



# An Aesthetic View to the Relationship between Art and Economic Options or Theoretical Analysis of “Art Economics” through the “Impressionism” Perspective

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## Abstract

A philosophical and aesthetic view to the relationship between art and the economic options or the blending of reason and imagination in the field of relationship between ideas of art and the evolution of economics hasn't been under survey so far; while this kind of attitude to “art economics” has concerned lots of importance. Usually, in surveying of subjects related to “art economy”, valuating of artworks and the subjects related to the artistic – cultural products representation has been picked a lot of attention. In addition, in subjects related to art economy, paying attention to the works of economic of every artworks art is been concerned in an artistic field which created by such a complicated organization of artistic – cultural – economic and social actors and the media, interpreters, expositive distributors, users, government and private organizations and so on has a specific function in it. But the artist's aesthetic perspective to the audience in creating different genres and styles by paying attention to his/her own taste in creating an artistic style which end to look deeply in “culture” and intensifies “the economic–social development” and finally, creates “relationship between art and economics ideology and their mutual effects on each other on the aesthetic perspective”, hasn't been under survey (Rahimi Boroujerdi, 2016). This research has been tried to clarify blind corners of aesthetic aspect by involving imagination and mind around the relationship between Impressionism and economics.

**Keywords:** Economic Holograms, Aesthetic, Economic Option, Impressionism, Economic Human, Literary – Artistic Ideologies.

**JEL Classification:** B5, B50, B59.

## Introduction

Among the economists who are involved into the “art economy” subject, Baumol (1968) and Bowen (1966) are involved into art economy and by the way studying on governmental supports of artistic organizations has paid lots of attention to the subjects of prizing, investment, economic elements of artwork, copying of artworks or “the moral rights” which has to be watched by government, manner of prize in artwork sales, functions and effects of organizations and institutes involving in artworks business, government's role in redistribution of incomes of artworks, applier and supplier's manner by artistic organizations, organization and institutes manner who's are efforts concerned in supplying artworks and their role in valuating of artworks, dealers' role in artistic markets, and how to make effective expert details and information for artworks appliers and their validity and authenticity, different constructions of art market, artworks creators partnership in their own artworks reselling and artists' ownership rights and also upcoming problems.

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The observations shows that the art markets have been faced with “mental income” feature and the appliers more than paying attention to the art’s real price, under mental circumstances which is imposed on behalf of the artist and conditions of market, determines the artwork’s price which is based on different ages that is extremely in fluctuation. As for the artists according to their own inner feelings which is caused from fear, happiness, spiritual and mental conditions, love or hate and other mental and spiritual issues and such, proceed to prizing the artwork which is this type of prizing among artists is extremely in change and fluctuation. Therefore, these markets are faced more fluctuation than currency or finance markets. However, most of the mental efforts of philosophers in surveying art economy usually is concentrated in the materials explained above, but in the meantime, philosophical and theoretical attitudes of art economy on one hand and the relationship between economics evolution and artistic ideology on the other haven’t been under any attention and therefore, in this article the art economy subject has been observed on this perspective. In other words, I’m trying to deal with the relationship between art and economic options with such an aesthetic perspective and brainstorm the relationship between artistic ideologies and science evolution with blending the reason and imagination and especially to analysis the relationship between “impressionism” and “economics” and to search its missing corners on the aesthetic window.

### **The Aesthetic Analysis of Art Economy on the Impressionism Perspective**

What kind of relationship “impressionism” in the position of an artistic ideology in perspective of “art economy” aesthetic analysis, can make with economics?

In artistic ideologies of Humanism spirit is not certainly limited to poetry and literature, but is also includes the other dignities of “economic human’s” mind activities such as drawing and sculpture and of course these types of activities are not irrelevant with the “economic human’s” mental activities including manners and economic thoughts. The artists who were active in the fields of drawing and sculpture in the new age, had represented the new style of art and by following the picture from Claude Monet in 1874 which was called the “the impression sunrise”, founded an ideology which took the name “impressionism”.



