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THE EROTISM OF COMMODITY STIMULATES THE BEAUTIFUL: THE ECONOMICS OF ART IN POSTINDUSTRIAL SOCIETY

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ABSTRACT

Postindustrial society reveals economic and social status of advanced industrial societies in postmodernity. Art commodity in post-industrial society is a sign which has serious interactions with other cultural and non-cultural signs. Post-industrialists believe that contemporary cultural status can be analyzed as mutual interweaving of cultural and social grounds, especially through economic activities. However, how this bilinear interaction, especially in complexities of post-industrial economic system achieves balance? And in this case, what economic and cultural characteristics it will have? Realms of postmodernity can be related to each other by historical-analytic description of three directions: fusion of culture and trade in recent capitalism, positioning of aesthetics against money after 1970, and non-hardware characteristics growth in economy. These three directions are placed in three basic questions and then, in seven detailed titles constitute a concept sheet which is based on eclectic ontology of post-modernism. Theorists of post-industrial society, by accepting this fact that even in culture everything is good for use, make new taste synonym with "spirit of buying from supermarket". Post-modern commodity is erotic; its meaning doesn't relate to its use; is not necessarily an object; and can remake all aspects of culture like art in itself. However, post-industrialists also know outcomes of their theory and accept destructive effects of market society on art society. Finally, it can be said that post-industrialists accept legitimization by consensus of art people; but from their point of view, this status has been shaped due to coordination of artistic productions with "production rhythm in post-industrial economy".

Keywords: Economics of art, postmodernity, post-industrial society, post-industrialism, art commodity, Daniel Bell.

INTRODUCTION

There is something in art which tends to accompany with economy; there is something in aesthetics which calls market to courtship; an eroticism¹ in commodity which stimulates the beautiful. And what is this thing? If we don't want to say solely that "this is the same postmodernity condition", we should ask why so far general admission about this "a commodity can be beautiful" has been more than "the beautiful can be a commodity"?

Why economy doesn't accept to differentiate "work of art" from other commodities? Even with regard to this fact that admits that can't make it calculable.

Why art doesn't accept that calls its work as commodity? Even with regard to this that enjoys astronomical prices of auctions?

Perhaps, because each one is satisfied from keeping distance with the other. Because economy doesn't want to get involved in ambiguous and non-quantitative gabbles of art people. Because

¹ From Eros which means stimulation and lustful.

art hates to see its work in shelves of supermarket beside other commodities; hates to see that cashier keeps barcode device on edge of art work and then that red light which was on the washing machine powder a moment ago shows price on screen by a sound.

Of course, it is possible that a classic economic system presents different situations for a certain artistic commodity based on values of inputs used in a work; a neoclassic foundation based on amount of demand for artistic commodity and a leftish economy with reliance on amount of conducted work and visible social use.

However, it can be said with some connivance that all these theories are formed based on determining and defining use value, exchange value, supply and demand mechanism, and market affinity. These theories generally suppose that artistic commodity like other market commodities doesn't have semantic and essential relationship with economy existence and only is considered as "subject" of economics. It is obvious that these economic systems don't accept artistic commodities as a special case apart from other market commodities.

However, it can be supposed that there is a social system which considers economy and art fundamentally as manners of looking on an object; suppose that humans consume artistic commodity; suppose that artistic commodity is what that humans speak with each other by consuming it: spirit of post-industrial society system² : spirit of buying from supermarket (Lyotard, 1991).

In this social system, market has been connected to other institutions and concepts of post-industrial society such that it is difficult to make distinction between art work as a beautiful work and art work as economic commodity.

That is aesthetic components in a positive trend have direct relationship with market value and economic foundation affects aesthetic relations, theory development and art critique in a returning trend and in reverse direction (Hutter & Frey 2010).

Thus, basic question is formed: how post-industrialists consider artistic commodity as shared result of culture and economy and claim a type of cultural-economic value?

This question makes two detailed questions. First, how bilinear interaction especially in complexities of post-industrial economy system achieves balance? And if we suppose that there is such aesthetic economy system, what cultural and economic characteristics it will have?

RESEARCH BACKGROUND

What relates post-industrialism to art economy can be traced in four study groups. However, it is difficult to find a work of art economists and art sociologists compilations which are main experts of this interdisciplinary field.

² Analyzing structure of post-industrial society and understandings from post-industrial economy foundations are assessed in three major directions (Harvey, 1989: 233): (1) examining positive and liberation elements of new entrepreneurship in modern generation of capitalism, (2) emphasis on power relations and their relationship with politics, economics, and culture, and (3) considering changes of technology and work process and also change of accumulation regime and intervention methods in economic policies. Daniel Bell which is the most important theorist in post-industrial society, classifies economic condition in three major groups: pre-industrial sector, which is extraction sector. Its economy is based on agriculture, extracting mines, lumbering, and other resources like oil or natural gas. Industrial sector which is production sector and employs energy and mechanical energy to produce commodity. Post-industrial sector which is processing sector wherein telecommunications and computers for information and knowledge exchange have strategic importance (Amraei, 2010).

