



## IMPROVEMENT OF ART BUSINESS VENTURE IN POST PANDEMIC TIME

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**Abstract:** It is not gainsaying to affirm that the global pandemic called covid-19 which is still ravaging some parts of the globe, affects every facet of life all over the world, art is not exclusive. Though economic crisis of this nature, it is not new in the history of mankind as it has occurred several times, the last being in the 1930s. This paper traces the inception of the present covid-19 pandemic meltdown to world-over when the millions of financial houses committed economic miscalculation of which its consequences are felt all over the world. It further stretched the negative consequences such as poverty, unemployment, increase in negative social activities as well as job insecurity. Not these alone, it also leads to reduction in financial transaction, fall in oil price to mention but a few. Since art and entrepreneur business rely solely on the money in circulation, the paper highlights the two major forms of world art patronage with emphasis on Nigerian art market, its effects and the way to cope with the milieu for the survival of the art business. The methodology used for this paper includes literature review and also observation of studio practice and commercial activities in some art galleries. The study concludes that the covid-19 pandemic negatively affects the production of art and art market generally. It recommends that art related entrepreneur subjects or courses should be encouraged in our schools at all levels.

**Keywords:** Art, Art Market, Pandemic, Entrepreneur, Creativity.

### Introduction

Coronavirus pandemic brought serious difficulty, wellbeing wise and monetarily to the globe. This has caused extraordinary human misfortune through its threat impacts. Albeit the pandemic has died down in significant regions of the planet, the impacts actually wait on. Despite the fact that this isn't the initial season of worldwide pandemic, Iwayemi (2009) guaranteed that the last one occurred during the 1930s before the circumstance was captured. He further expressed that the ongoing monetary emergency started in 2008 when monetary dangers were taken by the American home loan houses in this way committing monetary error mistake which ultimately prompted a disappointment. The breakdown in the sub-prime home loan market happened when obligations were utilized to pay obligation, they sought after a ponzi plot (monetary term for falseness) that prompted monetary down turn for both created and non-industrial countries. The results of this remember increment for neediness, decrease in the degree of monetary exercises, expansion in regrettable social exercises as well as breakdown in exchange. Different outcomes are decrease in pay and assets, loss of trust in the securities exchange and breakdown in the speculation values. In the oil area, it influences the cost of unrefined petroleum while there would be fall in oil requests. For the most part, there would be work frailty and it would fall and the buying power would be debilitated.

Set against the previous, this paper is keen on the result worldwide implosion on art for business and the exit from this crisis. Since cash is expected to buy art, it isn't awkward on the off chance that artists are aware of the condition of economy and proffer arrangements as respects the sustenance of the creative art enterpruener. The paper therefore aimed at exploring the two principal means of art patronage, (Acquisition and commission) while some fundamental suggestions would be made on how to cope with the aftermath of the meltdown through promotion of enterpruenership. Art enterpruener products include production of adire, tie and dye, weaving, pottery, art souvenir and commercial production of paintings, ceramics and miniature sculptures.

**Methodology**

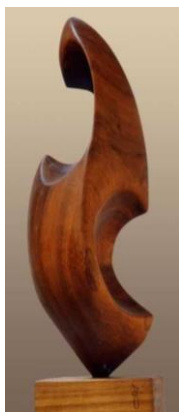
Methodology in art entrepreneurship involves two basic steps: the assessment of the artwork and the evaluation of the business opportunity. In dealing with these two topics, art business or also known as art entrepreneur which include four primary group of players in the art industry must be examined They are, the artists, the patrons, the collectors and sometimes the middleman. For proper understanding of the subject matter of art business, brief exposition on these personalities must be given through their definition.

An artist is someone who is through his skills produces creative works of aesthetic value.

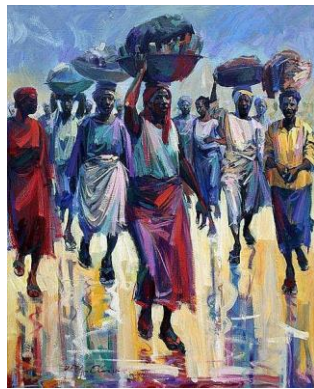
An art patron is a wealthy person who loves art and supports an artist by given him commissioned or art contracts in other to promote him or her

An art collector is a lover of art works who goes about buying art works from either the artist directly or from galleries museums for the purpose of reselling them or keeping them because they give him joy.

