

As it tries to create an environment to encapsulate the “impact of immigration”

Finestresullarte.info. (2024). This data opposed art's sake theory due to its definition as art does not need to convey any specific purpose such as ethical or social political value. Just by the fact that the artwork I Am Here is about experiences with immigration it negates the theory by trying to convey the meaning behind these experiences. Which agrees with the proposed question that it's impossible to create art for art's sake as this is a contemporary modern artwork that was made in 2024.

Is children Art relevant

The way that children think and create is expressed in a similar manner to art for art's sake. That art should not be concerned with meanings but only judged by its individual visual properties and appreciated for what it is a piece of art. As children do not care or are unaware of these hidden connotations within Art and life in general. It results in a more simplistic and innocent approach to how they express themselves that links to the theory.

If art for art's sake means art can be created without moral and any specific meaning with a greater purpose, regardless of a person's age and method. Is there a specific motive behind people disregarding children's art and making it seem so inferior? According to Bretton, M. (2022), the writer of the article, why we need to take child art seriously “My child could have done that” is a phrase that intends of dismissing either innovative or radical ideas, that cause the assumption that children's art is a worthless cheap creation.

There is this convenient notion that art creation has both great educational and psychological values for both children and adults alike, that is an integral part of child development, which is often celebrated in the education system. These often surrounds itself with various activities that boosts “creativity, enhance fine motor skills, promotes critical thinking.” Sam (2023) These provided skills contribute to a child's “cognitive, social, and even emotional development” Sam (2023) as they learned how to express themselves and develop essential life skills.

This concept is often ignored by adults, and their mindset is influenced by how one's piece is aesthetically pleasing to them or the idea that a child has made it. Despite its abundance, there is a distinct lack of exposure to children's art in galleries that won't be possible unless the children are related to a famous person or otherwise proven a prodigy by the public.

Due to lack of visibility and exposure, it enforces a challenge when engaging with these works as the result of how uncommon it is. This attitude that children's art is not true art, is awfully ingrained in culture as it was believed that these qualities would only be applicable to adults, which causes adults to judge child art against their own perceived standards. This is due to early view upon children where there was a tendency to assume that kids think in an equivalent manner to how adults think and leads into the expectation for it to be the same.

This idea is strictly evidenced by Rafeal Goldin. A film director also is the founder of the Young Artist Summer Show exhibition. As Goldin stated, "children are people. But people do not exist without culture. Children are people who belong to the future. As they have the right to their own culture, their own art and history" (Bretton, M. (2022)). His goal is to open our mind to appreciating children art can give out better understandings and respect to all art, all children, all artists. To build a world that respects and celebrates children's part in human creativity.

This case, however, was not a made-up notion. As it aligns with the regulations of the book *The Handbook of the Philosophy of Medicine* that was written by Thomas Schramme. That states "Children are not small adults, who can be treated as though they were, and neither are they uniformly vulnerable beings who need protection; rather they in transition whose

growth into adulthood should be supported, encouraged and facilitated.” Larcher, V. (2015) pages 1-23

Child development theory

This phenome can be traced back to the subject of child development theory when compared to the perspective of Jean Piaget and explains a cognitive theory to showcase how a child's ways of thinking transition during childhood until reaching maturity. Piaget theory proposed the notion that children think in another way, that differs to adults. That is because of how children play an “active role in gaining knowledge” About Psychology (2017). about the world surrounding them. As in Piaget’s understanding, he believed that the way children develop and discover that are very much like little scientists. And can be broken down into four distinct stages.

Firstly, the sensorimotor stage takes place in a child's early life that follows between the ages of birth to two. During that time, the child learns to “experience the world through sensory perceptions which is then combined with motor interactions”. and is crucial in gaining information about their environment.

Secondly, it goes to the preoperational stage which falls between the ages of two and six. At this specific stage children present an absence of being able to mentality manipulate information while having a clear struggle in being able to see things in a perspective that is different to them and aimed at language development.

Within the concrete operational stage that happens between the ages of seven to eleven. Focuses more on the emergence of logical thought where the child can think rationally about existing events but may be struggling with the understanding of abstract concepts.

Lastly there is the formal operation stage, that lasts from 12 until adulthood. It is defined by a child's ability to form hypothetical thoughts and to rationalize abstract concepts. And use that information to make systematic plans about the future.

As previously written, Piaget's theory shows how a child's development is marked by specific changes and is applied by how children think about themselves, others, and their environment in relation to the world.

Children Art in history

Despite these differences several modern artists celebrated the approach to how children accomplished such a complying beauty to simple abstractions, that was believed to happen during their early stages of life. Which follows Pablo Picasso famous statement that "Every child is an artist; the problem is how to remine an artist once we grow up" Martelle, A. (2022).

