projects organised by the Japan Foundation, Lalit Kala Akademi Gallery No.1 & No.2, New Delhi, 2012; *Trace Elements: Spirit and Memory in Japanese and Australian Photomedia*, co-curated with Bec Dean, Associate Director at Performance Space, Sydney, Tokyo Opera City Art Gallery, 2008, and Performance Space, Sydney, 2009; *Rapt! 20 contemporary artists from Japan*, co-curated exhibition organised by The Japan Foundation, held across multiple cities in Australia in 2005-2006; and *Wolfgang Tillmans: Freischwimmer*. Tokyo Opera City Art Gallery, 2004.
But how do we get from the notion of the Curator as heroic figure and to the curator as hedge fund manager and this delinquent figure whom we all revere?

31 Julie Ault, ed. *Show and Tell: A Chronicle of Group Material* (London: Four Corners Books, 2010). See also: Doug Ashford, Julie Ault, and Group Material, *Aids Timeline*, dOCUMENTA (13) (Berlin: Hatje Cantz).

32 Email correspondence, 2010.

33 Email Correspondence, 2010.

34 Email correspondence, 2011.

35 Email correspondence, 2011.

36 Participating artists include in alphabetical order; Bruce Barber Sasa Barbul, Katalin Barsony, Cristiano Berti, Bodvalenke Fresco Project, Tina Carr, Edouard Chiline, Hannah Collins, Leone Contini, Nigel Dickinson, Konstantina Drakopoulou, EU-Roma, Eduard Freudmann, Zoran Kubura, Haris Kulenovic, Alexandra Gulea, Maria Kjartans, Marta Kotlarska, Ivana Marjanovic, Dusko Miljanic, Malgorzata Mirga-Tas, Tanja Ostojic, Nihad Nino Pusija Claudia Radulescu, Eva Sajovic, Marika Schmiedt, Annemarie Schöne Hedina Tahirović Sijerčić, Manuela Zanotti.

Chapter 2

The Valorisation of Art: What Artists Are up Against

Peter Booth and Arjo Klamer

ARTISTS ARE ABOUT MAKING art. In the execution of their art virtually all of them will have to cope with systems of governance and markets. Some are able to embrace those systems; many experience them as conflicting with their artistic practice, overpowering it even, and resist or avoid them in whatever way they can. In this chapter, we want to show artists what they are dealing with, why the tensions that they may experience make sense, and point out various coping mechanisms. In the process, we bring to bear a range of texts that highlight academic discussions pertaining to the subject.

We, the authors, are a banker who became an artist who is becoming a cultural economist with a PhD, and a cultural economist who combines his professorship with a political position. Accordingly, we bring a range of contrasting experiences to this joint project.

What Are the Issues? What Are the Questions?

This book links the themes of power and politics with the world of the arts. The academic custom would be to seek a distant perspective in order to chart the world of the arts and to get a good overview. We will do so, at least to some extent, but our point of departure is the life of artists. We attempt to reason from their point of view. It is a matter of the type of questions we start with.

A question that pops up every now and then among artists is: "What am I doing 'it' for?" Especially when the income is low, and disappointments are great, these questions at times become urgent. Even when you are clear about the purpose, you may have questions about the ways in which you can get your art recognised, appreciated, discussed and financed. Can you really find a way to sustain yourself and those dependent on you?

Of course, the answers will vary depending on whether you practise art in a country with a tradition of governmental support or one that lacks a cultural policy and a cultural infrastructure. In many Western countries, you may have to deal not only with governmental institutions but also with an art market for 'big money' next to a world of artists who barely subsist. Then there are the walls that museums put up, the art academies with their limited access, selective and commercial galleries, and art critics. All these institutions will mark and fill the context in which you do your thing. And then there are all those non-artists who are sometimes interested in the work of artists but most often are not. Indeed, what is your art good for?

Faced with governmental institutions (including foundations) you may find the pressure to 'professionalise' as 'they' tell you. First and foremost, this pressure is exerted through educational networks and filtering that result in a growing necessity to attend a 'high status' art institution.[1] In addition, you need to be organised, initiate and maintain relationships with a great variety of people, employ an accountant, have a good website, operate in social media, and carefully plan your calendar with appointments, visits to openings, meetings and the like. In that way, you work on your 'branding'.