1. Art economists can't be blamed for not working on post-industrial economy or not recognizing it, because this discipline in new. Rather, sociology pattern of Pierre Bourdieu covers gap of a cultural-economic plan coordinated with post-industrial society at local (and not global) scale to some extent (Kalashnikova, 2015).
Of course, influence of neo-Marxist predecessors of Bourdieu doesn't allow him to consider directly achievements of post-industrial society; however, (even with potential non-satisfaction of Bourdieu) position of economy and art in his "art field" theory (Tkachev, 2006) is consistent with post-industrialists readings about fusion of art and economy to some extent.
2. Studies related to post-industrialism have been examined from two relatively different views. First view which revolves around subjects like fundamental software technologies, microelectronics, genetics, information explosion and technocrat class can be found in writings of Arthur Penty, Alain Touraine, Cristopher Lasch, and even Anthony Giddens and especially famous trilogy of Manuel Castells *Network Society*³. This queries generally lack cultural positioning and don't achieve determination of share and position of art and artistic commodity (Touraine, 1971).
Second view which also includes cultural analyses of art and the relationship between art and trade, starts from Daniel Bell as the most important theorist of post-industrial society and in works like *The Coming of Post-Industrial Society: A Venture in Social Forecasting* and becomes mature by analyses of David Lyon in *Postmodernity*, David Harvey in *Post-modern Condition*, Jean-Francois Lyotard in *Inhuman*, and Jean Baudrillard in *System of Objects* (Harvey, David. 1989).
Reader thinks that while Lyotard takes most of post-industrialism from Bell, his intention is indispensable extermination of "Grand Narrative" of modernity; however, Bell is still trying to revive a new form of progress theory.
So far this research was written, the newest significant work in post-industrialism field was detailed and big work of Barry Smart *Post-Industrial Society* which was published in 2011 and includes articles from famous authors post-industrialism in different fields (Smart, 2011).
3. In explaining artistic commodity in post-industrial era (number 1 in part C), a semantic line has been selected and drawn which after passing findings of Marcel Mauss (anthropologist) *The gift: the form and reason for exchange in archaic societies* connects concept of "symbolic exchange" of Claude Levi-Strauss to concept of "symbolic commodity" of Baudrillard⁴.
4. There are many interdisciplinary researches which with regard to cultural analysis by recent capitalism in the U.S and Europe, have temporarily (or even by chance) considered this issue that market forces contrast with commodities which want to express cultural characteristics or at least isolate these commodities implicitly and/or

³ Castells, Manuel, (1999). *Information Century: Economy, Society, and Culture, Networked Social Appearance* (Ahmed Aliqolian & Afshin Khakbaz). Tehran, New Plan Publication.

⁴ Among Marxist theorists, Gyorgy Lukacs is known as a traditional Marxist and post-Lukacs is said to Marxists which overtook his and Frankfurt school achievements.



put them under making subjective or lux process. Analyses which form under titles like "Conspicuous Consumption" or "Market Society" (subject of a book with this name by Dan Stiller and Fern Tonics) are among this type.

RESEARCH METHOD

Analyzing art economic system in post-industrial society can include three basic questions for "cultural policy" activists such that their description connects three realms of postmodernity (cultural, economic and aesthetic) to each other. In current discussion, historical-analytic design and description of these three questions connect following three directions to each other gradually and in line with social ground of discussion:

1. Breakdown or fusion of culture and trade in recent capitalism.
2. Trade or non-trade tensions in aesthetics after 1970.
3. Post-industrial economy growth with emphasis on post-Fordism⁵ (Amraei, 2010).

These three directions are juncture in three basic questions and then, in seven detailed titles constitute a concepts sheet which is based on post-modernism.

Blood relation of art with post-industrial society

First question is that what is art distinction in post-industrial society to other periods?

Walter Benjamin was first who put capitalism's right hand to art's left hand by that famous article *Art in the Age of Mechanical Reproduction*⁶ which gave authenticity to Frankfurtists⁷ and self-confidence to post-Lukacsists⁸ to put their emphasis on exploiting art medium rather than on employer exploitation. From then, it became possible to combine art with economic industry and economic production method with regard to art production industry and art production method and creative industries were found by combining them which can be translate to economic language and cultural language (creative industries should not be misunderstood by "culture industry" which has negative connotation and was used in Max Horkheimer and Theodor W. Adorno language).

This new language caused theorists of new discipline of art economy to speak with a flexible and translatable language.

