

Artwork Marketing in a Contemporary World: The Artist and Financial Valuation of Works.

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Abstract

This paper surveys art, craft and co-modification in creative economy based on aesthetic function and commodity. It explains that the object is created to serve for aesthetic function and as commodity. The paper is of the view that art object which its purpose is for pure aesthetic appreciation involves a disinterest in older to have emotion for pure forms. It explains that an aesthetic object is appreciated for the purpose of beauty without the attachment of any social functions and desire of the objects. Aesthetic object is appreciated and critiqued based on academic principle which glorifies form and technique. The paper considers craft as handsome objects which involves skills, simple tool and mass production. Some objects defy the classification of being termed craft because they possess of quality of art. It further explains that in contemporary society art object goes beyond mere appreciation of beauty to involve thought. The object serves as conceptual and intervention art which gives insight on social issues and everyday life experiences that aesthetic discourages because it does not want art to engage in societal problems. The paper is of the view that some art practices bring art experiences close to the viewer by the processes of co-modification. It is to the view that the period the artist finishes his creative endeavor the art object becomes a commodity that is negotiate. Contracts are entered and exchange takes place in order to own it. The paper concludes that creative economy sustains the artist and the co-modification of art objects.

Introduction

Of a truth, there is art in life experiences of human beings as they live daily. The certainty of art is brought to the sense of awareness of the viewers by the artist as a way of expression, as a means of self-discovery, personal search and a noiseless reflection. Art, similar to life which is a sure thing and part of nature, exists as an entity and as force within an enclosure. Art subdues all limitations and lives within human passion which it rises to see above the normal experiences of Materials, practical and techniques used in the creation of art works. Aikhionbare, Osuawaru and Okungbowa (2013) sees art as a part of culture which is an active phenomenon that mirrors the past, present and future of a people

and their culture. They further maintain that society inspires art while art documents societies life and endeavors.

Artist creates art which gives new knowledge to the viewer to understand his/her personal experiences, environment. Culture and the complex issues in the society. The creation of art therefore serves for expression. Fulfillment of desire and to expression, inquiry which gives a better knowledge on some issues that concern a particular society it is an important instrument that precedes human conditions which it reflects clearly in the different forms of arts. Aikhonbara, Osuawaru and Okungbowa (2013) hold that art is a formal expression of a conceived image which its completion comes as a result of inspiration form the artists environment. The art portrays truth in spites of the economic and political crises and circumstances that inspired its creation it inspires beauty where there is none. Sheds lights to restore hope and creates insights when one is needed.

In Nigeria, as elsewhere in the world, one finds traditional art, modern art, and contemporary arts that demonstrate the power of art to live either through restraint or creative economic abundance. A creative economy will encourage growth in art, craft and Museum activities. Bad economy is the opposite; it hinders growth in art, Museum activities and creativity. Art expressions created under any economic circumstances will definitely influence the art of that period. Isa (2013) holds that art thrives well in a good economy because some conditions within the periods favours growth in art and creativity. Economic circumstances in no small measure determine the art and creative creativities of an individual artist and group of artists in a society carry same values with the economic circumstances of the period.

The human categorization places the purposeful human activities into what it considers as art which possess aesthetic qualities. Aesthetic qualities of art are assessed with all western art and all other arts made with simple tools that its main purpose is for ornamentation and functional use. African art and other creative activities which their symbolism is divulged of western aesthetic are regarded by modernist as craft. The point to note is that art which is cumulative aesthetics or craft which uses minimal means to produce possesses prestige that draws the sense perception and conceptual visual knowing of the viewer to appreciate or think of art and the experiences that surrounds the art processes.

Art in all its form lived beyond human conventions to create economic experiences, desire and demand of the period that inspires its creation. Aesthetics is no longer the only issue of art, economic productions with its readymade goods creates new aesthetic which reflects society's consumerism. The art in order to portray the co-modification of the

society's life creates new aesthetics with readymade products. It portrays economic exchange, display of commodity and trust formed in transacting economic business.

