

Day / Date

CAPITALIZATION OF ART

Art was degraded to the pedestal of commodities at the hands of voyeurs and advertisers. Entrepreneurs consider themselves entitled to commodify art to cater to bourgeois patron's prestige and museum curator's desire to boost the monetary value of museum's

● holdings. During bubble economy, Japanese economy giants gave in the cult of the artists. Ryohei Saite spent a whopping amount of \$82.5 million on Van Gogh's portrait that was consequently removed from public's eye. Spokesperson of Van Gogh museum made an appeal on ethical grounds when Saite expressed his wish to be cremated with the painting to exact his revenge on his heirs. As only J. Paul Getty Museum has the resources to acquire art-pieces, so great art is eventually expected to regress into a capitalistic

● enterprise.

PART-II

Q. 2 Make a précis of the following passage and suggest a suitable title.

(15+5=20)

Art, despite its religious and magical origins, very soon became a commercial venture. From bourgeois patrons funding art they barely understood in order to share their protegee's prestige, to museum curators stage-managing the cult of artists in order to enhance the market value of museum holdings, entrepreneurs have found validation and profit in big-name art. Speculators, thieves, and promoters long ago created and fed a market where cultural icons could be traded like commodities.

This trend toward commodification of high-brow art took an ominous, if predictable, turn in the 1980s during the Japanese "bubble economy." At a time when Japanese share prices more than doubled, individual tycoons and industrial giants alike invested record amounts in some of the West's greatest masterpieces. Ryohei Saito, for example, purchased van Gogh's Portrait of Dr. Gachet for a record-breaking \$82.5 million. The work, then on loan to the Metropolitan Museum of Modern Art, suddenly vanished from the public domain. Later learning that he owed the Japanese government \$24 million in taxes, Saito remarked that he would have the painting cremated with him to spare his heirs the inheritance tax. This statement, which he later dismissed as a joke, alarmed and enraged many. A representative of the Van Gogh museum, conceding that he had no legal redress, made an ethical appeal to Mr. Saito, asserting, "a work of art remains the possession of the world at large."

Ethical appeals notwithstanding, great art will increasingly devolve into big business. Firstly, great art can only be certified by its market value. Moreover, the "world at large" hasn't the means of acquisition. Only one museum currently has the funding to contend for the best pieces—the J. Paul Getty Museum, founded by the billionaire oilman. The art may disappear into private hands, but its transfer will disseminate once static fortunes into the hands of various investors, collectors, and occasionally the artist.