But art economists always follow principle of neo-classic economy and focus on analyzing concepts of "welfare economy" (Tows, 2010). While decentralize foundation of post-industrial economy origins from floating of potential changes of which may come to action in every moment and affect trade value of artistic product. By economic language, it can be said that in this case "if prediction errors have mean equal to zero but their variance is more than amount

⁵ Of course, in this research artistic commodity only doesn't mean post-modern arts, but because this movement made by this period and is equal with economic and social changes of this period, main focus of discussion is on new artistic forms and styles.

⁶ In classifying components of post-industrial economy in part C, we used "post-modern economy; economic examination of modern and post-modern economic changes" article by Babak Amraei.

⁷ A work by Stanly Brown (see Mahdizadeh, 2009).

⁸ In primary modern era and production-based economies, leisure was time for relaxation and refreshment of work. However, in late modern era leisure had become an aesthetic affair and a form of consumption which people can achieve a different identity by it. Leisure is a part of social life which every day occupies a bigger part of people life and requires more and more management (Jalaeipour & Mohhamadi, 2012: 497).



which is prescribed and warranted by exogenous shocks, product will be more variable and will have fluctuations" (Branson, 1989).

However, in normal condition due to imbalance between art share in providing social welfare level and monetary conditions of art investors, "art projects are not constant commercially, while by having them social welfare increases" (Frey, 2005). Now, these conditions are doubled in post-industrial society ground. That is, trade characteristics and floating characteristics of market help direction and intensity of shocks.

However, art economy system doesn't depend only on economic patterns for determining market condition. When we look from close distance to transaction mechanism of art people, we found that fluctuating condition of art market also depends on two other major factors. One is positioning of cultural dialogue governing "culture society" about "market society", and the other is aesthetic components of art which act as core of valuing works and may be considered relatively rule-based, or basically can't be controllable.

Second question is formed in this step. How is positioning of art dialogue in post-industrial society toward money? Receptive, passive or actor?

Produser stimulates creator

Bourdieu says if in referring to an artist call him/her "producer", you have reductive tendencies and have considered his/her work as other market productions. But if call him/her "creator", you have entered to unique territory of creation and have gained "symbolic profits" in this way (Bourdieu, 1999). Thus, person who sells paintings introduces himself/herself as gallery manager and person who sells books introduces himself/herself as editor (Bourdieu, 1999).

It is correct that this dualism and symbolic contrast has been present from appearance of urban higher class. Because modernity and before it, often define productive culture such that exploitation aspect of economy becomes stronger that economy profits as a optimization factor for artists welfare and artistic productions boom based on it. On one hand, culture people insist that speaking about art value is only possible in a cultural dialogue (Throsby, 2001).

On the other hand, economists try to put aside boring generalizations of culture and endless disagreements of anesthetists from valuing patterns of market; however, they do this by accepting distinct cultural value, not by denying exceptionality of art. They are like burial agent which show themselves mournful for any death, by try to persuade survivor that if she/he values the dead should provide the most expensive services for himself/herself. However, it seems that for economy whether product is agriculture or oil, makes no difference. What is important is that art wants to have a market, and it is better that it be pop artists market.

Economists knowingly praise holy areola of art and push forward distinct cultural value (Throsby, 2001) to point that it goes out from mat in practice and places in referee seat for producers and consumers of art battle. Here, creation or aesthetic production becomes something like moral excellence. It is reasonable that an economists like Elizabeth Anderson writes *Value in Morality and Economics* (Anderson, 1993) and Klammer refers to it as art economist (Klammer, 2003) to explain legitimacy of artistic commodity in economy.

Now, legitimate distance of economy from art is so long that can sell art work and doesn't be an artist; or be artist and doesn't sell art work; and this is summary of Bourdieu words in chapter five of *Action Theory* (Bourdieu, 1999).



However, whether art people show reaction against this distance from market? It seems impossible. How we can expect people who believe that "any work is useful, of course to the point that this usefulness doesn't combine financial profit and sale probability" (Kumarasumi, 1943) to enter to merchants game. If an artist says "friends have gained profit from their bargain; I gained loss because I pursued art", no one think that his purpose is that he preferred to be a merchant, he compares his cultural pain with profit of merchants.

However, post-modern society by employing a basic cultural turn uses a different approach and this is the very point that makes postmodernity distinct from previous periods, that is "appearance and development of post-industrial economy; the economy that culture cultural products form its foundation" (Payandeh, 2011: 22).

Here, culture accepts market so that most of cultural studies formed based on a type of fusion, incorporation, or fusion of economy and culture among post-industrialists. We suppose that coexistence assumption of these two fields is an index not necessarily for all periods but consistent with post-modern condition. Also, those who still consider post-modernism as uninvited and indecorous guest of humanistic sciences banquet should pay attention to this point that post-industrial society is a concept which is considered as a higher degree of post-modernism term. "while studies related to post-industrial society often reveal a standard framework in social sciences, what is generally called post-modern includes methodologic presumptions which are distant from traditional scientific research to some extent" (Brannigan & Fiala, 1996). However, both strongly believe that art and economy changes affect each other mutually and deeply.