**Monet (1872)**

Claude Monet is the top of imagination of the mutual relationship between art and economy in Impressionism style. although this style emphasizes on the environment’s natural effects and current feelings by the brush’s light and maybe thick hits, but Monet in his work

has direct mentions to the economic evolutions of his country France. He created this artworks in such an age which a war between the France empire napoleon II and Prussia took place in 1870 until 1871 and France were defeated the one year longed war, the empire annihilated, Alsace – Lorraine area in France been taken over by Prussia and while the people of France were extremely demoralized, France's economy faced with a lot of disorders due to the country's destructions after war.

After the war ended, naturally rebuilding the France's economy went in order and in order to do so artists became the government assistant. Claude Monet was one of the artists who accepted this obligation which through recreating the Impressionism, showed the people of France's will for rebuilding the economy in his pictures. In the Impression, Sunrise picture, he shows the biggest harbor of France meaning Levaar Harbor which is in the north-west of the country along with big cargo ships, factories, industrial tools, the dusty and smoky climate which is caused by re launching the factories and the economy, re launching the business and the people's reuniting on the rebuilding path with the same short but continuous hits.

The canal's darkness in the picture by using dark but calming colors is because of reactivation and restarting the business which is shown by a thick cloud of factory chimneys and steamboats. Also, sunrise in the early morning and reflection of sunlight on the water in the foggy harbor is the sign of economic prosperity and divine favors which is came along with such a fascinating sense of calmness which tries to mention that economic prosperity brings calmness, warmth and unity for the people of this country. It should be considered that according to the "cultural economy", the taken art subject is a harbor which is Monet's birthplace and he had lots of fixation to the place and because of the fact that he fully knows the area, in addition to highlighting his own cultural heritage, he tries to emphasize the important role of maritime transportation and its longtime record in France's economy.

Monet and the other artists of this type of art, show the spirit of "cultural economics" in Impressionism which is a new symbol of relationship between "thought" and "economic option", because a part of the nations' cultural hologram legacy which has roots in cultural and intellectual frame of the ancients, is evaluable in their economy and culture mutual effectiveness and this style by emphasizing on natural or even "economic human" made elements in different ages, is able to show human's economic intellect hologram in every cultural age from aesthetic aspect. In other words, Monet and the others proved that Impressionism is the reflection of effect of hologram of Economic Human material attractions in cultural fields which could make peace between ration instrument and imagination. This name came to use because Louis Leroy the artistic analyst didn't consider this artwork as a painting and merely called it an unfinished work and only an effect which this word been used for defining this type of art.

The spirit of Humanism in Impressionism and blending between reason and imagination can be noticed in paying too much attention in humane faces, being interested in carved drawings in nature specially using rural areas and old villages, humane handmade works outside the towns (i.e. rail), vast landscapes around towns and rural economies which is noticeable in Vincent van Gogh and Paul Cézanne and other artists of this kind of artworks. The creators of the artworks by inspiring the ration and modernized attitude and with no attention to the traditional or old common styles which had been used in the past, were welcomed every modern effect which overcame the traditional styles.



Plazilla

van Gogh (1885)

The Potato Eaters picture which Vincent van Gogh granted his brother, Theo, in order to appreciate his services, is one of the Impressionist artist's magnificent artworks which he mentions the poor people and villager's poverty in it. He writes about this picture to his brother: "I did my best effort to emphasize the people who are eating potato under the light shown in this picture; they made their food with hard working and the hands wasted in pots and digging the ground". Thick, thin, and sad faces say about their extreme poverty. Imagination the nature and emphasizing the rural economy in van Gogh's artworks has been repeatedly shown that he insists on poverty of his people in his own time.

van Gogh, like the other Impressionists in painting, used short, cut, fast, and might be non-predesigned hits of brush on canvas and even spilling color on the screen so that he could make pure and unblended shapes and colors, merging techniques and new ideas and finally used every innovation for creating a new and modern artwork. The artists using this technique dealt with economic-social age of their own and mentioned mostly to the views of nature, people's inner feelings, rural economy and innovation in economic – social manner creation and natural phenomenon which all these matters directly mention and specific perspective of economy. According to this point of view, Economic Impression could be explained as an innovation in creating ideas, economic modern manners based on people's current life and specially their relationship with around nature and the effects that these innovations had in culture and societies and economic people's manners which it had roots in theoretical holograms of the past. In other words, the Impressionist artist tries to picture Economic Human's naturist and clean spirit using art, such an aesthetic point of view, and recreate modern ideas that a considerable part of it is barrowed by economic patterns in order to explain economic theories.