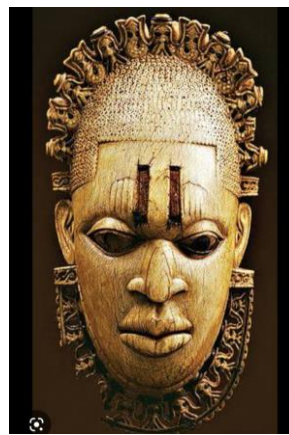
A middleman is a third party between the artist and the patron or collector.



**Figure: 1**



**Figure: 2**



**Figure: 3**



**Figure: 4**



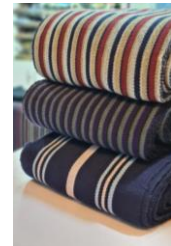
**Figure: 5**



**Figure: 6**



**Figure: 7**



**Figure: 8**

- 1. Table Top Sculpture. 2. Painting. 3. Ivory souvenir, 4. Calabash decoration
- 5. Local pottery. 6. Glazed ceramics. 7. Adire fabrics, 8. Also -oke

**Examples of Art works for business venture. Photography courtesy: google.com, 2022**

## **Results**

Having looked at who an artist, a patron, a collector and a middleman is it imperative the two principal means of art patronage which are the prime of this paper's goal betalked

### **Art Commission**

Art commission is all around as old as human race, the crude cavern artists were charged to paint on the walls of the caves. Despite the fact that there was no cash trade by then, at that point, yet they were compensated with material things worth the articulation exertion.

The Ancient Egyptian artists were also patronized by the Pharaoh in expressing the "Art for Eternity" philosophy. Okunlola, (1999) cited 270 BC when Himhotep, an Artist / Architect was commissioned by King Zoser to construct the first pyramid. In Benin Kingdom here in Nigeria, palace decorations were commissioned to resident artists in the court art of the Ancient Benin. Mellor (1938) and Brink Worth (1958) who worked on the Bead crafts of Remo and Efon-Alaaye of the South Western part of Nigeria respectively affirm that kings from different parts of Yoruba nation used to commission mission inspired artworks in the areas of woodcarving and decorative arts. Bemidele Areogun, Lamidi Fakeye, Agesingbena and a host of others enjoyed the patronage of father Kelvin-Carrol and Mahoney during the Oye-Ekiti catholic workshop of the early 60s.

Mount (1973) corroborated this when citing the commissioned works in European and the Vatican's holy year's exhibition of mission inspired art. According to him, a typical commission took place in Dahomey in the late 1940's when some brasses with Christian themes were commissioned by Mile Matte Barrage, the leader of the group called Art et Lange in Paris. Ethienne Honutoundji, a tradition from brass workers in Abomey was greatly patronised. He also made reference to Bamigboye popularly called "Alogbonnikun bi Oyinbo" (wise like an European) who lived in Odo Owa in the Northern part of Western Nigeria as a beneficiary of European patronage through art commission. At times, African artists are commissioned to produce works purposely for Western Art markets.

Duerden (1974) stated that these artists may not understand the European traditions, yet, the European patrons sometimes encourage them to adopt techniques like expressionist's or surrealist's manners in their works.

Apart from corporate bodies, wealthy individuals in the society also commission artists with substantial amount. Dore (1994) reported the patronage of Leonardo daVinci, a great artist of Renaissance in the middle 15th century by the wealthy Italian merchant, Zanobi. The painting of Zanobi's wife worldly known as "Mona Lisa " enriched Leonardo daVinci and added more value to Art business in Italy.

### **Art market by acquisition**

The procurement and purchase of ready-made Artworks is another form of art market. Some artworks are specially produced for art collectors.

Mount (1973) revealed that some works on African art are primarily produced for westerners who are eager to own a piece of genuine African art. In order to appeal to European art collectors, the carvers produce exotic and picturesque flora and tanner that appeal most to European visitors. At times, the style of materials used may be insignificant to the tourists. In the contributions of Reditt (1978) on sorvenis art, he noted that some tourists even acquire art items for ornamental use only and pay little attention to the quality of material and workmanship. Owing to artistic importance of Ancient Egypt, art market was a lucrative business.