The paper therefore examines art, craft and creative economy based on art and aesthetic, conceptual art and new aesthetics, craft, art and co-modification in creative economy.

Art and Aesthetics

Some societies have artist that are creative. They explore experience which provide explanation to what art stand for and the values that each society attach to the creative art objects that are produced. Overtime art processes, techniques, and works produced by some artist are appreciated and criticized based on western developed aesthetics that emphasizes a disinterest in the appreciation of art works. It is of the belief that in order to enjoy pure form art appreciation should be viewed with a removed interest which is objective reality. Art should be inter subjected to, which made Plato to see art as mimesis. Somers (2014) says that Plato in his Republic voiced his denial of the validity of art over philosophy using the allegory of the carpenter and painter. In the allegory, Plato claimed that the idea comes first in the carpenter before he embarked to give shape to the chair. The painter Plato stated imitates reality because of it he had no regard for the art which copies nature, he maintained that art is removed from reality.

The resulting visual effect of Plato's regard on the role of art in the society created low value for art which have become popular among disciplines. Over the centuries some philosophers and art critics have relentlessly created positive views and philosophical thought on the validity of art. Some of the art philosophies have relieved art its secondary role in the society and give it a new value that is based on aesthetic which glorifies form for its sake. Somers (2014) further says that no artificial construct is required to make something art, the attitude now is that art is inspired by the motivation, idea, and intentions regardless of the processes. Form, content and context therefore and inherent in art and aesthetics object. Plato's view on art has made philosophers and art writers to create their perspective in philosophy known as aesthetics. These groups of peoples discussed issues, which appeal to the senses in art and the society. They create the ideal that art could be appreciated for its own sake which resulted into aesthetics is a modernists appeals which enables on to have visual experiences of an art. Modern art revolves around aesthetics and its considers its objects importance. Aesthetics do not just overlap, they conceded (Greenberg in sigmong 2009) it means that aesthetic development man's sense of beauty and trains one to appreciate the importance of harmony and beauty in an art object and society.

In the creation of aesthetics objects, the concern has been to achieve inherent beauty which radiates from the objects. Beauty as a subjective quality or matter of taste is of importance when appreciating, discussing and critiquing an aesthetic object. Aesthetic is the main purpose for strictly creating art objects that are meant for appreciation and the enjoyment of pure form. The artist that engages in the creation of aesthetic objects does not always have as a focus. Some of the art objects when completed have attracted some economic financial values which come as a result of direct sales made by the artist or a resale engaged by the new owner of the art object. Aesthetic art objects which originally may have been created to serve for pure appreciation have often been involved in vital economic exchange and legal negotiations for ownership which artists, museum directors and art collectors participate in the business. Often times they don't project the transaction aspect of art they allow it to play the aesthetic role that society designates it to perform.

The creation of art for pure aesthetic appreciation demonstrates practical reason from the modernist society to elevate the validity for art to be seen as embodying reason and meaning. The aesthetic quality attached to modernists' appreciation of art objects created unforeseen problems which led to dissatisfactions in some artists. They started to see art as an organic entity of living thing that refused to fit into one structure and experiences which made them to question modern aesthetic and its worship of objects. Dewey 1934 in Pring (2007) suggests that they play some roles in the organization and anticipation of experience. He further maintained that they were not something set aside from everyday experience though the galleries and museums made them to appear so postmodernism conceptualism, minimalism, earth art, etc. questioned the aesthetic worship of form.

Conceptual Art and New Aesthetic

Art practiced after the modern period questioned the characteristic of art that is based on aesthetic. Conceptual art, the other forms of art were adopted as the postmodernism mode for expressions. Janson and Jason 2006: explain that conceptual art is a work of art which exists without visual objects other than words they hold that the object should be eliminated leaving only the idea or information as conceptual art. They further posit that that entirely visual which the conceptual aspects is emphasized more than the aesthetics the conceptualist regard the idea as supreme.