After world wars, a new museum was opened in each three weeks in Britain and in Japan in 15 years in 1970s and 1980s more than 500 museums were opened. In late 1980s, two third of families in Britain at least has a camera (Ball, 2010). This significant rise in creative industries has been considered from two different views. In first view, this progress can be considered as interpenetration and growth of art and progressive culture in advanced societies. Based on this positive view, growth of literacy, information and in general language of human results in dialogue actions and then cultural needs and interactions and consequently contemporary admission of cultural and artistic grounds. Second view which is proposed by considering concepts of cultural institution and art work, its external usage, and its relationship with different social classes, interprets this wave as a kind of market attack to illustrative culture and art through seducing poor classes.

Post-modern cultural turn without being sum of these two plans, emphasizes on social actors ability in form of cultural dialogue and also considering art productions as "text". Based on this, contemporary cultural condition can be analyzed in bilinear fusion of cultural and social grounds, especially through economic activities. Daniel Bell, the most important theorist of post-industrial society, believes that "there is no difference and distinction between art and life. What is liable and allowable in art is also liable and allowable in life" (Conner, 1997).

With these preliminaries, it is obvious that post-industrialist view toward art as a subset of broad ground of culture will not be independent from other human aspects and social organizations like market and economy. In fact, "culture term has been used to name fields of market which is a name for semantic world and broad social relationships world. In this world, economic interests, expectations, tendencies, and motivations are formed" (Slater & Tonkiss, 2000: 245).



Thus, third question is formed: how art people reaction to economy in post-industrial society affects consistency of artistic commodities?

Eroticism of commodity stimulates beautiful

Surely, there is something in art which tends to companionship with economy; there is something in aesthetics which calls market to companionship; an eroticism in commodity which stimulates beautiful. And consequently positioning of art people toward post-industrial economy can't be unrelated to ego of art of this era. And what is this?

It is correct that formalistic aesthetic of modernity was not messenger and everything was achieved to the highest degree in itself (Neroun, 1999). In contrast, by looking on conceptual art which is the most serious movement in postmodernity and by looking on controversial seats of Joseph Kosuth (Osborn, 2002), we can observe ego of modern art⁹. New arts are neither based on craftsmanship nor narration. Instead, they don't fear "saying", escape from ideology but praise dialogue. However, this dialogue neither necessarily accepts economy nor rejects it totally. Catherine Millet is seeing art history from sixteens till now and publishes her critiques in Art press magazine. Her words about heterogeneous action of art people about their integration with market is remarkable.

Art market change in recent decades have done nothing except intensifying confusion. Financial merchandise rationale inserts its specific values where critique theory is absent. Nonetheless, we hear from those who are more optimist that all collection owners are not merchant and for many of them it is enough to this that follow their interests. However, these interests are mental and don't need justification, while reasons of an art critique require justification. The result is that there is total waywardness, whether for financial profits or enjoy of an art lover and/or because of his/her crotchety which results in that some works placed in front of scene which survive to the point that are supported by this waywardness (Millet, 2005: 10).

Optimists are those who submitted to commercial and market use of art after rise of pop art and Andy Warhol and with total adulteration of modern form and changed taste concept¹⁰ in an adventuresome action.

"Taste" is the sprit of buying from supermarket

Bourdieu named his book *Distinction: A Social Critique of the Judgment of Taste*. He takes "taste" from Kant and by putting aside "pure contemplation" of Kant redefines it: taste is a social concept; not only leisure is not without intention, but also is coincides with satisfaction; taste is made in relationship with social realities (Bourdieu, 1999). However, post-industrialists accepts critiques:

Everything is useful to use. This is an attempt to stabilize and confirm "new taste". This taste is not taste. This is spirit of buying from supermarket. To the extent that post-modernism puts artists under pressure by critiques, managers of museums and galleries, and collection owners, makes painting researches consistent with practical condition of "culture" and takes away responsibility from artist in relation to non-showable work.

Post-industrial technical-scientific world doesn't contain this general principle that non-showable work should be shown and therefore represent it, but follows opposite principle; in

⁹ Of key terms of post-modern society in Baudrillard thought.

¹⁰ Term used by Roland Barthes.



other words, research dialectic contains infinity. Work of artist is not returning mentioned "reality" which searching for knowledge, method and wealth and never tires of destroying it to rebuild another narration which is considered valid for some time and then is put aside (Lyotard, 1991).

Evidences confirm Lyotard. National and international reports about sell share of art works in Gross National Product (GNP) and Gross Domestic Product (GDP) show that economy is very satisfied with opening its borders for art. Financial Times in number 8 in January 8, 2011 wrote that "art market with 11% return rate for investors in 2011 challenged economic downturn" (Di Torcello and et al, 2013). With these descriptions, art took a special form in line with post-industrial society changes and showed knowledge and technology growth in different branches of art.