Even if you are not inclined to wonder what your art is good for, people in your environment will pose the question. Policy makers have recently been keen on the economic impact of art, that is its potential to generate income and jobs. In the wake of Richard Florida's popularised research that links a city's pool of creative workers to economic growth, there is a presumption that art can (or should) have a positive economic impact.[2] In that logic, your art has to be good for the economy. Particularly from the 1990s onwards, interest shifted to the public or 'instrumental' value of art, that is its societal and social relevance.[3] Accordingly, your art has to be good for involving immigrants and minorities, for example, or for the restoration of local neighbourhoods, for political awareness, or for schools. Engaged artists point to the political relevance of their work. Others claim the cognitive and emotional relevance of art: it can make you see the world differently, and it can generate shocks, disturbances, excitement, delight and other emotionally charged responses. Is it possible that art is also good for its own sake, as 'autonomous' artists may insist?

Especially the latter group, together with their supporters, often resist and protest the grip that governmental and market systems have on the world of the arts. The influence of big money is too big, they say, and they question the procedures that governmental institutions follow.

The Value of Art: a Thing, a Conversation, or Something Else?

In order to pave the way for our discussion and to clarify a few things to practising artists, we present a picture and several concepts that correspond to the idea of value in the arts.

We start with the presumption that you, the artist, are doing something that is important for you. Otherwise you would not have initiated the daunting process of getting into an academy or art school, put up with the endless exercises, critical sessions, tuition fees, and the uncertainties that characterise an artistic life, such as insecurities about the quality of your work, its reception and your finances. In spite of everything, you are determined to work as an artist. There must be something of importance in that work for you.

In our value-based approach that we bring to the discussion, we would say that you have values – for that is what you call whatever is important to you. The value could be 'understanding your world', 'doing something with your creative urge', 'expressing yourself, 'freedom', 'independence', 'making a difference,' or 'creating beautiful, surprising, or just strange things'. Being aware of the relevant values appears to be a good start.

The subsequent question is how artists realise their values. They do so, obviously, by engaging in the practice that is called art. As we are economists, the expectation could be that we propose to think in terms of artists producing works of art that then become products or commodities for sale in the market. Rather than take this approach, we follow Bakhtin[4] and Klamer[5] in postulating that art is a practice, or a conversation to which artists contribute with their work, activities and performances, and in which all kinds of other people and organisations, including art critics, galleries, museums, curators, art historians, and art lovers participate. Borrowing a concept from economics, we can also call that conversation a commons. A commons is something (a space, a field, or a conversation) that has value, is shared by the members without ownership being clearly defined, and which excludes non-members. Shared pastoral land is an often-cited example of a commons.[6] When understood as a conversation, art practice is also a type of commons, a creative commons.[7]

It follows that art is not a product that you can sell or buy. You can buy a physical object, a canvas with paint on it, but you need to do something in order to make the object into art. It is like this book. You can purchase it for a price, but when you have done so, you just have the physical book. In order to gain the knowledge that it contains, you have to read it, think about its offerings, decide on what is important or useful to you, and what is nonsense, useless, rubbish or whatever. That is the labour of reading, interpretation that is required in order to make the book your own. Art, therefore, is a practice, with art works functioning as incidents that you need to negotiate in order to have access to that practice.

When you, the artist, realise your values and know the practice of which you want to be part, you need to figure out how you are going to make true on your values. Acting on your values nearly always requires an interaction with someone else, and this is particularly true in the case of shared goods. As we would say, you need to valorise yourself as an artist and your work as art. You will face all kinds of opportunities but also daunting forces of resistance and opposition. As is all too well known, the life of an artist is none too easy.

Different Spheres, Different Logics

The recognition of different types of value, or valorisation, occurs in different spheres where each has its own logic. We are going to distinguish five spheres of logics that artists have to deal with.

It all starts at home, in the sphere of the *oikos* (the Greek term for home). Artists usually begin their art practice at home, with the support of their parents, or at least with their acquiescence. The support is usually financial. When the budding artists leave the home, they will need to convince the members of their new home, or just themselves when they live by themselves, that they should have the life of an artist and all involved will bear the burdens, suffer the disappointments, and enjoy the fruits together. A partner may need to work to pay the bills. In these ways artists valorise the life of an artist in accordance with the logic of the *oikos*.

