



## WORD FORMATION

-Complete the following exercises with the correct word.  
Take into account if you need a verb, an adjective or a noun  
(person- abstract)

VERB	PERSON NOUN	ADJECTIVE	ABSTRACT NOUN
Patronise			
		Visible/visual	
			Contribution
-	Scholar		
Popularise	-		
		Authentic	
Explore			
Express	-		
		Original	

PATRON PATRONISING PATRONAGE ENVISION VISIONARY  
 VISION CONTRIBUTE CONTRIBUTOR CONTRIBUTORY  
 SCHOLARLY/SCHOLASTIC SCHOLARSHIP POPULAR  
 POPULARITY/POPULARISATION AUTHENTICATE  
 AUTHENTICATOR AUTHENTICITY EXPLORER EXPLORATORY  
 EXPLORATION EXPRESSIVE EXPRESSION ORIGINATE  
 ORIGINATOR ORIGIN/ORIGINALITY

## THE ARTIST AS A BUSINESSMAN

Art business, arising from the notion of the artist  
ART

being seen as a craftsman, can be traced to the \_\_\_\_\_  
RELATE

between art and society in the 17th century. Artwork itself  
was not perceived to be enlightening or empowering.

Although it often carried \_\_\_\_\_ connotations, art was  
RELIGION

not the object of \_\_\_\_\_ but a way of seeing. As a  
SIGNIFY



result, those who created it were not regarded as geniuses, and \_\_\_\_\_ not iconised by society. Rather, artist  
CONSEQUENCE

earned respect and money for their skills as craftsmen. Not being subject to the \_\_\_\_\_ of mixing 'high art' with  
CRITIC

money, artist like Bellini and Algardi were able to run their workshops transparently. Based on these \_\_\_\_\_ it is  
ASSUME

possible to argue that Renaissance and Baroque artist were able to consider business and marketing practices \_\_\_\_\_.  
OPEN

However it is also interesting to note that around this period the notions of artist as icons begins emerge, as growing workshops, the profesional dealer and art fairs gain  
IMPORTANT

\_\_\_\_\_ Bellini's workshop is a good example of both  
HIGH

notions of artist as craftsman and artista as icon. By the 1670s, at the \_\_\_\_\_ of Bellini's career he was so  
EMERGE

famous and his workshop 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 \_\_\_\_\_ of the artist as an icon can be  
ARGUE

quite aptly seen in Rembrandt, an artista who, \_\_\_\_\_,  
ARGUE

was one of the first to encounter to the critics' anger for mixing art with money.