The Parisian artists were counted among the forerunners of this art and different people's artworks, including Claude Monet, Edgar Degas, Camille Pissarro, Gustave Caillebotte, Georges Seurat, Frederic Bazille, Pierre-Auguste Renoir, Alfred Sisley, Édouard Manet, Edgar Degas, Edmond Duranty, and Paul Cézanne are inspired the other artists to the artistic style.

Camille Pissarro, the father of Impressionism, could create pictures from the new face of the city and represent the economic-social changes in them using a completely new style, especially after surrounding Paris in 1870 – 1871 periods of time and re launching them.

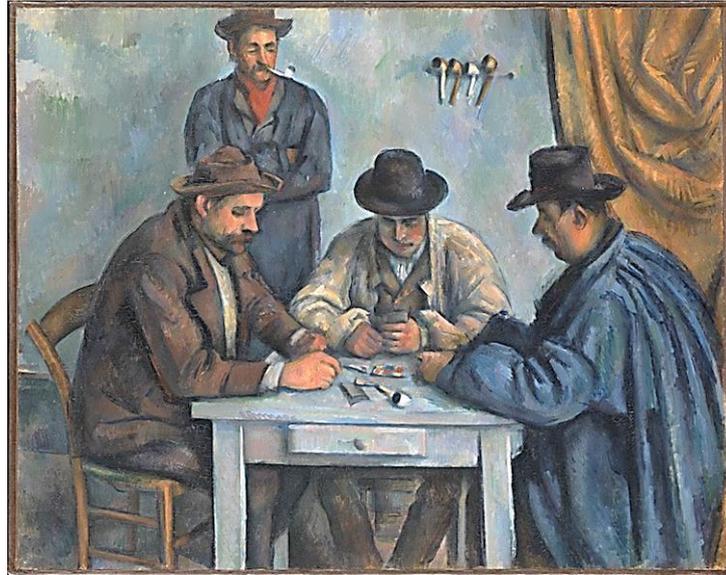


Pissarro (1897)

Picture above named “Boulevard Montmartre Sunset” was one of the pictures of crowded and big boulevards of Paris which the sunset of the fourth biggest boulevards of Paris is been pictured by Pissarro in Impressionism style. Although like the other artists of this style, he was very interested in nature and rural economy and created lots of pictures to show the rural economy. He who went into business suggested by his family when he was 17, did a lot of efforts in order to merge the nature, economy, and his feelings relationship with people’s daily life and all of this are shown in his “Boulevard Montmartre, Sunset” picture. In most of his artworks he was trying to reconcile his inner feelings with people’s daily life and draw the people’s economic – social conditions. He was loved Paris’s crowded neighborhoods and he was trying to show people’s economic cooperation in their daily life; by the way that he was interested in views and events occurred in other countries specially the tropic ones in his works. He who was known one of the founders of impressionism, was very interested in nature views and believed that there should be no fear against nature and we should be brave enough to face the nature in impressionism; which is why it can be said that “economic impressionism” offers human and nature to be reconciled in order to formulating the economic relationships.

Among the influencing impressionists, the French “Paul Cézanne’s” artworks (1839-1906) the impressionist stylist painter are considerable. Like the other artists of this style, he was dealing with picturing the nature, rural economy and individual desires in social – economic life, but the important point in his works, is relating the past to the future that he simulated it to the gamble of life and pictured his inner feeling in his different pictures. “No one completely brings himself to the past, unless trying to make a new relation to his past” he says.

In “the card players” drawing which shows the people’s gambling in several pictures, mentions the winners and losers’ effort in order to surviving the economic matches which will never ends. The fourth man standing and watching the other three men strongly, speaks about this fact that human’s efforts outside the game site is always on watch without even player’s paying attention to the watcher outside. But the interesting point about the gamblers is that all three of them are poor rural people which bet on their poverty and naturally all of them are losers and there is going to be no winner; in addition, no rich man in the screen bets on his wealth. In other words, poor people in their effort of their lives intensify their poverty and in the gamble of life, they will always be losers.