The next logic that comes into play is the cultural logic, or the logic of the artistic conversation. In order to be an artist, artists need to be part of one artistic conversation or another, to give artistic meaning to their work. It may be the genre in which they work, or the work of others to which they relate. The cultural logic prescribes ways of working and ways of talking about the work. It is all about making sense and being made sense of. The artistic logic is enabling but also may be a formidable power.

The social logic encompasses all the social interactions in which artists engage to be artists, to gain approval and appreciate the work of others, the networking they do, the relations they maintain, the endless social interactions, the participation in clubs and groups and so on. It is the logic of inclusion and exclusion, of reputation, and of recognition. It is the social logic that impels artists to go to openings, to attend events, and so on. The socialising begins for most artists at an art academy. There they learn what is expected from artists, how to engage with the work of others and how to bring their own work into the conversation.

It is in the combination of the social and cultural logic that art comes about. Socially speaking art is a shared practice, or, as we noted earlier, a conversation. By seeing art as a conversation, we stress the social reality of engagement in a common practice. By contributing to the conversation, artists are part of it. The same applies to other

artists: they, too, need to contribute in order to be part of the conversation. Art is an ongoing practice both in a social and in a cultural sense.

In the market logic, art comes in the form of products with a price attached. Subjecting art to this logic is a strange move in a way, as it reduces a practice to a product. One piece gets singled out as if it were just on its own, whereas in reality it is a contribution to a social and cultural practice that is called art. Yet, the reduction to a product or commodity is the most practical and instrumental way to generate the means, usually in the form of a monetary amount, that enables the purchase of goods and services that are important to artists and their families, such as food, a house, and materials.

The problematic character of the reduction of art to a commodity status shows in the visceral reactions that many artists have against it. Other artists such as Damien Hirst and Jeff Koons take advantage of it, and are successful playing with the market logic. Anyhow, the market logic enables artists to valorise their work in exchange for means of purchase.

Another logic that artists use to generate financial means is that of governance. Governmental logic operates whenever artists deal with organizations, governments and foundations in particular. When they try to valorise their work by soliciting a subsidy, they have to deal with this logic. It comes in the form of procedures, checklists, forms, selection committees, accounts, bookkeeping rules and the like. Some artists are good at the governmental games; others loathe them. For the latter, it may feel that governments and foundations overpower them.

As a rule, artists will use all spheres to valorise their work. Distinguishing them allows for all kinds of observations. The following examples will demonstrate how artists make use of these spheres, and how the valorising in one sphere can conflict with existing values in another. By understanding the process of valorisation, we begin to see how power comes about in each of these spheres, and how it is distributed across the art field more generally.

Valorisation, Value Conflict and Power Often Starts at Home

Due to their positive and negative impacts on artistic practice, commentators are quick to point out the significance of valorisation in the market and governmental spheres. What all too often gets overlooked is the importance of valorisation that follows the logic of the *oikos* and social spheres. We'd like to begin by discussing how art becomes valorised in the artist's *oikos* or home, and how this logic links art's valuation to other spheres.

The often unstable and isolated nature of an artist's work means valorisation in the *oikos* becomes a critical way for an artist's values to be realised. Artists have a long tradition of being financially, creatively, and psychologically supported by partners,

parents and family. Importantly, art's valorisation in the *oikos* can reduce the necessity to valorise in the market or governmental spheres, and so can be a boon for artistic innovation. On the other hand, artists that embrace an *oikos* logic often experience a fall in art's relative value, and a corresponding conflict with art's valorisation in other spheres results.

In a 2014 interview, the British artist Tracey Emin reignited debate about a particular form of conflict that arises from oikos-based valorisation of art. Emin stated, "There are good artists that have children. Of course, there are. They are called men".[8] Emin's comment mirrors Cyril Connolly's famous phrase on creativity and parenthood: "There is no more sombre enemy of good art than the pram in the hall".[9] This can of course be applied equally to male and female artists. But Emin's comment also reflects a commonly held view that female artists pay a greater price as parents than their male counterparts.