Mirepoix, (1978) ascertain that tourism rank high as a great aid to Egyptian economy, a major income of the country. Kory, (1974) made reference to Dar-essalam in Tanzania where artworks are acquired and exported to other parts of the world by art collectors. In that country, craftsman working in small groups concentrated along tourist routes so that tourists may find interesting objects to purchase.

Parrot (1972) also corroborated this while citing the Bantu people of central Kenya who used to produce and sell various kinds of decorated calabashes as souvenirs to the tourists and native African alike.

Art acquisition by Catholic mission for annual exhibition in Rome is another form of art market. Mount (1973) narrated the frequent exhibition as well as collection of mission inspired arts largely to promote interest among clergy and public. Collections are displayed in special museums in Rome.

A comprehensive exposition, with many African examples was held at the Vatican in the holy years during the tenure of Pope Pius XII.

Government is another source of Art acquisition. Government acquire artworks for different purposes.

From the Nucleus, (1981) it was gathered that the Nigerian government through the Department of culture acquired 241 contemporary artworks between 1972 and 1981 for display at various exhibition.

The 1980 annual reports of National Art Collection found, incorporated under Royal charter of which her majesty is the patron that a substantial amount was released for the purchase and exhibition of Artworks for Museums in London and Environs. The act further stated that 1980 alone, a total sum of \$108,66.50 was allocated to London Gallery and Museums \$1,108.940 was allocated to museums and Galleries outside London. Acquisition by private and public museum is another source of market Bassani (1979) while referring to the acquisition made in musco Nazinak preistorico ed Ethgrafico Lingi Pigorini of Rome said that the works were acquired as ethnographic objects assembled by the explorer Giuseppe corona.

## **Discussion**

### **The side effects of meltdown on Nigerian art business**

It is of a notable fact that Nigerian is one the poorest nations in the world. Before the present global recession, the weak purchasing power of Nigeria Art market as secondary phenomenon against the flourishing business of the developed countries.

K.C Murray (1940) in his article calling for establishment of museums in Nigeria, was of the opinion that Nigeria is a poor country that cannot afford all the social services that are urgent. Even when there was no economic meltdown, the state of security in Nigeria has discourage tourist who would visit and acquire artworks.

The advent of modern religion like Christianity and Islam could not help the matter either. Some artworks are regarded as idolatry. No wonder Price (1975) once observed that "Today, in the countries of West Africa, many old customs and beliefs have died and old art have died with them. Traditional wood sculptures and masks have no meaning for many Africans for these things belong to time and way of living that are gone forever.

The misplacement of priority among the Nigerian rulers, introduction of new technology like computer that can render artists useless, importation of plastic materials at the expense of local craft like pottery and calabash decoration are all factors against art market. Now that the economic meltdown is a global problem, artists are facing the greatest challenge of survival since all the inherent side effects would adversely affect transaction.

### **Conclusion and Recommendation**

Art business and enterprenuer still have hope after all. Dosumu (2009) even considered economic crisis a blessing in disguise. According to him, people would now start thinking of new ideas for survival while less emphasis would be placed on petroleum. The use of locally made products will receive attention as a result of high cost of imported items. Hence, enterprenuer should e promoted now especially among our youths.

In the same vein, artists would now apply some principles of marketing the trade, such principles Include improvisation. Artist should look inward to see how to create works from discarded things and use local materials to produce. they should upgrade their knowledge by embracing new technology, for example, a graphic artist could make use of computer to produce perfect works at a very fast speed. Artists could also

promote their trade through exhibitions, they could also make use of their works like wearing tie and dye so as to influence others acquire them instead of imported fabrics.

On the part of the government, government should see to the security in the country so as to encourage tourists who could acquire Nigeria artworks.

Government should also establish centers where art and crafts could be learnt and produced for use in place of imported goods.

Finally, in proffering solution to the economic crisis, this study recommends that government should promote maximum self employment through the practice of local entrepreneurship. This will enhance production and purchasing power of the people. By doing this, the economy of each nation would grow, purchasing power would be strengthened and art purchase would increase too. School curriculum should give more attention to the development entrepreneurship.

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