

ENTREPRENEURSHIP IN ART

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Abstract:

Despite their seemingly marginal nature, the relationship between art and entrepreneurship touches on essential aspects of how art exists in our modern world. Public authorities, national or European, encourage support for the arts sector, and political, cultural and economic issues are significant. The entrepreneur can understand art as a market from the perspective of economic and financial optimization, especially through sponsorship or foundations. How then to reconcile the requirements related to the support of the artistic sector, its promotion, with the commercial logic and the preoccupations of the entrepreneurs? The logic of these two worlds is different. However, the entrepreneur himself can be an art creator and can combine the dual qualities of business and creator. This specific activity raises various questions regarding the rights related to artistic creations: who owns them? How can artistic creations be promoted? How to protect artistic creations? This article aims to deepen the issues related to the relationship between art and entrepreneurship in a European dimension. The relationship between art and entrepreneur is exemplified on the model of the famous sculptor Constantin Brancusi.

Keywords: entrepreneurship, art, entrepreneur, artistic creations, sculpture, creativity.

Introduction

The relationship between art and entrepreneurship

The entrepreneur is seen as an economic actor who should generate wealth and not as an artist. However, both the entrepreneur and the artist must consider in their approach the function and destination of their creation. Their tools are certainly different, but what's the difference?

The relationship between art and entrepreneurship is almost always approached in the same direction: the one that would turn the artist into an entrepreneur. Because they have to sell their products, ensure their promotion, marketing, develop their "personal branding", because the person and his creation go hand in hand, all through a legal structure and, finally, pay taxes on the fruit of his trade.

But much less are those who try to illustrate the reverse connection: seeing the entrepreneur as an artist. Starting with the entrepreneurs themselves, they are generally too modest to compare the work of their lives with that of a Rodin or Brâncuși, whom they generally admire.

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Entrepreneurs are still seen as economic actors, able to create wealth for themselves, as well as for others, their employees, their partners, their customers and the community as a whole. This makes them respectable people, but not artists.

However, there is too much gap between the creative process of an artist and that of an entrepreneur.

Both the entrepreneur and the artist must consider in their approach the function and destination of their creation. Their tools are certainly different: their ideas, their dreams, the employees that make up the company, the finances, the means of production, etc. The brush is replaced by a keyboard, the board by a screen.

Like the artist, the entrepreneur faces a long process of thinking, maturing an idea or a project, modeling a series of small details. This journey is sometimes littered with pitfalls, but it allows him to turn a dream into a business idea and carry out his project. This process, although laborious, is itself a source of feeling of fulfillment and great satisfaction, as is the artist who sees that his work finally takes shape and can unleash his imagination to embark on a new process. of creation.

The work he creates is alive, rich in human relationships. Management is a tool that allows the entrepreneur, like the painter, to tint the colors of his palette, to tame, to tint and nurture the interactions, relationships and emotions, those of his clients, his employees, his partners and, finally, all citizens. in contact with its ecosystem.

What the entrepreneur builds is a living work, in permanent interaction with its actors and visitors, driven by the initial meaning or intention led by the creator, his inspiration, developed and transcended by market experiences, actions and reactions. This report was beautifully described by the late Canadian economist and writer Patricia Pitcher, in a famous book "Artists, Craftsmen and Technocrats in Our Organizations: Dreams, Realities and Illusions of Leadership." She wrote: "artistic conception, through its problems and creative processes, offers access codes for deciphering the contemporary world and offers new perspectives necessary for the creation of economic, social and cultural wealth."

Some entrepreneurs, leaving aside the artistic dimension, deprive themselves of a real competitive advantage. In fact, artists, who have a very creative nature, tend to differentiate themselves due to their rather particular creations and styles, but their main activity remains to

reveal extraordinary ideas. The combination of the two dimensions will inevitably lead to the emergence of new and exceptional solutions.

From the oxymoron the pleonasm

From the oxymoron the pleonasm. This is how one can label the time course of the artist who has become an entrepreneur. Until a few decades ago, the artist's association with the entrepreneur was perceived as a paradox. Today, the "artist-entrepreneur" is an obvious reality, the artist being implicitly also an entrepreneur. It is inconceivable that these two notions should be independent. Therefore, the phrase artist-entrepreneur has become redundant. Forced by circumstances, the artist became an entrepreneur, negotiator, promoter, marketer and even the manager of his own creation. In order to support himself financially, the artist also accepted the quality of entrepreneur. Otherwise, it could not exist.

Inventing the means for the truth to become reality from an aesthetic point of view is the quintessence of creation for the artist, while for an entrepreneur, to create means to always design different means of achieving the same goal: profit.

An independent artist by nature and without any financial support, Brâncuși quickly understood that in order to fulfill his artistic mission he must also be an entrepreneur. Brâncuși has always been ahead of time. He assumed the condition of artist-entrepreneur at a time when such a thing was inconceivable.