Both issues – the impact of parenthood on the creative process and the allocation of domestic roles – often have a much more significant impact on artists and their work than how the artist engages with the market or governmental spheres. Like Tracey Emin, many artists view parenthood or other values associated with the *oikos* sphere as having too great a negative impact on the creative process and so do their best to minimise valorisation in this sphere. Artists may choose to live in their studio as a way to restrict the size and reach of the *oikos* logic, or they use other strategies to resist the notion of settling down. Most choose to engage in the *oikos* on some level, but understand that it may come at the cost of diminished artistic quality and output.

In an interview on the career challenges of being an artist, the Norway-based artist Camille Norment acknowledges the compromise involved in being an artist, parent and partner. After commenting on the range of artistic and administrative tasks she has to do in her daily routine, she adds, "All of this [must be done] before 3:00pm when I have to collect my kids. And very few understand how this hangs together, so I have begun to say it straight out: I am a mother – this is my other fulltime job, and yes I take it seriously".[10] In Norway, kindergartens are heavily subsidised and parents receive some childrearing assistance, so one may wonder whether parenthood demands significant artistic compromise. Or in Tracey Emin's case, commercial success means she has had the financial means to pay for help in raising a child. Both artists allude to the fact that the real cost of parenthood is not economic, but instead the time and emotional commitment required. There is by no means universal agreement on the issue, but it can be argued that children impede the kind of mental and emotional detachment that is sometimes required to make good art.

Obstacles to the valorisation of art in the *oikos* sphere are not limited to parenthood. Particularly when artists form domestic relationships with non-artists, there is potential that an artist's lack of income or income stability becomes a source of tension or even resentment in the relationship. Some relationships do not survive, but in many cases the low relative value that emerges from valorising art in the *oikos*

sphere means artists choose to take on an amount of stable work outside of art. Coupled with children or the desire to own a physical building to base the 'home', valorisation of art in the *oikos* has the potential to alter artistic practice in a profound way. Artists are often forced to choose between reducing time devoted to art, increasing market valorisation of their work, or increasing governmental valorisation where subsidies are available.

What does valorisation and evidence of artistic compromise have to do with the distribution of power in the arts? Power has two sides. On one side, power is the ability to realise one's values. On the other, it is what stands in the way of, or obstructs, the realising of one's values. When artists value an artistic life, the practice of art, they are empowered when their *oikos* supports them in achieving such an end and face obstruction when their situation at home stands in their way (because of children, an unsupportive partner, the necessity to earn the monetary means by way of a boring job). When artists are able to generate a means by way of the market logic, and thus free themselves from obstacles at home, we might say that the market has empowered them in the sphere of the *oikos*. The point is that actual power is dependent on one's standpoint, on the sphere in which one operates and on the values, that this person seeks to realise. (If parenthood is the more relevant value the *oikos* will be less likely experienced as an obstacle than if an artistic life is the most relevant value.) Importantly, this says there is no single power structure of the arts, but a different one for each artist.

As someone who has been very clear about not letting her art be encumbered by an *oikos* logic, Tracey Emin's perspective of the power structure of the arts is presumably dominated by the elements of the cultural, social, market and governmental spheres. A 40-year old male artist with limited commercial success and a second child on the way is likely to view the power structure of the arts somewhat differently.

Valorisation, Compromise, and Power in the Governmental Sphere

In 2008, an artwork proposed by the Norwegian artist, Lars Ø Ramberg, was selected by the Oslo Municipality to be realised as part of the redevelopment of the harbourside Bjørvika area in Oslo. The work, *Yersenia pestis*, involved decorating two large concrete towers with light diodes arranged in a pattern that matched the genetic code of the black plague bacteria. The work would have particular resonance for the area given the plague's historic role in shifting Oslo's centre away from Bjørvika towards its current more western position, not to mention the plague's significance in forcing Norway into a 400-year union with Denmark, which effectively meant the end of political and cultural self-determination over that period.

Shortly after the commission was awarded, the State-owned road authority responsible for the project, Vegvesenet, announced they did not have the funding needed to build and maintain the artwork. The artist conducted a series of interviews to try

to put public pressure on Vegvesenet, and in 2010 the artist was asked to a new meeting where it was proposed he present an alternative project that could be realised for less money. The meeting took place, but since neither side could come to an agreed compromise, plans to decorate the concrete towers were dropped. Partly because of this project, Ramberg is associated with the notion of the "uncompromising artist".[11]

The case of Lars Ø Ramberg illustrates the importance of art's valorisation in the governmental sphere, and the obstacle that arises when an artist rebels against and within this sphere. Like in the *oikos*, the governmental sphere is empowering for those who are able to handle it and take advantage of its sources, yet becomes a serious obstruction to those unwilling to compromise with its logic. Even those who actively seek to resist governmental valorisation, such as the artist who is willing to walk away from a significant commission because it denigrates his or her artistic vision, find it very difficult to truly deny its power and influence. This makes sense if we look at Ramberg's unrealised tower artwork in the broader context of his career.