The ultimate reality implies that conceptual art tries to re-examine the physical appearance of form from which the reproductions and deconstructs in order to free it from depending on the visual aesthetic and verbal representation. Frank 2006, Richard and Fred 1996 are of the view that conceptual art begins as an idea in the artist's mind, they are of the opinion that great works of the start of the mind with an idea which the artist brings out as physical

form or shape by manipulating materials. They agreed that the idea is a mental process which its form becomes their opinion the creative imagination of the artist in the making of art work is not to motivation. Material and processes are considered as the art.

It entails that the idea which the artist generates using material is seen as the art and not the objectified art form as is emphasized in modern art aesthetic experience. Conceptual art emphasis the idea that portrays it by arranging forms which enables the viewers to have intellectual experience of the intention of the artist. Langer in innis (2009) explains that art works are pregnant images which comes out form the rich complex mental process to portray inner reason. Life and depict the mental process which it makes to become an organized complex mental abstract engagement that comes out of the unnoticed inner activates of the individual the affirmation seems to hold that conceptual art has becomes a postmodernist way of departure form aesthetic attitude and appreciation of art object for its sake to include mantel search for the artists idea.

Material and process.

Skleiner and Christin 2005 explain that throughout the 1950s and 1960s conceptual artist and writer attempted to merge art and life. They removed art object as an issue of aesthetics and replaced it with artist viewer process. Martial and the idea generated in the works. The conceptualist re-examines and reposition from its physical state of matter and portrayal of aesthetic to an ideal that exists in the mind which is regarded as materiality

Conceptual art therefore considers art to be general without relying on the practice of a specific aspect of art. Duve (1994) explain that Duchamp considered to be the forerunner of conceptual art movement of the 1960s made it possible for artist to be artist in general it means that conceptual art does mot explore specific art practices for only aesthetic experience but experiments with insightful and inquiry that thought is considered important kosuth (1991) agrees that being an artist now means that one questions the nature of art in essence one Duchamp and Kosuth exposed the idea that art exists not purely as aesthetic objects but it is art because we regarded them to be one. They suggested in their art practice that the idea that art goes beyond perception of art objects is to engage thought. The idea of concept is the most important aspect of the work conceptual art is made to engage the mind of the viewer rather than the eye (Sol Lewitt in Sigmon 2009).

Today in Nigeria the creation of art object inspired from nature, culture, or personal experiences of some artist reflect exploration of multifaceted dimensions which the conceptual art and aesthetic are conjoined to create hybrid art that is in between pure aesthetic object, mixed media and conceptual art. Unlike Duchamp and Kosuth's opinions

that aesthetics should not be the essence of art rather that art should be genera. Some Nigerian artist create works that possess qualities that aim to achieve beauty and idea behind the work. They seem to be motivated by the opinion of Author C, Danto (1990) holds that art should be progressive and that aesthetic based on art history of progressive precedence should not be the basis for considering contemporary art since aesthetic really does not belong to the essence of art or defining it characteristics.

Some Nigeria contemporary artist following trends in the global art creates for aesthetic and conceptual art that reflects issues of social intervention and the economy of the nation. They are inspired by both aesthetic and conceptual qualities of art and economy of their nation that give them the opportunities to create mesmerizing conceptual art which are executed with everyday economic industrial products. They crate not only reflect global art but their own economic and environmental conditions using readymade economic industrial products.

Craft practices

Craft are simple art objects, decorative and house hold items made with simple tools. they are used daily for carrying domestic activates, in Nigerian some examples of craft objects are: pottery leatherworks. Baskets mats raffia bags mats mortar pestle brooms walking stick metal knives and hoes. Craft practices regards labor skill rather then aesthetics which is inherent to art objects. Press(1973) holds that the valves of visual objects is in the labour of the works that created it for which it can be exchanged. He explains that the artist separation form work process is artist alienation. The craftsman depends on craftsmanship and skill using simples techniques. Material and exertion of directs energy which placed craft as more exercise in labour that is devoid of thought. Plato in his Republic as fore mentioned emphasized the importance of the idea before execution. The point is that unlike conceptual art craft in not involved in the creation of higher order idea that leads to greater cognitive importance. In a creative economy craft items thrive and add ot the revenue base of the nation. It is exchanged for currencies at tourists objects venues in Nigerian. today some craft objects are sold at airport hotel, urban and domestic markets in Nigerian to tourist since the introduction of domestic tourism in Nigerian interest has been created in the economy to encourage its development. To this effects craft owes its growth to tourism investment in Nigerian economy.