Since the 19th century, France, and especially Paris, have been perceived as the most stimulating or favorable environment for both artists and entrepreneurs. Maybe this was also one of the reasons for Brâncuși Bla Paris' departure, right on foot, of Brâncuși.

It was not through his quality as an entrepreneur that he remained in the history of art as one of the most inventive artists. But, as a skilled entrepreneur, he knew how to defend and promote his creations even by initiating an international lawsuit against the United States.

Brâncuși, modern sculptor, but also authentic-archaic

Constantin Brâncuși can be appreciated as a modern sculptor, but, at the same time, also authentic-archaic "I, with my new one, come from something that is very old". Brâncuși can be considered the exponent of Romanian culture based on the traditional authentic². He assumed the popular tradition of the Romanian village in which he was born, whose influences can be found

² Jianu, I., *Brâncuși*, Meridiane Publishing House, Bucharest, 2002

on several levels: in the "philosophy of naturalness" and in the "doctrine of the ancestors" (revealed by his texts and aphorisms), in his complex religiosity. similar to “peasant Christianity”), in its behavior and especially in its work. From the Brâncușian texts and aphorisms, an assumption of the Romanian popular wisdom emerges, which he calls the “philosophy of naturalness”, which also contains the norms of ancestral moral conduct (which are found in the dowry of proverbs of the Romanian village). Brâncuși is largely identified with the complex of traditions, legends, customs and ornaments in Romanian folklore.

The essence of Brâncușiene's works comes from the Romanian folklore. Brâncuși's most important and original contribution to modern sculpture can be, in the last resort, the expression of the Romanian popular vision of the world, which was a constitutive element of the artist's philosophy.

The need to capitalize on Brâncușian cultural capital

- The insignificant capitalization so far of the inherited Brâncușian cultural capital, compared to its huge potential;

- Constantin Brâncuși, represents the common catalyst, the force vector for the entire Romanian spirituality, the exponent of the Romanian culture based on the authentic traditional;

- Romanians find their identity in the work of the symbol of traditional Romanian spirituality, Constantin Brâncuși, as a binder of reconnection to the origins of traditional Romanian culture;

The question is always:

”The Brâncuși legacy is a key resource of the territorial capital of Subcarpathian Oltenia and a source of comparative advantage. How can we take advantage of this resource to transform it into a source of competitive advantage through smart, niche specialization in the creative industries sector? ”

There is always talk of the insignificant capitalization of the inherited cultural capital of Brâncuși, compared to its huge potential, although Constantin Brâncuși represents the common catalyst, the force vector for the entire Romanian spirituality, the exponent of Romanian culture based on traditional authenticity.

We, the Romanians, find our identity in the work of the symbol of the Romanian traditional spirituality, Constantin Brâncuși, as a binder of the reconnection to the origins of the Romanian traditional culture.

The question is often asked: What can be done to make Brâncuși's name famous at home?

The introduction in the academic space of some scientific works that reposition the personality and work of the great artist in the local, national and international space, as well as establishing the directions of capitalization of the great potential of Brâncușian cultural capital, would be a way.

The essence of Brâncușiene's works comes from the Romanian folklore³. Brâncuși's most important and original contribution to modern sculpture can be, in the last resort, the expression of the Romanian popular vision of the world, which was a constitutive element of the artist's philosophy.

Living at the foot of the sub-Carpathians in northern Oltenia and breathing the compressed air of curiosity specific to the place, you can understand its profound use, but also sharp, full of wisdom and an indisputable truth.

The works of genius, doubled by his own pragmatic philosophy, placed him in the gallery of the greatest sculptors in the world of all time.

The birth of his works in full harmony with nature, his example of self-taught passionate and convinced of the mission of his destiny, is a source of inspiration and intuition, for those who, through personalization and adequacy, want to follow his path.

Brâncuși's pragmatic philosophy and his career fused with passion are arguments for study in universities for the personal development of passionate and dedicated young people.

Constantin Brâncuși - a successful entrepreneur

"An entrepreneur is a person who wants and can convert a new idea or invention into a successful business" Joseph Schumpeter

Entrepreneurs through innovation, ingenuity and action are agents of change in our world.

The first quality of a successful entrepreneur is the ability to anticipate.

Anticipation, in a constantly changing world, must be on constant alert.

The secret to maintaining or increasing the chances of success is to predict where things will go and how the environment might evolve - this is a fundamental activity necessary for early

³ P. Șușară, *Brâncuși*, Monitorul Oficial Publishing House, Bucharest, 2020

adaptation to the requirements of the chosen path and steps to be taken. Anticipation is a major necessity - especially where turbulence is natural.