The same artist is in fact better known for another work that was also not realised. To mark the 100-year anniversary of Norway's independence from its union with Sweden, the Norwegian government, through its public art agency, launched a competition for an artwork that would be positioned on the site where the country's original constitution was signed. The winning submission, a proposal by Lars Ø Ramberg, consisted of installing three functional JCDecaux toilets that had been removed from Paris' streets and painted red, white and blue. The work, which came to be known as *Liberté*, was intended as a reflection on the various influences to the Norwegian constitution, and the egalitarian principles that both the constitution and a public toilet symbolise. After the work was announced as the winner, the public art agency reversed its decision. Officially, this was due to the problem of having a commercial agent sponsoring a public monument. But the reality is that it was belatedly deemed inappropriate to have a row of toilets as a monument to Norwegian independence.

In both instances Ramberg may have had grounds to pursue legal action. That none was taken (as far as has been made public), and that Ramberg moderated his criticism of the involved parties, alludes to Ramberg's recognition of values that originate in the governmental sphere, and the power the governmental asserts over artists.

A closer look at Ramberg's career reveals how deeply he, like most other professional artists, is immersed in government values. Although based in Berlin, he studied at the Oslo National Academy of the Arts and he continues his engagement with the institution through teaching. He has previously been a member of the committee that awards national arts stipends, and he is himself a recipient of a stipend that, if necessary, provides him with a minimum income until his retirement. Despite his public criticism of the cancellation of *Liberté*, Ramberg agreed to present the work as part of the Nordic Pavilion in the 2006 Venice Biennale, and later-on was willing to

have it installed in front of the National Museum. In both instances, the work was installed at locations quite removed from the site-specific constitutional reference the work was intended to have. After further controversy, and behind the scenes work, *Liberté* now stands in a public space in front of the Norwegian parliament. Despite little indication his tower work will ever be realised, he was recently awarded a major public art commission for the new city library in the same redevelopment area where the concrete towers stand.

Figure 2.1 Lars Ø Ramberg's *Liberté*, installed at Eidsvolls Plass in central Oslo, Norway. Courtesy of Studio Ramberg.

Although this brief overview of Ramberg's valorisation in the governmental sphere certainly glosses over many of the subtler details of the two projects, Ramberg's critical restraint and subsequent flexibility illustrates the reality that artists are required to make in trade-offs and compromise once they seek valorisation in the governmental sphere.

When artists recognise and take on values that originate in the governmental sphere, arts-related behaviours, processes and thinking change in line with those values. This by no means implies negative artistic consequences. By freeing up the financial or reputational resources needed to realise otherwise unrealisable projects, following arts-based structures and procedures can have a positive impact on artistic outcomes.

However, there are also many ways that art can be negatively affected by the recognition of government values. The acceptance of an anti-market logic in educational institutions places an early limit on the type of work artists make, and who they make it for. The possibility for stipends and grants tends to direct art-making toward the

vision of those on the selection committees, and means a considerable amount of studio time is directed towards writing applications. Recognising governmental values means bookkeeping, completing tax returns, working with professional arts organisations, and political engagement – all of which encourage a type of social responsibility that can be destructive to artistic irresponsibility that is sometimes needed for innovation.

How then does valorisation in the governmental sphere impact the power structure of the arts from Ramberg's perspective? By placing limits on how he allows his work to be valued in the governmental sphere, the artist demonstrates his acknowledgement of the power of the cultural and social spheres. By regularly returning to the governmental sphere to seek artistic valorisation, he also recognises and accords power to the governmental sphere. While the governmental sphere empowers his artistic work by providing the means and recognition that he needs to realise himself as an artist, it appears as an obstructive power as it shows in the compromises that he has to make.

