

# The Theory of "Social Reproduction" of Artistic Culture Productivity\*

Yu Gu

Art and Design Education College  
Jimei University  
Xiamen, China

Ting Chen

Art and Design Education College  
Jimei University  
Xiamen, China

Xin Li

Art and Design Education College  
Jimei University  
Xiamen, China

Luodanni Liu

Art and Design Education College  
Jimei University  
Xiamen, China

Yuan Cheng\*\*

Art and Design Education College  
Jimei University  
Xiamen, China

\*\*Corresponding Author

**Abstract**—The size of social production capacity is not only an important indicator of social productivity, but also a concrete manifestation of the historical trend of consumption reproduction. The productivity of contemporary art and culture supported by the booming mass culture consumption is an important essential force for social development and civilization construction in any sense. The article analyzes three aspects of the dynamic roots, productivity factors and development contents of the culture and art industry, identifying the roots and essence of the production of contemporary art and culture is the reproduction of society, and it is the historical approach and value orientation of "social reproduction" in Chinese society from economic transformation to social transformation.

**Keywords**—art culture; productivity; social reproduction

## I. INTRODUCTION

Dialectics tells us that the size of social productive capacity is not only an important indicator of social productivity, but also a concrete manifestation of the historical trend of consumption reproduction. Facts have proved that the productivity of contemporary art and culture supported by the booming mass culture consumption is an important essential force in China's social construction and national rejuvenation. Its value significance is increasingly prominent in the art life and the aesthetic interaction of life, the continuous development of the art economy and the creative industry, especially in the historical sensation of the

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comprehensive realization of the well-off society.

## II. MASS CULTURE CONSUMPTION IS THE FUNDAMENTAL DRIVING FORCE OF ART CULTURE INDUSTRY

As is well known, truth is concrete, history is reality, and each era has a special contradiction in each era. The reality people face now is: in the context of increasingly globalized competition in technology, economy, knowledge, culture, information, etc., local physical resources, economic structure, growth patterns and quality of life of the people, although still in line with the international average, perhaps therefore, it should be seen that in the creation and output of the social value of art and culture, people have such a huge potential for development and space for development. It can be said that the further liberation of various cultural productive forces, the transformation and transformation of production methods, and the long-term interests of sustainable development of society are adapted to the needs of urban and rural interdependence, mass cultural consumption and lifestyle improvement; learning to use the advanced culture of human beings, and the practice of resisting the hegemonic economy-ideology monopoly and subversion; the multi-ownership of different cultures, the "hundred flowers bloom, the hundred schools of thought contend", and the socialist "main melody" harmonious resonance; and the promotion of honesty, anti-corruption, education, employment, environment the need for protection, territorial integrity and national security, and the complex development of the "five in one" (economic, political, cultural, social, ecological civilization) coordinated development of the overall layout of modernization proposed

by the 18th National Congress And solutions — all of these provide an unprecedented source of mineral resources for contemporary literary and artistic creations and cultural industries, as well as new topics and tasks for artists, literary and art entrepreneurs. In this series of relationships, any "text" or "product" inevitably constitutes the cultural and political and social ethical attributes of its own reality, so that any author must also present its own cultural consciousness and historical station.

As far as China's world affairs are concerned, the social aesthetic ideals, value orientations and historical senses in the practice of art culture are indeed a historical moment in the sense of national rejuvenation. This is by no means empty talk. As far as its realistic requirements are concerned, it is to look at the value orientation of art creation, art culture and art industry, whether it can promote the development requirements of advanced productive forces, whether it can reflect the direction of advanced culture, and whether it can ultimately revolve around the interests of the people's livelihood and the overall construction and Realize a well-off society to act and create. Perhaps it may be said that this is not only the value coordinate and main line that runs through the spiritual traditions of "democracy" and "People First" in human history, but also the moral ideals and realms that the majority of literary and art workers with sense of responsibility and mission consciously pursue.

