



A Comment on Art Economics: An Aesthetic View to the Relationship between Art and Economical Options through the “Cubism” Perspective

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ABSTRACT

What relation could “Cubism” as an art school establish with economics? How is the integration between artistic intuition and tools of rationality made in the hologram of the thought of Cubism and how is “thinking” related to “economic choice” aesthetically? In general, the style of “Cubism”, or in other words, “volumism”, emerged in painting and was developed by people such as Pablo Picasso, Georges Braque, José Victoriano González-Pérez, better known as Juan Gris and Albert Gleizes. From a perspective, Cubism is best known in many developing countries such as Iran, Turkey, and India with “Pablo Picasso” (1881-1973), a Spanish painter, sculptor, stage designer, writer and poet. In this paper I am intended to establish a relation between cubism with economics as a school of art. I believe may economic analysis could be more realized and understood through emphasizing and putting together pieces of economic variables and “abstract structure at the expense of other pictorial elements especially by displaying several aspects of the same variable simultaneously and by fragmenting the form of depicted variables”. Beside, revenues from the sale of paintings and works of art play a significant role in the gross national product of countries.

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1. Introduction

A significant part of the hologram of the idea of humanism reveals the face and appearance of literary-artistic schools. It is no exaggeration to say that many of these schools were mixed and influenced by the ideas of the economists of that period. The aim of the book is to combine art and culture with economics, which has had a special importance in each period of time. Its importance has increased in the following years. I believe that this combination is a synthesis of imagination and reason, and therefore reveals the relationship between art and economics. At first glance, art may be at odds with the rationality of the mainstream of economics, and neoclassical economics in general; but I believe that the conflict between imagination and reason not only does not harm the body of economics, but also reveals its invisible angles through the window of aesthetics. I believe that the instrumental rationality of neoclassical economics is derived from the imagination of its theorists, that not only traces can be clearly found in art, philosophy, and literature, but also in the hologram of thousands of years of history. I also believe that the science of economics and its appeal will increase when it is combined with art and reveals the invisible parts of artists who were certainly influenced by the socio-economic conditions of their time.

in most schools of Economics after Renaissance "economic man" orients his activities with the tool of rationality, intense attention to self-interest and utilitarianism, individualism and pleasure and seeks for maximizing self-interest but in fact what the schools of economics insists on after Renaissance ,is a small part of economic man's thought from the beginning of creation until now. But it should be noticed that the claim or in other words the attitude provided by schools of economics after Renaissance, arise from olden "thoughts and thinking" and in other words history of humanity which reveals "the economic choices of economic man "and secondly "economic man" since a long time until now was not just looking for his self-

interest or pleasure but he was searching for his economic utilities and choices in other areas. In this attitude, "economic man" has not been only limited to the standpoint of schools of economic after Renaissance, also the motivations and the drivers of his movements should be searched in thoughts and components that have several thousand years of roots at least in west. It is obvious that this attitude could also be examined in the east.

In this article, the evolution of economics throughout history is examined through the lens of the "Cubism" school. I believe that while Cubism has easily been able to influence the shaping of many human economic behaviors, such as architecture and construction industries, it has also contributed to the development of economic theory and demonstrated many of the behaviors of economic enterprises. Additionally, establishing a relationship between Cubism and economics can provide a suitable path for researchers to predict future economic developments.

2. Cubism and Economics

Before examining the relationship between Cubism and economics, it is best to take a brief look at Pablo Picasso, the creator of Cubism and the economic impact of his works on the economic situation of the countries that supply his works, as well as other works derived from Cubism. (Witham, 2013: 195) "Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso" was born on 1881 in Spain and was raised there before going on to spend most of his adult life working as an artist in France. Picasso's paintings all have great economic value, and in times of crisis in the art market or even the economic recession, gallery owners and exhibitors can continue their artistic work by selling just one of the paintings of artists such as Picasso. At the London auction, for instance, a painting of "Woman with a Beret and Plaid Dress (Marie-Therese Walter)" (1937) was sold for 70 million