No Man or Woman Is an Island

Tracey Emin and Lars Ø Ramberg represent the 'professional' artist in the sense that they not only make a living from their art, but they actively engage with the notion that the artist has a particular role to play *in* society. This relates to the thematic concerns of their art, but it also relates to their active embrace of valorisation according to many of the social, cultural, *oikos*, market and governmental logics. This raises the question: What about the hermetic artist, the loner who shuns society and who makes art purely for art's sake? Does not he or she avoid valorisation complications and simply make art? Art's history is sprinkled with artists that reject certain artworld structures – Van Gogh, Paul Gauguin, Cady Noland, the list goes on. In order to consider what happens to valorisation in each of the five spheres when artistic isolation is pushed to its limit, we will consider valorisation in the context of the Scottish-born artist Ian Fairweather.

When Ian Fairweather died in 1974, aged 82, he had spent the final 20 years of his life living in squalid conditions resulting from self-imposed isolation on Bribie Island in Queensland, Australia. Even in the broader context of art history, his personal story is quite remarkable. In 1952, aged 60, living in the cabin of an abandoned ship in Darwin harbour, and in a general state of despair, the classically trained painter set off from Darwin on a raft built from three aircraft fuel tanks scrounged from the local tip. The *Kon-Tiki*-inspired raft was meant to carry Fairweather to Timor, and miraculously Fairweather ended up reaching the island of Roti, Indonesia, 16 days later. Rather than finding paradise, he was incarcerated and eventually deported to the UK. By the time Fairweather managed to return to Australia in 1953, he was more or less a penniless artist who had nevertheless built strong local reputation for his post-impressionist

painting. Fairweather travelled to the then isolated and sparsely populated Bribie Island, built himself a hut from sticks and bark, and made it his home and studio. It would be the most artistically productive period of his life.

In many regards, Fairweather was an artist who sought to disengage with valorisation in social, market and governmental spheres. The isolation he sought on Bribie Island follows a long trajectory of acts towards social disengagement and an apparent disinterest in valorising his art in the social sphere. Fairweather, who had become estranged from his family at 37, had a lifetime fascination with islands and the isolation they offer. In his late 30s he spent a winter in complete isolation on Canada's Prevost Island; and it became a lost ideal for the remainder of his life.[12] While renting a studio in Melbourne, he is said to have nailed his door closed and crawled out of the window to avoid being disturbed.[13] For all his artistic success in Australia, Fairweather shunned openings of his exhibitions, only ever attending one.[14]

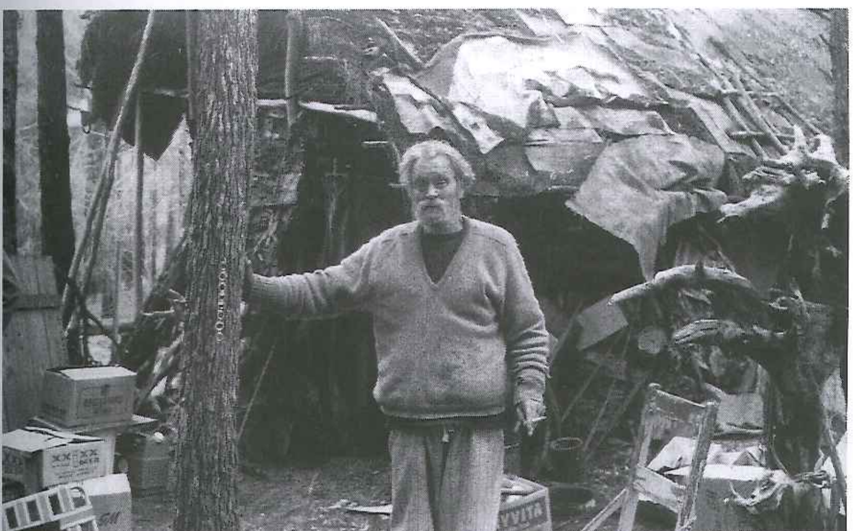

Figure 2.2 The artist Ian Fairweather outside his studio and living quarters on Bribie Island, Australia (1972). Photo by Bob Barnes/Newspix.