Anticipation itself presupposes the idea of complexity. An entrepreneur who anticipates is a complex nature, and the environment in which he evolves presents in its turn an order of complexity the greater the less he is cut from the natural one. But, the brilliant solution comes from Brâncuși: “Simplicity is the solved complexity” (Georgescu-Gorjan Sorana, 2018, p. 94).

Entrepreneurs who know how to see change and evolutionary meaning will thrive. Those that do not will disappear faster than is commonly thought.

Then it is easy to intuit that any entrepreneur is pressured to put to work their anticipatory behavior - which in the nut exists in their minds

An entrepreneur becomes anticipatory only to the extent that he generates and develops a prospective vision and truly anticipatory behavior.

Successful entrepreneurs will be those who have developed or will develop a future-centered thinking - who seek and know how to manage uncertainties better than others. Such an entrepreneur acts as if he has something extra - namely that something that can be called projective understanding. In this context, what will increasingly distinguish a successful entrepreneur from an ordinary one is the fact that: he is not guided only by what he was or what he is, but acts primarily in accordance with the understanding, vision or his idea of the future, that is, he anticipates.

Successful entrepreneurs judge (evaluate) the future using that cognitive ability that Aristotle called *phronesis* - practical wisdom. They also intuitively use what researchers who adopt action research methodologies do systematically.

A paradigmatic model for the genius entrepreneur who imagines visionary and, then, acts by innovatively pursuing the path from possibility to concretization of what he saw and dreamed of achieving is Constantin Brâncuși.

We can say that entrepreneurs who anticipate the future well will reach the position to make the first move and become new market generators, thus increasing and improving the chance of being profitable and maintaining long-term viability. But, unfortunately, this is not a guarantee. Innovation, perseverance and tenacity are needed to train their complementary entrepreneurial and management skills.

In addition to the dose of creativity that characterizes the anticipatory entrepreneur and tactical inspiration, strategic intuition is also needed.

The entrepreneur with a flair capable of identifying limits and with a sufficient capacity for understanding to accept limitations will reach near perfection⁴.

The future can be seen with the eyes of the mind. Then what is glimpsed is embodied in an idea and turned on all sides until, finally, what was born viable from it is accomplished by the power of thought and will.

Let's point out the importance of anticipatory thinking. In order to perform on this dimension, it is necessary to generate a synergy between science and the art of understanding and science and the art of transposing in fact. However, the initialization of such a synergistic process requires a certain talent or the training of informal components of thought (such as, for example, intuition) which is the trigger for the process of synergistic engagement of the two facets of the intellect⁵ - "1% talent - 99 % work "is a common saying among professional artists! Metaphor Brâncuși 99% talent and 99% work.

By scrutinizing the future to anticipate, entrepreneurs are aiming - even hunting, we might say - for answers to challenges that have not yet been brought to light by others. They are forced to intuit and imagine - to develop phenomenological agility. That is why they operate with concepts often formulated in a plastic way, which we call living metaphors.

Mutatis mutandis, in the field of education it is imperative to transform the educable,

- on the one hand, in a self-taught person who assumes the attitude of learning and improving throughout life, and,

- on the other hand, in a strong character that would assume another career development, that of becoming an innovative entrepreneur.

Emphasis will also be placed on acquiring as many skills as possible, but also on forming attitudes (such as lifelong learning, collaborating and sharing values, etc.) and developing the ability to innovate.

⁴ This is a non-literary translation that interprets the saying "The man with insight enough to admit his limitations comes closest to perfection." Johann Wolfgang von Goethe

⁵ A synergistic engagement process is one in which the amount of the combined contribution of the parties becomes higher and of a completely new quality than the separate contribution of each party. It is the case of the harmonization of an orchestra or that of the birth of Mexican waves on a stadium. It is useful to note that in such cases a trigger is needed, a signal as weak as possible to produce harmonization. For example, the conductor in the case of the orchestra or the gallery leader or an event on the field (with symbolic value) in the case of the stadium. See also: the Tamed Scientific Vocabulary section on the Anticipatia.com website

Being competitive and productive in tomorrow's world basically means learning faster than your competitors. But, as Alvin Toffler points out, "the illiterates of the 21st century are not those who cannot read and write, but those who cannot learn, unlearn, and relearn." That is, those who cannot, do not know how to "learn to learn".

And Brâncuși learned to sculpt differently, and through innovation and vision he revolutionized art. Brâncuși refused to work with Rodin, who had reached perfection in carnal sculpture⁶. He strongly wanted something else. He knew how to give up classical sculpture and invented modern sculpture. Brâncuși learned, to unlearn and to relearn.

A more appropriate interpretation for this era and in line with the true meaning of Brâncuși's aphorism-motto - "Create as a God, Command as a King, Work as a Slave," - is as follows: "create as an inventor, decide as a visionary leader, work like an enthusiast, be a successful entrepreneur ”.