Bill Gates, founder of Microsoft and owner of Corbis Corporation, has purchased right of electronic reproduction of many photos. This photos are part of billion photos which Corbis has gained them (Ball, 2010).

[We know] that this not means that this corporation has also right of printed copies of these photos which are available... [But] Gates clearly considers watching photos in electronic form more important than having original copies. Geoffrey Batchen refers that Gates have talked about big digital screens which were installed in one of his houses which is connected to Corbis photo bases and he and his guests could watch that photos (Ball, 2010: 146).

In contrast, art field tries to show its position as a higher set or at least equal with contemporary economy by its new power as a field which contains epistemology and effective critical powers. It means that despite Bourdieu viewpoint which considers art field as lower of economy field and follower of structural laws of economy (Bourdieu, 1999). Of course, Bourdieu states that "comparing cultural production field with other fields make it clear that cultural production field doesn't require economic capital as much as economy field and doesn't require instructional capital as much as university field or even some parts of power field or even as much as "free jobs" (Jalaeipour & Mohammadi, 2012) and this can facilitate art field progression toward institutional independence.

However, post-industrialists go beyond this. Bell says "culture independence which is realized in art is going to incorporate whole life ground and lag it behind. Post-modern temper requires that what previously has been done only in dream should be also realized in practical life" (Conner, 1977).

Component of art economic system in post-industrial society

Apart from analyses which are presented about positioning of art and economy in postmodernity, it is obvious that components of post-industrial economy cause fundamental changes in structure of art economic system in contemporary era. These changes can be examined in line with theoretical and practical changes about post-modern commodity, modern management methods, localized world economy, and other elements of post-industrial economy.

"Gift" Pendulum from Primary Human to Post-industrial Art¹¹

¹¹ Rojek analysis despite Bell and Riesman analysis results in this conclusion that in post-modern game there is no possibility to realize independence and freedom from pains of work. However, game and entertainment became a type of work: person in post-modernist culture should be "blissful" and pass his/her time in recreation and entertainment (Nozari, 2013).

Post-modern commodity is erotic. Not because of curve; not because of curve elimination; not just by commodity fetishism reading; not just by Baudrillard narration in Objects System (Baudrillard, 1999); but by disappearing distinction; disappearing commodity distinction from use and substituting sign. Beautiful is stimulated in some seconds, puts itself in disposal, and short after even doesn't realize itself from commodity. It is reasonable that a significant part of commodity supply and demand in post-industrial economy "belongs to non-physical commodities and objects which always contain aesthetic elements" (Amraei, 2010).

Prominent value in post-modern commodities is a sign value which is formed from difference with other commodities in post-modern cultural ground which itself includes commodities carrying knowledge and commodities carrying beauty. Post-modern commodity no longer depends on raw materials, work and capital but main material of post-modern commodity is knowledge and beauty (Amraei, 2010).

Marx in his economic system speaks about use value and exchange value of commodities. In post-modern era, two other types of value were entered in definition cycle of communities: (1) sign value of commodity and (2) symbolic value of commodity. Ronald Barthes and Baudrillard believe that sign value of commodity is a post-modern phenomenon and is the result of a revolution in classic economics which has been pushed value beyond commodity-base and in a structure of relationships (Amraei, 2010).

Symbolic value origins from difference rationale. In other words, signs have meaning through meaning difference and commodities also become valuable through difference. One of the best examples for explaining symbolic value of artistic commodity in post-modern is related to gift use. Attention to gift role is a reaction to this modern belief that artistic commodity doesn't have value and use. Positivism view which has been made after art theory for art to make identity for aesthetic value independent from eternal values. Symbolic value of artistic commodity in typology and anthropology of twentieth century was considered significantly. Ernst Cassirer, Susanne Langer, Claude Levi-Strauss and many others have emphasized on formation of symbolic value of art and its emotional, archetype and anthropologic origin.

However, everything began from Marcel Mauss book *the gift: the form and reason for exchange in archaic societies*. He reviewed two remarkable characteristics of gift (Mauss, 1923). First, there is a social use and/or ethic like thanksgiving, showing affection, offering, and respect in gift and second, this exchange is not done on cash but is done in form of exchange (Walker & Chaplin, 1997). Levi-Strauss gave a characteristic to this exchange and generalized it to whole modern social relations (Jalaeipour & Mohammadi, 2010). Finally, Baudrillard promoted symbolic exchange concept to symbolic commodity in its post-modern meaning and searched for symbolic use not in exchange but in new nature of object itself and even achieved the end of symbolic dimension (Baudrillard, 1999).