Throughout his life, Fairweather demonstrated a general disinterest in money and material possessions. Although he was able to finance his travels throughout East-Asia by sending work to London's Redfern Gallery and having a former class mate at the Slade School, Jim Ede, wire him the proceeds, Fairweather's only interest in money appear to be its ability to fulfil the basic functions of food, shelter, and art materials. Referring to his experience as a soldier in the First World War, he reflects, "Perhaps, those years I spent as a prisoner of war were some of the happiest of my life – no

responsibility for practical things like money, food, and shelter".[15] When Fairweather began to be represented by Sydney's Macquarie Gallery, Fairweather made the unusual request that the gallery handle his money and send him regular payments that were no more than that necessary to sustain life.[16]

Fairweather also displayed a general disinterest in valorising his art and life via governmental logic. When Fairweather arrived on Bribie Island, he simply found a piece of isolated land and built his hut. No local government permission was requested and none was granted, and it was perhaps only because of his fame that the local council later granted him a lease over the land he was using. The raft journey which ended in his incarceration in Indonesia and Singapore was the outcome of being oblivious to the issue of a visa. In the years that Macquarie Gallery acted as his banker, excess money was paid into a bank account on which Fairweather failed to pay tax. And perhaps his most significant infringement of procedure was the manner in which he made art. For an artist trained at London's Slade School, Fairweather's attitude to materials and their longevity continues to infuriate art historians. A great many of his works are said to have literally disintegrated on transportation due to inappropriate materials and poor packing.[17]

To be sure, there are few artists who take the notion of detachment as far as Ian Fairweather. Nevertheless, how do we make sense of an artist who apparently denies the logic of valorisation in so many spheres? Like the other artists considered in this chapter, one must consider Fairweather's artistic practice in a broader perspective to reveal the various logics of valorisation that occur. Fairweather clearly sought to valorise his art practice in the cultural sphere, but closer analysis of his practice suggests he also pursued valorisation in the social and market spheres.

The social isolation sought on Bribie Island and other places belies Fairweather's desire to remain engaged in a broader artistic conversation. On his return to Melbourne at the end of the Second World War, Fairweather spent two years living with an enclave of artists, and he maintained long-term relationships with fellow Slade student Jim Ede and Melbourne artists Jock Frater and Lina Bryans.[18] Although these artistic relationships were often based on Fairweather's financial and artistic needs, they nevertheless demanded a mutual valorisation of his art according to a social logic.

Although his monetary needs were very modest, there are several indicators that Fairweather placed importance on market valorisation of his art, and showed respect for the meaning of money more generally. Two acts in Fairweather's life illustrate this point. In 1947, Fairweather sent 130 rolled paintings from Melbourne to Redfern Gallery in London. The paint had not dried properly and the paintings arrived ruined. Because sales proceeds never arrived, Fairweather suspected he was being cheated and he later made several comments about missing money in his unpublished manuscript, *Amoreles*.[19] Secondly, letters between Fairweather and Ede indicate that Fairweather kept very precise records of money he borrowed from different people.[20]

Rather than having an ambivalent attitude towards market valorisation, this suggests Fairweather placed high value on self-sufficiency and he recognised money played a role in both enabling and undermining this.

The power structure of the art from Ian Fairweather's perspective was undoubtedly very different to that perceived by Emin, Ramberg, and probably you the reader. By repeatedly acting to assert the value of self-sufficiency, Fairweather's artistic practice must have represented a site of personal conflict. On one hand, he was aware of the need for his practice to be valorised in cultural and social terms in order to be part of the ongoing art conversation. On the other, this led to a form of dependence on others that he otherwise sought to avoid. In the end, not even the extreme isolation Fairweather sought was able to prevent a need to valorise and accord power through structures in the market and social spheres.

Conclusion

Valorisation is an essential process of realising the things we hold dear, and as such we are continually obliged to play by the rules of one or more spheres of valorisation. Clashes across spheres of valorisation mean artistic practice, much like the practice of other professions, ends up being the outcome of compromise on some level. Spheres can empower artists but they can also be experienced as opposing powers, as obstructions in the realising of their art. As we've outlined in this chapter, any compromise that artists make reflects their own perspective of the power structures that they face. Even though compromise seems a certain outcome, the meaning of compromise varies vastly.