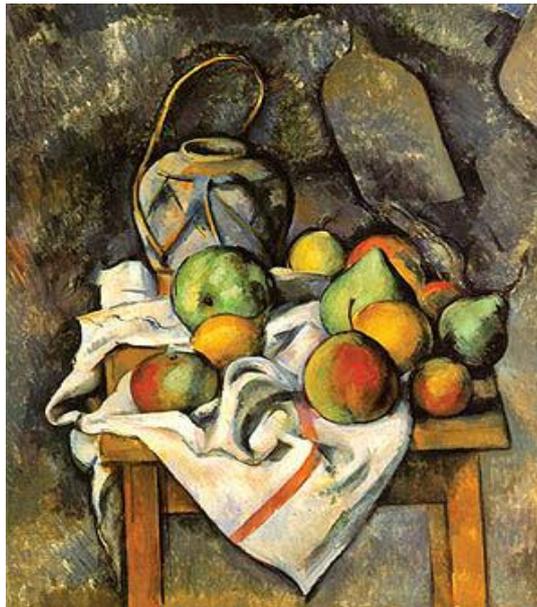
**Cézanne (1890)**

Selling Cézanne's pictures in the field of art economy from the financial and income points of view, gave a proper assistance to the institutes and pictures gallery which were about to bankrupt so that for instance in 2013 one of his pictures named "Mont Sainte-Victoire"<sup>a</sup> created in 1904 sold in one hundred million dollars and found its place among top fifteen expensive pictures of that time. Moreover, this subject caused to saving "Detroit's art institutes" from bankrupting and its artwork's going to sale. Welcoming Cézanne's artworks is important on this reason that in addition to its new and fascinating style in creating artworks, he could be extremely effective in other artistic ideologies including "cubism" so that one of the forerunners of "cubism", "Pablo Picasso" says about him: "if art of drawing had a grand master, it would be no one but Paul Cézanne. He was the father of all of us."



**Cézanne (1904)**

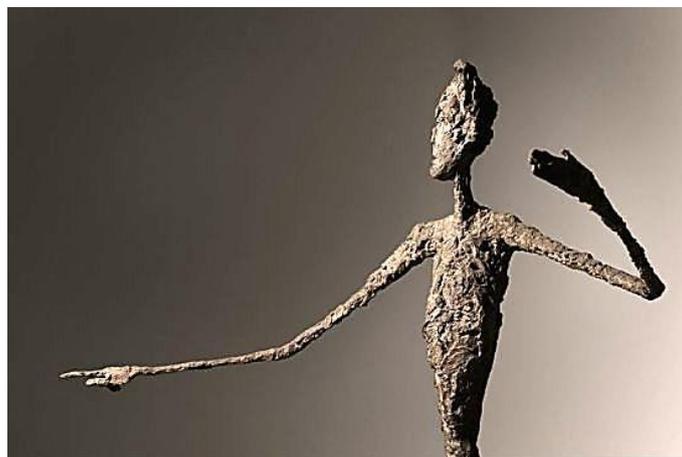
<sup>a</sup>. La Montagne Sainte-Victoire vue du bosquet du Château Noir



Cézanne (1895)

Also, “Still Life, Drapery, Pitcher, and Fruit Bowl” which is drawn in 1895 using color and oil techniques on the screen and the “Sotheby’s” auction house represented and sold it in price of 31 million and 96 thousand dollars in sale on 2006. Statistical studies show that “Paul Cézanne” is one of the top selling painters of the history of art and the value of his worthy artworks which are held in many museums and private and valid galleries all around the world, are estimated more than three billion dollars.

While the art’s market turnover had been faced a shining development since the ideology of Impressionism so far, it had lots of fluctuations too. In the late 18th century, galleries and artworks representation halls were acted as artistic markets and visitors were paying the price by watching the paint pictures. In most of times, during the artist being alive the price of artworks been estimated much less than his death. In 2015, the turnover of this market was more than 17 billion dollars (comparing the 11 billion dollars in 2014) which more than 3 billion dollars of the price was belonged to 10 artists that most of them were impressionist. For example: impressionist artists like “Claude Monet” with 338 million dollars of selling and “Alberto Giacometti”, with 247 million dollars of sell were the top of bestselling artists.