Gift principle can explain that an economy which its trade relations are based on symbolic exchange, value of artistic commodity increases significantly because in this system the subject that is consumer and the object that is artistic commodity gain value through structure of social relations, not by use value or exchange value because "objects or categories of commodities which find emotional form in single and personal practice of symbolic exchange



(like gift) are totally comparable and personal relation (non-economic exchange) gives them a unique characteristic" (Harland, 2002).

Now, importance of beautiful is in sign playing a role which it has in social relations.

Now, importance of commodity "neither origins from used materials nor from work done on it. But origins from knowledge used in it and/or its artistic content" (Amraei, 2010).

Not Artist, But Artistic Management

If artistic commodity is a sign, what is the need to hands of creators? A point is enough: they I say, showcases of shoe stores of Amsterdam, are my work¹² (Mahdizadeh, 2009). I neither have a role in creating this artistic commodity nor have added an aesthetic object to it; I am just an aesthetic manager".

Economic redefinition of artistic manager concept in unique writing of *Marketing Aesthetics* made a significant strike to defaced halo of modern art (Schmitt & Simonson 1997). Authors which are famous economists have looked on artist position as aesthetic manager (Qarabaqi, 2003). This work solely could warn serious distinctions of post-industrial economy in determining position of artistic commodity and its brotherhood with all parts of culture like art market.

Managerial approach naturally caused silence of institutions when creating work, but this issue was emphasized by post-industrial theorists. That is welcoming lack of artistic atmosphere as a result of what Benjamin called "mechanical reproduction" (Benjamin, 1936). Critiques this situation that "today if still there is residues of fixation to painting, it is more because of its physical value and we should accept this reality that artist change to aesthetic manager is one of aspects of modernism and post-modern art residues" (Qarabaqi, 2003).

While first generation of post-industrialists and especially Bell acknowledged indispensable outcomes of post-industrialism (Lyon, 1996), new ones like Lyotard believe that this condition "is not essentially considered as disaster or tragedy, unless we believe that are essentially is expression or fascination of individuality of pure genius which is promoted and accompanied with elitism craftsmanship" (Lyotard, 1991). Artistic commodity in post-industrial society makes distance with craftsmanship and skill aspects and artist solely in manager, controller, and theorist role is placed at top.

Once culture was considered as the result of human handwork on raw materials but necessity of production for market and with intention of profit, obligated cultural producers to use technical advances which have been used in producing other commodities. Advancements like technical division of work, rationale standardizing and regulating of processes which were considered totally intuitive, irrational, personal, and natural and in other words "creative" (Slater & Tonkiss, 2000: 251).

Decadence of position of craftsmanship can be observed clearly in various critiques which presented to post-modern art and especially pop artist method. One example is an embossed by Julian Opie with design of a bank check and this title "cash it". Opie signed this embossed and focused on symbolic importance of artist signature as guarantee of validity of art work (Walker & Chaplin, 1997).

Beautiful Demand: Commodity Supply

¹² Religious Russian painter in 14th century.

On one hand, commodification of art have relationship with mass production of art (Slater & Tonkiss, 2000 and Benjamin, 1936) which of course this issue from critiques point of view is considered among submission or agreement of post-modern art against commodification forces (Conner, 1997).

On the other hand, the ultimate goal of post-modern industry is supplying in line with all demands. While in modern economy demand is a function of supply. End of scarcity in post-modern era results in flexibility in production (Amraei, 2010). Thus artistic commodities like other market products are produced and supplied based on requests of applicants.

Art production growth in last fifty years shows that for example mechanical proliferation has resulted in increased demand for music which providing it was more than potential of national industry of countries (Chapman, 2005). In fact, market demand was not a request for unique art works with special aesthetic characteristics (as is was presented in modernity), but was a request for supplying artistic commodities for "cultural consumption: art production in some of last decades shows that in most parts of U.S and Europe film quality didn't have any effect on amount of selling film to the pint that some film makers said that "we sell cinema tickets, not film tickets (Chapman, 2005).

With these descriptions, we can have a better understanding of post-industrialists view to demand-based condition and supplying artistic commodities consistent with payers demand. Lyotard says that finding public audience for eclectic artworks (which was characteristic of post-modern art) is very easy.

Art, by moving toward banality, plays role of fixer and intermediate of disorders governing supporters' interests (Lyotard, 1996).

[It can be said with less excitation that] determinant and important factor in art market is demand and [this factor] determines great amounts which are paid to some of famous artists, while many of artists have many difficulties to live (Neroun, 1999).

Post-Fordism: Exporting Beautiful Cargo

In seventieth century in Netherlands, a hardware revolution changed foundation of art trade: using portable canvas (Walker & Chaplin, 1997) took art economy transactions beyond walls of churches. Twenty first century again witnessed a fundamental change in forms of presenting artistic commodity.