dollars. "Le Rêve (The Dream)" painting (1932) was purchased by Steven Cohen in 2013 for the staggering price of 155 million dollars, and the "Nude, Green Leaves and Bust" painting (1932) was sold at Christie's in New York, surprisingly at 106 million, or the "Rescue" painting (1932) sold for more than the estimated price of 14 to 18 million dollars, at \$ 31.5 million, and dozens of other valuable paintings at that were sold at excessive prices in reputable auctions or will be sold in the future. Many believe that Picasso used political insight in his works in addition to economic insight (Richardson, 2010: 21)

The added value of Picasso's many paintings gained by countries is very remarkable, and naturally the economic value of such paintings has not only affected the insight of art, but also the economic growth and development of the countries that possess these valuable works. And this is while, many of his paintings are still unknown, as for instance, in 2010, more than 270 valuable and unknown paintings by Picasso were found in the home of an old man in France. Picasso's work is, in a sense, an artist's biography; especially, in the painting "Guernica", he empathizes with the socio-economic difficulties of the people and uses art for serving his political- ideological purposes. Although many analyzes of economic philosophy can be made from the "Guernica" painting and the effects of this work on the creation of other perspectives of socialist economics, the economic value of this work is so great that every year, millions of proclamations and posters are drawn from this painting, against war and the bombing of cities and killing defenseless civilians. In addition, the added value and the share Picasso's paintings' sales in the gross domestic product of the countries that hold these works are significant. For example, the painting "Boy with a Pipe" (1905) sold for 104 million dollars in 2004. Many critics have given different analyzes about this work despite its high price. (Belkheir, 2017)

3. Cubism in Architecture and Construction Industry

In addition to literature, which will be discussed further, architecture and the construction industry as one of the most important element for the economy is also heavily influenced by Cubism. In general, it can be argued that various types of art schools have had a big part in economic activities and, consequently, the economic growth and development of countries. Architecture, for example, has been most influenced by Cubism. In the real world, or in other words, in a competitive economy of supply and demand, where producers and consumers have the largest share in the market, Cubism has the most applications in architecture, and has created the competitive market of this art; While the painting market is actually managed monopolistically and in other words, is a non-market, it is subject to the tastes, actions and mental tendencies of the consumer on one hand, and the non-market methods of suppliers of art works on the other hand. The decomposition and simplification of geometric shapes such as cylinders, cones and spheres into cubes or breaking geometric spaces into simple cubes that light can easily pass through them has been widespread in Cubist architecture since 1924, and many artists such as "Charles-Édouard Jeanneret-Gris" (1887-1965) with the nickname of "Le Corbusier", a famous Swiss architect living in France, welcomed it. One of the most famous works of this art style is the "Farnsworth House", which was built by "Ludwig Mies van der Rohe", a German-American architect, between 1945 and 1951 in a village 89 km to the southwest of Chicago, which is now used as a museum, and has brought many economic benefits to the state of Chicago.



From an economic point of view, the architectural structures of Cubism are low-cost, simple and compatible with the environment and nature, use natural light, stand firm and at the same time have high flexibility and speed and ease of building. Hence, glass and steel are widely used in the construction of such buildings. In other words, the Cubist style seeks to maximize consumer's utility and minimize costs. According to the philosophers of this style, achieving the optimal point and reaching equilibrium is by breaking and simplifying the geometric twisted shapes in human behavior. That is why geometric complexities disappear in the architecture of Cubism (Blau, 1998).