In contrast to many other professions, artistic compromise can be particularly problematic in that it may cut away at the very thing the artist is aiming for. The Roman philosopher Marcus Tullius Cicero coined the term *summum bonum* to designate the end good that we ultimately seek to realise.[21] The distinction between means and *summum bonum* is important because, when understood as a means, there is less hindrance to trading one good for another so long as realisation of *summum bonum* is not compromised. An artist may be unconcerned about whether their work is valorised in the market or government spheres as long as doing so allows them to continue with their art making, to support a family, and so on. In this regard, art practice geared towards market or governmental valorisation of art functions as a means.

A practice that is directed towards the realisation of *summum bonum*, a practice where the ideal that is strived for is inherent to the practice itself, can be referred to as a *praxis*.[22] For example, instead of just being the tool to realise the ultimate goals of aesthetics or freedom, the practice of art can be a realisation of those very things. Where art is a *praxis*, the necessity to valorise work in multiple spheres can be the very thing that hinders achievement of art as an end in itself.

The solution seems easy, and in a way, it is. If you perceive valorising art in the *oikos* or another sphere will limit realisation of the *summum bonum* of art, you may consider avoiding the valorisation of art in that sphere. Both Tracey Emin and Ian Fairweather tried just that. But if you hold other personal goals directly linked to the sphere you're otherwise seeking to avoid, then compromise on some level is unavoidable. Perhaps the main difference of comprise where art is a praxis is that the stakes of poor choices are higher.

Notes

1. Marita Flisbäck and Anna Lund, "Artists' Autonomy and Professionalization in a New Cultural Policy Landscape," *Professions & Professionalism* 5, no. 2 (2015): 867.
2. Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure and Everyday Life* (New York: Basic Books, 2002).
3. Kevin F. McCarthy et al., *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts* (Santa Monica: Rand Corporation, 2004).
4. Michael Holquist and Vadim Liapunov, eds., *Art and Answerability: Early Philosophical Essays by M.M. Bakhtin* (Austin: University of Texas, 1990).
5. Arjo Klamer, *Doing the Right Thing: A Value Based Economy* (Hilversum, NL: SEC, 2016).
6. Elinor Ostrom, *Governing the Commons: The Evolution of Institutions for Collective Action* (Cambridge: Cambridge University Press, 1990).
7. Arjo Klamer, "Art as a Common Good" (paper presented at the bi-annual conference of the Association of Cultural Economics, Chicago, 3-5 June 2004).
8. Viv Groskop, "Tracey Emin Talks About Sexism in the Art World," *Red*, http://www.redonline.co.uk/red-women/interviews/tracey-emin-interview.
9. Cyril Connolly, *Enemies of Promise* (Chicago: Chicago University Press, 2008), 116.
10. Camille Norment, "Balanse I Regnskapet, Balanse I Kunstnerskapet," *Billedkunst*, no. 7 (2016): 24.
11. Dag Weirsholm, "Lars Rambergs Kunstprosjekter I Et Perspektiv Av Kunstneriske Kompromisser," *ArtsceneTrondheim*, http://trondheimkunsthall.com/news/lars-rambergs-kunstprosjekter-i-et-perspektiv-av-kunstneriske-kompromisser.
12. Dael Allison, "Isolation and Creativity: Ian Fairweather's 1952 Raft Journey" (Masters dissertation, University of Technology, 2012).
13. Aviva Ziegler, "Margaret Olley, Fairweather Man," (Brisbane: Fury Productions, 2009).
14. Allison, "Isolation and Creativity: Ian Fairweather's 1952 Raft Journey."
15. Nourma Abbott-Smith, *Ian Fairweather: Profile of a Painter* (St Lucia, Qld: University of Queensland Press, 1978), 19.
16. Allison, "Isolation and Creativity: Ian Fairweather's 1952 Raft Journey."
17. Ibid.
18. Ibid.
19. Ibid.
20. Ibid.
21. Marcus Tullius Cicero, *Speeches*, trans. Robert Gardner (Cambridge, Mass: Harvard University Press, 1965). Klamer, *Doing the Right Thing: A Value Based Economy.*
22. Klamer, *Doing the Right Thing: A Value Based Economy.*

Chapter 3

What Do Artists Want? Re-reading Carol Duncan's 1983 Essay "Who Rules the Art World?" In 2017

Gregory Sholette

Figure 3.1 Malcolm Morley, *Beach Scene* (1968), acrylic on canvas, 279.4cm × 228.6cm. Courtesy the artist and Sperone Westwater, New York, US.