Story of world production of art began from beginning of twenty first century and unique economy of cinema. As newspapers had strong and influential owners, "rich and influential giants like Carl Laemmle, William Fox, and Adolph Zucor appeared in cinema" (Chapman, 2005).

Soon, cinema saloons around the world became over 60000. Of course, it is obvious that in 1915 attraction and experience of watching film was very different from today (Chapman, 2005). Till end of World War I, 85% of cinema films of world were made in U.S and 98% of whole released films in U.S were domestic. This cultural domination was not occurred over a night and was inescapable (Chapman, 2005). Like what has been occurred in cinema industry, a mass of small companies reduced to some big companies. Today, giants of music industry like AMA, CBS, and RCE generally became empires of entertainment in world in form of multi-nation big companies (Chapman, 2005).



However, post-Fordism empires or multi-nation big companies required a common language to export artistic commodity should be entertaining to can sell it and close aesthetic mouth also to can sell.

Then and in middle twentieth century art, D.W Griffith and his colleagues style created an inclusive world in technique which afterward became Holly Wood norm in film making and made a potential for passing aesthetic and cultural limitations (Chapman, 2005).

Eighteen and nineteen decades and enter to twenty first century were encountered with galleries and museums sanctions by post-modernists. Music and other visual arts achieved significant productions at world scale by online technologies help. Digital immediate photos shared increasingly and in every moment in most parts of the world on social Web sites like www.flicker.com and also on social networks Web sites like www.facebook.com (Ball, 2010). Britain could revive its economy by developing new arts and media industry like fashion, music, publication, film making, and TV products at world scale. These changes contain some notable points.

1. In this condition, based on Giddens definitions, distant spatial situations are connected to each other such that any cultural and artistic event at local scale is affected by other events which are kilometers away (Chapman, 2005).
2. Harvey says that in post-modern economy, Time-Space Compression concept affect ubiquitously on quality of relationships and transactions (Chapman, 2005). This is important to the point that contemporary cultural turn shows something like fusion of economy and culture under post-Fordism discussions to the extent that these two no longer have meaning (Slater & Tonkiss, 2000).
3. Post-Fordism effects of presenting artistic commodities not only include progressive advantages for market and employment in art economy, but also presenting works at world scale caused non-continuity of profits, fluidity and unsteadiness of economic conditions, instability and insecurity in job patterns and multiplicity of class identity and threats structure of art world economy. Also, "if we accept that tension among different types of viewers of works is an essential element of contemporary art, it should be said that this point essentially holds for international art exhibitions" (Neroun, 1999).

Playing With Art

Humans have relationship with objects; live with objects; employ objects; work with objects; and recreate with objects. However, for human which live with signs of objects, work with signs of objects; how is recreation? For human which stands in threshold of implosion of consumption, what quality has recreation?

Barthes may say that recreation and jouissance are teaser curios of postmodernity, but this is not enough. Bell and Lasch may say that in post-industrial society, cultural themes emphasize on personal enjoy and leisure, not on continence and working (Brannigan & Fiala, 1996); this also is not enough. David Riesman goes beyond: learning should be a kind of humor and recreation. [It is important that] any person should always have a good mood (Mestrovic, 1991). It is adventuresome, but still is can't explain complexity of tendencies of a sign human, a subjective human. A guideline can be this: what satisfies sign?

Among post-industrialists, Chris Rojek is most famous for extremist readings: leisure is "deterministic"; post-industrial human is "indispensable" from entertainment; recreation is a



type of work (Amraei, 2010). Thus, work and leisure are fused in an identical totality and result in expressionism or excitement-based or jouissance-based life style (Papeli & et al, 2003).

Explaining art role in expressionist life style is explaining explicit; likewise, taking examples from cinema and music role in entertainment of twenty first century. What should be said is the role of this art in satisfying that sign human; in sign and symbolic game which has been specific to art from past. Artists also are considered as part of cultural jobs which in post-industrial economy "are playing with cultural signs and symbols and media pictures" (Strinati, 1996). However, this time it is not playing with art itself. This time, art is subject of entertainment, is means of recreation. Artistic recreation share in making leisure of urban middle classes from late 1970s is so great that it is impossible to neglect it.

Till 1980 and approximately a century after Kodak formation, two thirds of families in Britain at least had a camera. And 80 million films which each one constituted from 24 or 36 negatives were bought annually only in Great Britain (Ball, 2010).

Work of Artist Is Not Work Of Art; Work of Artist Is Job of Artist

Work of artist is not necessarily work of art. Work of artist is job o artist work of artist is not necessarily work of art. This that burial agent works for money, doesn't necessarily means that he is careless to the dead. Andrei Rublev was painter of Jesus image, took money and also was a pious priest. Nonetheless story is different for art work in post-industrial era.

