

Artist as a Businessman

Art business, arising from the notion of the 0) *artist* being seen as a craftsman, can be traced to the relationship between art and society in the 17th century. Artwork in itself was not perceived to be enlightening or 1) Although it often carried religious connotations, art was not an object of 2) , but a way of seeing. As a result, those who created it were not regarded as geniuses, and 3) not iconised by society. Rather, artists earned respect and money for their skills as craftsmen. Not being subject to the criticism of mixing 'high art' with money, artists were able to run their workshops transparently.

Based on these 4) , it is possible to argue that Renaissance and Baroque artists were able to consider business and marketing practices openly. However, it is also interesting that around this period the notion of artist as icon begins to emerge, as growing workshops, the professional dealer and art fairs gained 5) Bellini's workshop is a good example of both notions of artist as craftsman and artist as icon. By the 1670s, at the 6) of Bellini's career, his workshop was so busy with commissions that he barely touched sculptures. It seems that Bellini was able to use both notions of artistic identity to his advantage. Further evidence of the 7) of the artist as an icon can be quite aptly seen in Rembrandt, an artist who, 8) , was one of the first to encounter the critics' anger for mixing art with money.

ART

POWER

SIGNIFY

CONSEQUENCE

ASSUME

IMPORTANT

HIGH

EMERGE

ARGUE