From the perspective of art culture or art sociology, in the contemporary society where culture is perceptually and symbolized, from material consumption to cultural consumption, and then from consumer culture to consumer society, the "five in one" and "six goals" "with the realization of a comprehensive well-off society, the important cut-off point and indicator of its reality is to promote the transformation of economic growth mode and the healthy development of cultural and creative industries." To do this, the first thing is to continue to liberate the productive forces and develop the productive forces. To do this well, it is necessary to constantly explore, study, and learn from the "spontaneity, initiative, freedom, and creation of 'art' in the sense of cultural dynamics". Spirit factors and strengths, through the civic quality education, social and cultural communication, public aesthetic practice, as well as the urban and rural public environment and the artistic and aesthetic construction of living and home, in the scientific allocation and interaction of industrialization and public welfare t can not only promote its wide sharing by the whole society, but also promote the cultivation of people from all walks of life and all walks of life, constantly expand the spiritual realm and freedom, constantly renew the imagination, and constantly promote the liberation of people, thus the elements of productivity. In the sense, it is to continue to realize the fundamental liberation of productive forces.

### III. AESTHETICIZATION OF LIFE IS THE FUNDAMENTAL ELEMENT OF THE DEVELOPMENT OF CONTEMPORARY PRODUCTIVE FORCES

As far as the specific role of art in socio-economic culture construction and productivity development is

concerned, there are always two levels of practical support for the interaction between "spiritual practice" and "production practice". In other words, at the level of "spiritual practice", there are still many problems that are not in the past but are related to the future. It is needed to study and explore. These include:

To develop productivity, people must first be inseparable from the "industrial" attributes inherent in each department of art. In this regard, Marx pointed out in the *Economics-Philosophy Manuscript of 1844* that activities such as "general abstract forms such as politics, art and literature" can also be regarded as "relative to the ordinary material industry", it can also be "considered as a special part of industry". Because, "Industry is the natural world, and thus the real and historical relationship between natural science and human beings", and "the first object of human beings, that is, human beings" (pp. p80-82; the same below). Dialectically, this is in the era of cultural survival and cultural industrialization in which spirit is the object of the spirit. After all, the perception and spiritual culture of human beings are both direct objects of themselves and their own intermediary materials, but also their own essence and purpose. The highest mission of the life and industrialization of art is the idealized existence of the way and relationship between people and people.

The development of productive forces, at the same time, is inseparable from the "humanistics" (p80) of social ideology characterized by art and culture, that is, the "spiritual phenomenology" in the sense of contemporary cultural survival and creative industries. From the point of view of Marx, this not only generally includes the objectification results of all "industrialization" such as urban planning and design, industrial and residential architecture and landscape, mass film and television and communication, "it is the psychology of human beings that is emotionally placed before us."(p81); at the same time, due to the development of productivity, in turn, it has always been subject to the action and regulations from social and cultural psychology to social ideology.

The core element of the development of productivity is people; in the era of knowledge economy, knowledge is the core of production factors. In the era of visualization, characterization, and even Spectacle of social resources and capital, such as knowledge, information, and information, production efficiency, productivity, and the productivity of cultural industries are always inseparable from those who master knowledge, construct culture, and create beautiful life. In this sense, people have always been and will be the most active decisive factor of productivity factors in the future.

In other words, the activities of people who exist as the core elements of productivity have always been, and will be, created in accordance with the laws of science and in accordance with the laws of beauty (pp.50-51). In the sense of "interdisciplinary" determined by the existence of "intersubjectivity" in contemporary society, this is the necessary fusion and integration of engineering and humanity, technology and art, sensibility and rationality, and even relation of mind and matter. This point is increasingly

evident in various engineering practices such as information, environment, and life, especially in the new economic development represented by various booming industries such as experience economy and network economy.