Bourdieu said "low-income writers more easily turn to" industrial litterateur "which in it writing is a job like other jobs"(Jalaeipour & Mohammadi, 2012). However, for artist who now plays role of an artistic manager, story is different. He/she can market opportunities to sell his/her works and with regard to this (and not based on this) begins producing artistic product.

In short, employment pattern of post-industrial artist connects his/her cultural tendencies and economic profits; cultural tendency and not cultural obligation (by Jean-Paul Sartre style); cultural tendency and not cultural prophecy (bNikolay Chernyshkovsky style). It is clear that these good or bad changes has not been done over a night.

Photography artists like Julian Margaret Cameron and Roger Fenton by holding exhibitions of their works and selling collections of their printed photos enjoyed a new market for photography in 1850s and 1860s. These attempts generally had limited results in one third of late twentieth century. Rather, artistic photography market appeared totally in 1970s. Lindsey Stuart from Christie's Auction, considers this as the result of different advancements which were occurring simultaneously. Such as increased number of museums compiled photo, development of successful photography exhibitions which gave special fame and authority to photos they had shown, detecting new resources by intermediates for photo auction which these activities and events caused first auction special to photography and finally development of photography profession as a result of rapid development of photography courses which more than 60 of these courses only hold in 2009 in Britain (Ball, 2010).

It is good that post-industrialists know outcomes of their theory. It can't be denied that professional employment pattern for professional artist, for artistic management results in a type of exchange relationship between "works of artist" and its "financial feedback" and cultural and artistic relativism provide it with opportunity to appear. Lyotard says "artists, gallery owners, critiques and public thoughts are all moving in that [relativism] that



"everything is possible" (there is no rule). However, this realism that "everything is possible" in fact is "money realism" (Lyotard, 1991). With these descriptions, it is predictable that many of photos which are bought and sold don't be big artistic works.

[Today] most of [photos which are sold] are related to subjects that are considered required in daily economy of mass media. Subjects like photos of wedding ceremony of famous people, paparazzi photos of famous people in bad moods, sport photography and journalist photo required for news. This has resulted in a phenomenon which Ananda Ramamoorthy calls it journalism spectacular (Ball, 2010).

Market Becomes Open, Market Becomes Closed, Market Becomes Dependent

Art economists insist that art market is closed, is constrained (Abbing, 2001) and art market should be examined by considering monopolists and powerful "gatekeepers" (Fyfe, 2006). It is interesting that in this special case, Americans lag behind Europeans (Frenches, Duchess, and Italians). This issue holds especially for Howard Becker and his younger advocates and art market experts.

When they want to explain art economy rationale, denote unwanted art economy especially in art market, art market especially in visual arts, visual arts especially in painting and volume, painting and volume especially in auction, and auction especially in some international auction houses. Even by accepting all these presuppositions, by their word only "one fourth of art works are sold in auction" (Tows, 2010). However, main problem according to Bourdieu is that:

Publishers and gallery managers have double faces because on one hand, we can penetrate to "production for other producers" through them and on the other hand, they have some economic tendencies which are totally contradictory in some parts of this field to producers and their tendencies (which their products are priced and exploited by this group) (Jalaeipour & Mohammadi, 2010).

And finally, market force puts artist under tension because on one hand wants to limit market network power and on the other hand, should sell his/her works to provide required budget for next works (Neroun, 1999). Perhaps, it was because of contrasting with these insistences that avant-gardes gradually rejected legitimacy of auctions, galleries and museums (Fyfe, 2006) and broke several hundred-year ring of monopoly. New Yorker magazine wrote in 1981:

Artists gradually converted their workhouses to exhibitions and some of them became permanent exhibitions. The time between innovation and detecting it in contemporary art is very short and immediately found artwork (Neroun, 1999).

It should not be forgot that although exclusive networks in post-industrial economy are grounds for increasing competition, due to factors like flexible production systems, batch production, and unpredictability are constantly under inflammatory pressures (Amraei, 2010). This economic deficiencies show themselves in art market such that neo-exclusive market forces "despite that relieved artists from dependency to supporters, exposed them to tendencies of market forces" (Walker & Chaplin, 1997).

CONCLUSION

Artistic commodity in post-industrial society is a sign which has serious interactions with other cultural and non-cultural signs. Bell believed that post-industrial societies with their



information foundation have key to achieve social balance. However, Lyotard refers to potential tensions which targeted culture and art society: "artistic and literary researches are exposed to double threats, sometimes by cultural policy and sometimes by art market" (Lyotard, 1991).

Taste is neither follower of historical or institutional condition nor part of process of cultural phenomena commodification. Taste is spirit of buying from supermarket. Lyotard like Bourdieu accepts "artistic legitimation by consensus" by artistic society. However, from Lyotard point of view, this condition has been formed due to coordination of artistic production with "rhythm of production in post-industrial economy" (Brannigan & Fiala, 1996), not due to battle of social classes or ubiquitous social infrastructure.

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