

# AMOROUS IN ART

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**Introduction.** Immoral is an integral part of human nature, has always been present as the creativity of the person himself and in her life. The study of the topic of immoral is very necessary, because it will show us a part of human nature, and this topic is often considered and discussed in narrow circles of thinkers. Consider the laws of human behavior and the course of its changes under the influence of historical development.

**Aim.** To investigate the essence of immoral and its role in the life of society. Consider the aesthetics and the immoral philosophy. Characteristic changes in cultural development with an increase in the role of immoral in art.

**Materials.** "On the other side of good and evil," "Human, too human" F. Nietzsche, V. Zhmurov "The great encyclopedia of psychology," the film "tusks" directing K. Smith.

**Methods.** Comparison, observation, analysis and systematization.

**Results and discussion.** The role of immoral decreased with the tendency of time to the appearance: "art for the sake of art" - a part of modern creativity, which consists in the creation for the sake of art, all its forms and manifestations.

**Conclusions.** An immoral thing has always been and will always be part of the human "I", but will remain as a reference to past times with the gradual disappearance of human life.

AMORALITY (from the Latin *Moralis* - moral) is an extreme form of personality corruption, which is manifested in the deliberate contempt of the moral norms and values that are established in a particular society. But manifestations are not humanity (hostile, cruel or selfish attitude towards people, animals) and shamelessness (contempt for communities, thoughts and rules of decency).

An immoral thing has always been in art and, as I. Stone said: "Art is immoral as immoral and life. For me, there are no obscene pictures or obscene books - there are only pictures and books badly conceived and badly written. » "All art is immoral." Oscar Wilde

Considering the tendency of the beginning of the development of immoral in art, I would like to begin with the ancient centuries, about the second millennium BC, and consider the art of the Mayan tribe. Maya is a very militant tribe, very cruel and immoral for the present. Their rituals and customs seem to be for the most part savage. Once a year, they sacrificed to the gods for the sake of the harvest, they

collected young men and men up to 30 years old and competed who was worthy to be a victim of the gods. At the end of the victim, they were tied to a large stone and cut off their heads. The form of such sacrifices was victimization: heart failure (one of the most common), chopping off the head, throwing into a sativot, locking in a dungeon, ritual suicide. All this was arranged solemnly, with songs and dances, ending with a feast, and, of course, it was depicted in temple drawings and scriptures.

In my opinion, such a culture as its art can be considered immoral.

Now let's talk about the culture of the Middle Ages (from the fifth century AD). That era was called historians by dark times because then executions and torture were, of course, an ordinary matter. The image of barbaric life and "carnal pleasures" is a common practice. Therefore, we can say that then in art there was nothing aesthetic, in my opinion, the image of medieval operations, the pattern of punishment of people by God, infernal scenes from the Bible, and the image of people's torture was simply horrible and immoral.

In those days, people often suffered, ill, thought about death, so we can say that it was art that was dying with them, it was in most, immoral and wrong. Most of all, since then, I like the legends of oral folk art of the "foggy albion", something like the legend of King Arthur. In general, the works of the Middle Ages are rather specific, immoral and beautiful at the same time. Since then, we have not even reached the names or references of the authors of the letters or paintings.

The next will be a day of rebirth or renaissance. This day, I can characterize as an age of enlightenment, the main object of aesthetic thought was a man, and this is clearly seen in the paintings of Sandro Botticelli: "Birth of Venus", Leonardo da Vinci "Mona Lisa", "Creation of Adam" by Michelangelo, "Athens School" by Raphael and other. Among amorous paintings I can note the pictures on most religious topics, such as: Yos Liergkins, "the treatment of Saint Sebastian in the house of St. Irene" and the image of crucifixion or crucified Christ among literature, I can point out to Dante Alighieri and his "divine comedy." Most of this time is beautiful, but it does not condemn it because of the overheating and openness because it is an open rebirth of antiquity in the era of rapid development of reason, technology, and culture compared to the middle ages.

So, on the day of the revival, we can observe a rapid tendency towards cultural development, rebirth and rejection of old traditions, the receipt and adoption of new ones, which gave impetus to a great artistic jerk with a beautiful basis of ancient beauty. We also see a rapid decline in the immorality of art.

Next, I would like to consider the day of the new time. It is possible to start from the fact that this era of creativity in art can be characterized as the era of absolute creativity, creativity for the development of the art itself, and it has no framework nor standards.

The main figures in the field of high art at the moment are: Jeff Koons Rabbit, Bryce Marden "the attended", Maurizio Catelan "Him." Among amorous art in art, I can mark: Mark Powell is really shocking. His shows in 2012 are a series of compositions in which fantastic creatures evolve, devour and isolate each other from their own bodies, multiply and break up. The texture of the creatures and the surrounding environment is extremely convincing, and the language of the body of the figures is precisely tailored to make the situations look as simple as possible - and, consequently, persuasive. Keith Thompson is a commercial artist rather than a man of art. He has come up with monsters for the Guillermo Del Toro movie "Pacific Rim" and Scott Westerfield's "Leviathan" series. His work is done in a technique that you expect to see on Magic: The Gathering cards in the cinema of creativity, I can not ignore a series of "dust" films, and the film "tusks" and, above all, I recommend that nobody should look at the latter because of the very heavy part of the moral plot. Here we can observe that the trend is immoral, but it is not given to a large, significant part in the art but is respected because it is part of man and her soul.

So: immoral has always been in man, his culture, everyday life. And eventually became part of his expression, and so on. Artists of different times showed us not only the beautiful side of our minds through the prism of time, but also showed heavy immoral aspects. What were in the mind or in the life of society.

Also, we can observe the tendency of falling part of the immoral in art through acceleration, improvement of social, cultural, educational, spiritual, aesthetic life of people. These factors have led to aesthetic evolution and the emergence of "art for the sake of art," which suggests that man is already acting for the sake of human development and aesthetic thinking, and not for the sake of money or fame, this is the most important indicator of a true artist. The development of human, moral, aesthetic, and beauty leads to a recession of immoral, so we must further develop good qualities in ourselves so that our children live in a world of beautiful and moral.