In the final analysis, the development of productivity is the satisfaction and development of people's own needs and self-realization. Just as the contemporary society is people-oriented, urban and rural construction regarding people as fundamentality, and the development of productivity is by no means aimed at tool technology. It can only be aimed at the beautiful environment, the beautiful life, and the beautiful society. Moreover, this kind of requirement not only exists as a goal ideal, but more importantly, as the most essential, realistic and daily survival needs of the general public, the cultural appeal and consumption of life aesthetics, and at the same time, it is becoming the most powerful, long-lasting and increasingly industrialized social productive forces in China's consumer reproduction.

#### IV. THE FUNDAMENTAL ESSENCE OF CONTEMPORARY ART AND CULTURE PRODUCTION IS "SOCIAL REPRODUCTION"

Then, at the level of "production practice", it should be said that the art of "art world" demonstrates the practical areas and interactive fields of productivity and promotion of reproduction in its irreplaceable and unique way. There are many angles and ways of "direct" and "external"; there are also ways and processes of "internalization" and "indirect". For example, in terms of the former, or as large as the city's business planning, or as small as the detail of the product, with in-depth humanistic care, through the work of the people's work and study environment, production and lifestyle, and consumer psychology, and other product features Design and construction, continuously improve production quality and reproduction rate; in the latter case, or in a colorful art form, or with beautiful and harmonious ideas, constantly enrich the mass cultural life, cultivate people's mind and body, and thus better for people reproduction, recreation and disintegration of labor tension and fatigue; and in terms of mutual causality and mutual transformation between two aspects, people who are the agents of productivity, or inspired by profound and lofty aesthetic ideals, or in the sunshine, wisdom, and emotions in the deeper spiritual revealing and inspiration, it will continue to stimulate the enthusiasm of work and study, and constantly create creative imagination, thus constantly forming new production goals and new directions and new pursuits of reproduction. Of these, three of them need special emphasis:

First, the intervention and support of art for social production and reproduction is fundamentally achieved through the role of spiritual consciousness and aesthetic emotions of people who are the core elements of productivity. As long as the fundamentals are correctly grasped, the questioning and martyrdom of the Frankfurt School in the history of "cultural industry" and mass reproduction will be solved. Therefore, between the establishment of the concept of productivity and the continuous development of the artist's own business capabilities, all artistic production is cultural creation. All cultural creations are based on the principle of

the highest goal of the public welfare index. The two are not only contradictory, but also it is more and better.

Second, the development of art and its cultural construction have dialectical synergy with its industrialization. The intervention and role of social industrial restructuring, consumer service social generation, and economic growth model transformation have also made various art forms themselves an important way and power for social production and reproduction. For the time being, it does not mention the traditional "cultural industry" such as film and television and the prosperity of contemporary art finance and cultural capital markets, such as the artistic reputation of various forms of places of interest and cultural leisure through the book and stele eden, architectural sculpture, public landscape and environmental design. If it is built, it will continue to spawn new economies and new industries and continue to promote social reproduction.

Third, just as e-commerce has a huge retail performance in the "Double 11" in the B2C (Business-to-Consumer) model, contemporary visual design, especially as a position and influence, will "dominate" in everything else. The network of audio-visual "information designs" of the emerging production tools and production methods of the activity can not only carry out social construction and cultural construction extensively through the "encyclopedia website" such as virtual museums, digital libraries, online travel, but also through "Internet banking e-commerce", "Internet cafe Bar Q broadcast" and other symbols of all walks of life, various ways of "production / consumption design" and guidance, comprehensively promote the exchange, configuration and reproduction of production materials, social capital. As an important tool for the global economy and creative industries, contemporary art culture and design continue to realize the leap-forward connection with the creation of social surplus value, while realizing the "social design" identity and potential energy in the sense of social construction.

#### V. CONCLUSION

In summary, it may be worthwhile looking at this: the essential power and creativity of human beings what the contemporary art culture and its social practice culture shows in the sense of economic humanization and cultural industrialization, has been more than the most important and the most enduring productivity in the contemporary human society. More importantly, it is still the value orientation of Chinese postindustrial society "cultural survival" driven inside by people's spiritual culture, production, cultural consumption and construction, and it is the major historical symbol of "social reproduction" from social transformation to economic transformation.

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