This exploration was especially prominent during the 19th century were artists like Picasso and Paul Guanine took interest in children's creativity and reflected against colonist perspectives. When compared against non Westrans art, it was "less developed, closer to nature and simpler," Bretton, M. (2022), As childhood was perceived to be the primitive stage before turning into an adult.

In a similar circumstance in the 1956 tour of the children art's exhibition display Picasso stated "When I was the age of these children, I could draw like Rapheal. It took me many years to learn how to draw like these children." Bretton, M. (2022). He only realized his artistic mission by "letting go of these rules and restrictions from studying the master of art history" Martelle, A. (2022). and supported his unlearning process by looking over and studying from his own children's artworks as well as collaborating with them.



Figure 6: photograph by R Burrie of Picasso's drawing lessons to his children

Naivety and Expression

Children stereotypically have less restrictions to social conventions when expressing themselves and create an honest and even innocent relationship with the world. This concept relates to art for art's sake which is due to how children are influenced by their cognitive as well as emotional development, as they will usually have less awareness and understanding of outer meanings and complex interpretations, while being less constrained with utilitarian purposes as well.

Lauran Schwarz

An example equivalent to that would be the artwork made by the child artist Lauren Schwarz, which is best known for his colorful and bright abstract creations where the artist likes to integrate his favorite animals such as elephants' horses and dinosaurs. Where according to his mother Lisa Schwarz, his process involves premixing his own paints and placing them on a canvas through brushes rollers and his own fingers.



Figure 7: Lauren Schwarz, Untitled, Acrylic Paint, 2024

Schwarz creations agree but also contradicts the stated question in the essay. This is because pursue and incorporate his own interests that at first glance might seems very happy and naive. But it has a deeper logic in its creative process that aligns with the artist's own intentions rather than other people and agrees with the concept of art for art's sake. As stated by Lisa Lauren's mother “it's very important to him that the colors are bright as brown and other boring pigments do not interest him as he has a clear idea about how he likes to mix colors”. Miller, B. (2024)

But his work also disagreed with the principles because of how people interpret his work because many people found it unusual to the fact that his work is abstracted but he “integrates a discernible figure to them” Kgomotso Masebuko (2024) that what gave it popularity. So even though the method of how the artwork was created follows within the guidelines of art's sake theory it still answers the question that it couldn't have been that successful without that additional context even though it wasn't intentional.

It is a common attitude that adults perceive children as naive, as explained by the dictionary as “a lack of experience, knowledge, or a good sense of judgment.” That often

results in the tendency to often have a truthful and fair outlook on while following their own personal trajectory and morality.

Coincidentally this shares a similar terminology can explained by looking at naive realism. According to the *Encyclopedia of Mental Health*, naive psychology is a field of work that involves the “expectations and explanation about the actions and mind of self and others, for example motivation desires and beliefs” (Wellman 2017). As in social psychology, naive realism is a human bias which people believe that they “see the world around us objectively, and the people that do not agree either must be uninformed irrational or biased in some way” Psychology. (2016)

Eva Rothchild

A great example to showcase that innocence can be seen Eva Rothchild practice. Which is noted for her great application in diverse shape language, and scale in her sculpture that in her words includes “ideas of faith, death, magic and things that are all very messy”. Whitechapel Gallery. (2012). Boys and Sculpture is an instillation artwork that displays a film piece, consisting of young group of boys aged between six to twelve, shows how they interact with the artwork through both looking and touching.



Figure 8: Eva Rothchild, Boys and Sculpture, 2012, Whitechapel Children Commision, Video piece 24 minutes and 39 seconds.

This works agrees with art for art's sake because of the interactive aspect of the children allowed to experience the work that is in front of them rather than paying mind to the context behind it. As it was created to draw attention on how sculpture in contemporary art is dominated by men as the work does not follow on art's sake definition because of the social and gender issues that the work has behind it.

Conclusion

Throughout this research, there is unmistakable evidence and provided examples presenting the existence of art for art's sake practice in both artworks and outcomes. Despite that disposition, it is an unavoidable consequence to create art without any context behind it. This is because regardless of whether it's an intentional or unconscious decision by the artist, context and reason is always there. As the results, even if the creator did not intend for his work to have these concepts in mind, it's more likely due to understanding of others to what it could mean or how the artwork is discussed make it hard to follow art's sake values.

To conclude the previous statement, even though it is not practical to create Art by the moral belief of art, for art's sake it does not mean that it cannot exist in modern society. It's within the artist's own choice if the context is the desired main element in the artwork. But it does not derive context from existing.

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