Art And Co-Modification Of Ready-Made Economic Industrial Products

Economy to the layman means development and welfare; it is often associated to changes that shape the politics and development of a nation. Some see economy as developing interest in' domestic and foreign trade or the acquisition of goods and rendering of

services. The former ones involve exchange of commodities of produced factory and non factory goods. Often time discussions on the relationship between art and creative economy in Nigeria is restrictive as the artist, viewer and artist writers uphold appreciation of the objectified art work which they don't want to associate with any social functions that remove it from aesthetic.

It should not be dined that creative economy of Nigeria offer opportunities to some of her artists to earn their living from producing aesthetic art objects that are exhibited for shows at galleries, museums and public places. In a developing economy some of the artists are commissioned to execute art projects as are now seen at some state capitals in Nigeria such as Owerri in Imo state and Abuja. Due to a developing creative economy, art and craft are encouraged to function as reflected in the nation's cultural policy of 1988, artists and cratsmen including other forms of art are reinforced to create experience and objects that add to visual sensitivities and ideas that relate to Nigerian culture. Ecoma(2010-2011) holds that art in Nigerian society plays a very vital and sustainable role in all areas of human Endeavour.

Apart from creating opportunities for the artist to survive, the economy provides discarded readymade industrial material from the environment for the artist's use in the creation of conceptual art as a means of intervention art of portray some Nigerian's environmental problems. Some Nigerian artist s due to curiosity create with readymade industrials waste which originally served as packaging for consumer goods. Some of the most used bottles. Plastic bottle tops, and plastic food and water containers, glass, fluorescent light bulbs, fabric, paper, and electronic wire which are thrown away industrial products. The discarded readymade industrial wastes are recycled back to the economy and society by the artist as art. The aesthetic and conceptual art which they create portray silent truth and shared experiences on the issues of environment and some Nigerian social problems Baudrillard (2008) asserts that with Duchamp's advent of the readymade the banality of art has merged with the banality of the real world. He further says that any object, detail or fragment of the material world could exert the same insoluble questions as were reserved in the past for a few aristocratic forms known as works of art. In his view art is democratized to relate to the everyday live and not to only aesthetics experiences.

The Nigerian artists therefore seem to agree to Baudrillards view. They apply limitless materials from industrials waste to create conceptual art that make sense of the world. The artists to create pure aesthetic art object. The choice of materials is endless. Through art they raise recycled readymade economic industrial waste from their original functions of

serving as packaging for commodities to a conceptual art that is thought provoking. They co-modify the materials and made them to be seen as art in general.

Conclusion

Art is life. It explores the context to the society which it portrays in the various forms of art. Oftentimes art is like an organism. It refuses to be contained within a human confinement and convention to operate as an entity that is endless. Human categorization removed it from any attachment to societal function and reserved it purely for the purpose of aesthetic appreciation. Art object is to be appreciated with disinterest in order to enjoy pure form. Art transforms as the society which it reflects from creating purely for the purpose of aesthetic to embody thought.

Craft unlike art is mere exercise that does not involve thought and the issue of aesthetic. It is created with simple tools to serve as household and functional objects it emphasizes skill to perception and cognitive. In spite of the nature of any nation's economy it sustains the creation of art and craft. The art and craft that are produced reflects the economic state of any nation and reflects the state of the economy. In Nigeria the economy to some extent sustains the artist. It provides readymade materials that the artist creates some of the aesthetic and conceptual art that portray the experiences of the period.

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