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THE ART PERIOD

The Rise and Decline of a Much Respected and Privileged Position

A study of art, artists and the arts' economy

"How come respect for art was high and is now going down?"

Hans Abbing
hansabbing@gmail.com

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VERY PROVISIONAL Table of Contents, which is bound to change much over the next twelve months

1. The Triumph of Art
 2. An Existential Relationship
 3. An Obsession with Authenticity, Authorship and Autonomy
 4. Separation of Art and Entertainment
 5. Serious Art Events
 6. Exclusion, Inclusion and Exclusivity
 7. Rejection of the Market and Commerce
 8. Distrust of Technical Reproduction, Home Consumption and Mainstream
 9. An art ethos
 10. Poor and Special
 11. A Cruel Economy for Artists
 12. Private and Public Support
 13. New Times
 14. The Success of Popular
 15. Entrepreneurship, Autonomy and Innovation
 16. The End of the Art Period?
 17. Conclusion. Something gained, something lost
- Postscript. Art and Social Criticism

Detailed table of contents which is bound to change much over the next twelve months

The Triumph of Art

1. The art period
2. Art is sacred and much respected as art
3. Major public festivities and magnificent buildings signify the importance of art
4. The emergence of a single world of art precedes art's triumph
5. The artwork is appreciated for itself
6. Art becomes more useful
7. Intrinsic value does not exist. Art is never use-less

In the twenty first century however respect for art has gone down

An Existential Relationship

8. Expression in art is much appreciated
9. Art brings enchantment in a dis-enchanted world
10. There is a longing for freedom and an own identity
11. Art serves the exploration and sublimation of hidden desires and emotions
12. Art does not simply replace religion

In the twenty first century however art has lost its monopoly on creativity and authenticity

An Obsession with Authenticity, Authorship and Autonomy

13. Artists and artworks must be authentic
14. The artist is in the work
15. An obsession with original works, genuineness and preservation
16. An obsession with authorship and correct attribution
17. The artist must be in charge and be the single author
18. Artists should be autonomous and must not compromise

In the twenty first century however the autonomy of art and artists is under fire

Separation of Art and Entertainment

19. Popular art and *common behavior are banned from the world of culture
20. Art is civilized while popular art is vulgar
21. Non-profits enable the separation by pushing back commerce

In the twenty first century however the boundary between art and popular art has become weaker

Serious Art Events

22. A classical concert and a pop concert
23. Subdued behavior is typical for performances and museum visits
24. Formality and a protocol contribute to an attractive atmosphere
25. Distractions and interferences with the work of art are taboo

26. Restraint, modesty and impersonality are virtues. Together art lovers want to be alone with art

27. Also the discourse is serious

In the twenty first century however the variety in art events increases

Exclusion, Inclusion and Exclusivity

28. High prices contribute to the exclusion of others

29. Others are informally excluded from the world of art

30. Successful participation in art events requires a proper understanding of art's setting

31. Art lovers also attempt to disseminate art and include others

32. Exclusive art and art consumption signal status and bring distinction

In the twenty first century exclusivity still matters

Rejection of the Market and Commerce

33. Markets have contributed to autonomy and the democratization of art

34. But in the art period commerce stands for compromise and a lack of autonomy

35. Commerce is wrong

36. Commerce is covered up

37. The commercial culture industry represents a threat to art

38. Celebrity culture within art worlds forms a new threat

In the twenty first century commerce has become acceptable

Distrust of Technical Reproduction, Home Consumption and Mainstream

39. Technical reproductions miss the aura of unique artworks

40. The home consumption of art is hard to control.

41. In the arts there is no room for mainstream art

42. The rejection of new techniques has led to major cost increases

In the twenty first century nothing much has changed

The art ethos

43. An art ethos governs convictions and actions

44. Art worlds indirectly attempt to control quality, the art-setting and the inflow of artists

45. Art worlds attempt to control the inflow of artists

46. Art worlds and artists attempt to control all stages of production and consumption

47. Artists have privileges and duties

In the twenty first century the overall art ethos has not changed much

Poor and Special

48. Artists work for very low incomes

49. Some artists have very high incomes

50. The majority of artists are unrecognized and almost invisible

51. Four explanations for low incomes

52. Artists are gifted and follow their calling

In the twenty first century artists are still poor

A Cruel Economy for Artists

53. Most artists are not able to live up to the high demands put on them

54. Poverty and lack of recognition can cause anxiety and hardship

55. A Wild West economy exists in the arts

56. The exploitation of artists is exceptional

In the twenty first century however artists have become more active

Private and Public Support

57. Support of art is extensive

58. Supporting art feels good and needs no justification

59. In Europe and the US opinions on direct and indirect public support differ

60. Support has an impact on the number of art consumers and artists

In the twenty first century however public support is under fire

New Times

61. The process of individualization continues

62. Society becomes more informal and "liberal"

63. Artists lose their monopoly on creativity and authenticity

64. In a neo-liberal surrounding "emancipated" consumers and producers behave entrepreneurial in the pursuit of personal goals

The Success of Popular

65. Unrecognized and common art comes out of the shadows

66. Public consumption of popular art is no longer taboo for educated people

67. Popular art events are informal and participation is important. The personality of performers matters

Entrepreneurship, Compromise and Innovation

68. Excuse. Between only-for-art and only-for-profit

69. In popular art entrepreneurship and compromising are not taboo

70. In popular art scenes contribute to innovation and prepare for a larger audience

71. Negotiating and overcoming constraints promotes creativity and innovation

The End of the Art Period?

72. Respect for art is no longer self-evident

73. The autonomy of art is no longer self-evident

74. The boundary between art, popular art and entertainment continues to weaken

75. Narrowing the art domain does not restore respect

76. Artists become active

77. The arts are likely to move in three directions

Conclusion. Something gained, something lost

Postscript. Art and Social Criticism