Giacometti (1947)

Alberto Giacometti (1901-1966) the Switzerland sculptor, painter and designer is one of the artists which represented his arts in Impressionism style. The “the pointing man” statue

that he created in 1947 is from his the most popular artworks which have been sold in “Christie’s” in New York worthy 141 million dollars on 2017. Giacometti can be considered as one of the most money-making impressionist artists, and by the way, the artist’s point of view to the 20th century’s economic – social matter was effective to the other philosophers of in fields of social and behavioral sciences. His emphasize in his artworks was mostly on “human” and the role which it can play in the 21th century’s rough world. Giacometti’s mention by designing thin and skeletal humans, reminds his loneliness and confusion which lives in poverty. Long hands, bony stomach, a questioning and keep waiting face is Giacometti’s most of artworks characteristics which characterizes him from the other impressionist artists who are mostly insisted on nature, rural economy and the machine-made world crowd. Even though the artist’s short, fast and wavy hits still try mention to human and nature are reconciled.

The “economic human” who created the “impressionism”, impressed other art fields like music, sculpturing and even poetry. For example, the French impressionist poet “Paul Verlaine was extremely impressed of his own opinions and ideology which were feeding by communism. During the “Paris commune”, in 1781, while he was the supervisor of “commune leading committee publications” hide himself after blood activity suppression. In the anthem “frightened”, he revealed his disbelief and unleashed himself from any bounds.

Oh nature!  
 Nothing saddens me from you,  
 Nor your rich fields, neither the Sicilians’ sad singings  
 Not the glory of your sunrise,  
 Not the greatness of your sunset,  
 I laugh at the art, the human, the song,  
 The poem, the Greek’s temples, the spiral towers,  
 And the churches that risen in emptiness,  
 I see good and evil as one,  
 I’m atheist, an ungodly unbeliever,  
 Refusing of every thought,  
 And about the love, that antiquated joke,  
 It is good for me to say no word,  
 Feared of death and tired of life,  
 As a lost ship in tidy,  
 My soul leaves its harbor towards the fearsome blackness.

Most of the economists supporting socialism and state economy in France were impressed “Paris commune” which was evented by Marx and his adherents, so that the Paris commune creation happened simultaneously with Marx’ capitalism’s first publishing. First publish of the capitalism, made socialist economy theorists’ twice stronger and they insisted on proletariat and Marxist economy theories including extra values which were plundered by the capitalists. “Paul Verlaine” in his poems directly attacked the investing’s economy believing the capitalism system overthrowing is inevitable and it will happen soon. On the other hand, he believed that workpeople should get the government out of the capitalism and take the leadership themselves. Actually, his point of view caused his appointment as the supervisor of “commune leadership committee publications”, besides, Marx’s friendship with Paul Verlaine and Verlaine’s role in Marx’s mind evolution in Paris’s commune was obvious. On this way Paul Verlaine does role and such poets and writers in economists mind formation believe in state and socialism economy in undeniable.

The Impressionism influences crossed Paris’s borders and came to the other European

countries like Germany, Norway, Belgium and even south eastern Asian countries like Japan and South Korea. Work people's life, actors and singers and disco dancers economic lives became the impressionist musicians and novelists inspiring. In an exact observation it can be said this style has an aesthetic point of view towards a part of the new age's "economic human's" literal – artistic rebellion to the economic – social methods and the old traditions which pursues "satisfaction" in nature and outside the urban matters. In this style, the artist more than a such a realist point of view to the around phenomenon and merely limit himself recording the observations, blends mind and reason to and using his mind to describe the around phenomenon and imagines all details even the minor ones. The difference between impressionist drawings with the other style is in this minor point that they can be noticed in impressionist literacy too.

For example, one of the novels of American novelists, Scott Fitzgerald, named *The Great Gatsby*:

"The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens—finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. The front was broken by a line of French windows, glowing now with reflected gold, and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart on the front porch" (Fitzgerald, 1925: 8).

"We walked through a high hallway into a bright rosy colored space, fragilely bound into the house by French windows at either end. The windows were ajar and gleaming white against the fresh grass outside that seemed to grow a little way into the house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding cake of the ceiling—and then rippled over the wine-colored rug, making a shadow on it as wind does on the sea. The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house" (Fitzgerald, 1925: 10).