Brâncuși forerunner of modern marketing

The great sculptor had a great dream: to be someone, to become famous, to be heard about him all over the world.

He has created an image that can be a model for promotion in modern marketing. Brâncuși is a creator, "avant la lettre", of the personal promotional mix.

How? He understood the role in promoting his own image and his works. He used photography as the main communication tool, serving him especially to establish his reputation as an artist. He plays superbly the role of artist, but of the unique artist, "of Brâncuși himself". In 1925, Constantin Brâncuși posed in Paris, in his studio in Impas Ronsin no. 8, for Edward Steichen, a Luxembourgish turned American, who painted portraits of celebrities for Vanity Fair et Vogue from 1923 to 1928. Self-assured, sculptural as his works that transcend the closed space of his studio - the venue for his work a work of art in itself, a body made up of cells that generate each other -, Brâncuși stands among his works, intentionally, in the position of Jupiter with a beard.

From the beginning, he carefully chose suggestive photos about his walk in Paris. With the help of the photos, he created an impressive story for a young man whose call was heard with the force of thunder. Arriving in Paris, he entered the role of a short story character with a legendary flavor. The destructive passion to display his talent revealed a legendary character,

⁶ A. Buican, *Brâncuși: a biography*, Artemis Publishing House, Bucharest, 2006

ready for any sacrifice to fulfill his mission. The talent materialized through works of an unprecedented expressive force propelled him definitively in the small gallery of geniuses.

He created notoriety, knowing that by his value he can impose himself at the top of the pyramid.

Life merged with his work. "Brâncuși's work was largely defined as his lifestyle".⁷

He intuited, with the cleverness and courage of those who want to show the world his art, the role and immense importance of art exhibitions⁸ as a promotional element in marketing. To know is something, but to be is something else, said Brâncuși, emphasizing the role of the one involved in real life with his whole being.

He insisted on increasing notoriety, appearing in exhibitions even with sculptures that shocked, as was Princess X or Princess X, a sculpture not initially understood, being confused with a phallus.

He participated in exhibitions with works that represented the new art and received appreciation from major critics.

He sensed that the emerging market of the United States is a huge market, which absorbs the new art. Impressive sums were paid here for the works of innovators in art. Intuitive or not, he chose the perfect market and gave it new dimensions through his works.

He was a pioneer of new art and a market generator by promoting works that belonged to new art. He quickly realized that Europe was already invaded by works by famous sculptors, of which Rodin had perfected carnal sculptures. He understood that Europe was not prepared to readily accept new trends in art.

He forcibly intuited the unsurpassed visionary that in order to promote his works all over the world he needs a faithful friend, admirer, lawyer and promoter from the art world, a true sales agent, in terms of marketing. Fate got in the way of the artist Marcel Duchamp, who mediated his participation in exhibitions, found his most generous buyers, collectors of modern works of art, opened the way for his Master for his masterpieces. Marcel Duchamp kept in constant touch with the organizers of exhibitions, with the great collectors of works and promoted, like no other, with the science of the art creator (himself being a appreciated innovative painter), Brâncuși's sculptures. Together with Duchamp he orchestrated the millennium process throughout art.

⁷ Zenovie Cârlușea, *Brâncuși Orizonturi critice*, Editura Scrisul Românesc, Craiova, 2009, p.97.

⁸ Exhibitions are complex promotional events that represent markets organized in established places and that concentrate, for limited periods of time, the demand and supply of works of art.

The lawsuit against the United States was a new milestone for art and creation.

Public relations in marketing involves organizing events and gathering fruits, respectively reactions from the media.

Constantin Brâncuși excelled in this field. It can be given as an example of a gala in the world of art, but also of marketing.

Conclusions

The entrepreneur is seen by the public as an economic actor who should create wealth and not as an artist. However, both the entrepreneur and the artist must consider in their approach the function and destination of creation.

The relationship between art and entrepreneurship is almost always approached in the same direction: the one that would turn the artist into an entrepreneur. Because they have to sell their products, to ensure their promotion, marketing, to develop their "personal branding", because the person and his creation go hand in hand. Artists can be supported by entrepreneurs - employers, especially through their foundations.

But much less are those who try to illustrate the reverse connection: seeing the entrepreneur as an artist.

If public opinion has evolved in recent years in a positive direction towards entrepreneurs, and sees them as economic actors that create wealth for themselves, as well as for others, their employees, their partners, their customers and the community in general. . What the entrepreneur builds is a living work, in constant interaction with his actors and visitors. This makes them respectable people, but not artists. There is a big gap between the creative process of an artist and that of an entrepreneur. For an actor to become an entrepreneur, he must understand the principles of the market.

The sculptor Brancuși was a great artist, but also a successful entrepreneur. With an intuitive natural philosophy, the famous sculptor broke the barriers of the old mentality and propelled the artist into the world of entrepreneurship.

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