"Inside, the crimson room bloomed with light. Tom and Miss Baker sat at either end of the long couch and she read aloud to him from the 'Saturday Evening Post'—the words, murmurous and uninflected, running together in a soothing tune. The lamp-light, bright on his boots and dull on the autumn-leaf yellow of her hair, glinted along the paper as she turned a page with a flutter of slender muscles in her arms" (Fitzgerald, 1925: 21).

"Already it was deep summer on roadhouse roofs and in front of wayside garages, where new red gas-pumps sat out in pools of light, and when I reached my estate at West Egg I ran the car under its shed and sat for a while on an abandoned grass roller in the yard. The wind had blown off, leaving a loud bright night with wings beating in the trees and a persistent organ sound as the full bellows of the earth blew the frogs full of life. The silhouette of a moving cat wavered across the moonlight and turning my head to watch it I saw that I was not alone—fifty feet away a figure had emerged from the shadow of my neighbor's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars. Something in his leisurely movements and the secure position of his feet upon the lawn suggested that it was Mr. Gatsby himself, come out to determine what share was his of our local heavens" (Fitzgerald, 1925: 24).

Using Impressionism in literacy such as drawing depending on details, Metaphors and mind discoveries can make the world much more attractive to the audience, as for the all of *The Great Gatsby's* novel was full of attractive and challenging metaphors. This method can be used in economic analysis and not to ignore the economic events just by observation and objectivism. Economic analysis even though is based on economist's efforts, mind challenges,

behavioral characteristics, mental-social-politic-rational and mind structures, they include more attraction for the society and they can have better interaction with economic theories of this kind. In other words, Economic Impressionism tries to insist that the economics unlike some of the sciences, is not a neutralized and it can be based on metaphors, exemplifies, symbols and mind challenges. It is possible to force faces, exemplifies and metaphors on the world and theorize them for leading the economy better. Economic Impressionism is the Economic Human's rebellion of the age of machinery especially in urban life which capitalism culture separated him from himself, mind discoveries and valuable symbols in daily economic-social life every day and of course, it still does.

Georg Simmel (1858-1918), the German socialist had wide researches in the field of monetary economy and even wrote a book, named *Philosophy of Money*, about monetary philosophy, which published in 1900 and also republished to 700 cases in 1907. However, it would be interesting to know most of his economic interpretations using Impressionist methods and also, his sociologist analysis of monetary, is the conceptional picturing of Impressionist worldview. Simmel (1900) represents an artistic view of Capitalism circumstances; however, according to his explanation which money is a connection among materials, the analysis based on economics is not necessarily acknowledged from the book of *Monetary Philosophy*, because in Simmel's explanation, he didn't try to represent an economic analysis, but his aesthetic point of view to monetary philosophy from the eye of Impressionism is what matters. By being perceptive into the inner layers of capitalism, that is its artistic and theoretical layers, he tried to put this case under survey and by assembling the details, pursue the generality in symbols and metaphors' details and reasons that the society is a composition of trade relationships among people. In monetary philosophy, by developing the modernism and monetary economy, he tries to make connection between people and individual psychologies and to seek the humane manners in social picturing and to use money as a connection.

On the aspect of art during years, this ideology faced a lot of evolutions which the most common was events occurring to initial "impressionists". "Impressionists" from 1874 until 1886, were succeeded to set 8 collaborative exhibits, but after a while, the exhibitions ended to separation by several causes. For instance, the battle of France in 1870, caused the founders of this ideology be separated; in fact, Fredric Bazille been killed and Auguste Renoir were injured. Edgar Degas volunteers to go to the war and Paul Cezanne goes Provence, Camille Pissarro, Claude Monet and Alfred Sicily each one went to London from France. Some of impressionist forerunners were preferred to represent their own artworks in other exhibitions on their own and this caused them to separation. In 1879, Berthe Morisot represented her artworks in a discrete exhibition and Auguste Renoir sent his artworks to the official forum. The siege of France, politic and philosophic disagreements, caused several members to separate and made lots of changes in department. Even though the ideology's lifetime was short as the light they shone on their artworks; but the rise's kind and quality and at last, the result and its approach to modernism became a jump platform to dissident and modern artists in Europe and other places in the world. 1903, was such a tragic year to the artistic ideology in Europe especially in Paris, because Camille Pissarro which was known as the father of Impressionism, died.

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