4. Combination of Artistic Intuition with Reason in Cubism

The style of "Cubism" has had many influences on other art styles such as "Futurism" and "Purism" in which they had contributed an important impact on economy. It has been said in the definition of the hologram of "Cubism", that: it is the art of abstraction and using geometric shapes (and, in the words of the painter, "Henry Mathis", in response to one of Brock's paintings: "Small Cubes") and putting them together, depicts the artist's understanding of objects, creatures and the world, and by focusing on the hidden and visible parts of them, presents various aspects of phenomena in a two-dimensional level and creates abstract art. All of this can help economists to integrate artistic intuition with rationality and with the innovative ideas of Cubism, aesthetically create "economic Cubism". Today, economists can use "Economic Cubism" to provide an aesthetic and realistic viewpoint of the states of the economy and the Economic Man, by arrange various economic components and events, or "small economic cubes." In fact, such an approach to economics could add to the expansion of economic theories and pave the way for researchers to gain access to new tools not only to interpret economic issues but also to explain and interpret new theories. In the style of Cubism, words are free to combine and create pleasant phrases. From this point of view, in

economics, any small theoretical or practical cube can be put together and using the "new taste" of Guillaume Apollinaire and by the right criticism, they can present a new theory or interpretation; as in poetry, literature, and painting, the artist is free to give the initiative to the words, and instead of interpreting a part of each subject, without regarding grammatical rules, paint the different aspects of the phenomena with words, and create a poem free from any literary rules, and in other words, free from any obligation and artificiality in how sentences are written. But what is the role of "new taste" in Cubism and where does such taste have its roots? "Apollinaire" writes about this: "New taste comes from the legacy of ancient literature. The artist must have excellent taste and critical power. He must have a broad and comprehensive view of the world and the human psyche and have a sense of duty to prevent the excesses of emotions and lusts." In other words, the works created in the style of Cubism (economics or poetry or painting, etc.), all of which are rooted in "humanism", have valued human ethics in the creation of works and, in Apollinaire's terms, using romantic literature, enter into worlds that evoke life so that they can discover things affairs about life, in a completely abstract way (Barr, 2019).

It should be noted that freedom in the analysis or explanation of economic theories must be accompanied by scientific rules and methods and must not lead to nonsense; As in Cubist poetry, freedom in practice does not mean abandoning discipline or creating nonsense in poems, and both economists and artists want to say: In the age of communication, where economic human men are inextricably linked, and see their many needs, or perhaps understand them, the creation of a work must be the language of expression of such a world, and it must be at least as free as journalism, which is a way of expressing external observations, in order to paint the economic novelties of its age. These novelties are updated with the technological and economic advancements of this age, and the creator of the work must be able to

abstractly "imitate" external events without being trapped in clichés; Abstraction means that he can add something new to it. For example, in poetry, Apollinaire says, "My head has been radiographed. I have seen my own brain while being alive. Isn't this new? And in the preface of the play "Les Mamelles de Tirésias/The Breasts of Tiresias", he writes "Because man wanted to imitate walking, he invented the wheel, which bears no resemblance to a foot. In this way, man has done "transcendental" actions without realizing it" (Poulenc, 1954).

The following piece from "Apollinaire" better illustrates this point:

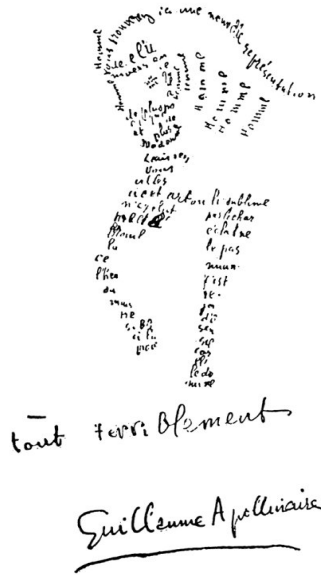
Each family takes their own red quilt

As you have your heart

This quilt and these imaginations are both unreal

5. The Use of Cubism in Sculpture Industry

In the early twentieth century, the hologram of the thought of Cubism entered other activities, such as sculpture, as well as literature from painting, by people like Guillaume Apollinaire. Historic studies introduce Guillaume Apollinaire, who was a close friend of Picasso, as the first poet and literate of this style. Influenced by the hologram of "Cubism", he creatively presented his artistic creations to the world in a new format that in some cases appeared very extreme. By removing the punctuations from his pieces, he made the flow and rhythm of his poems flexible. He believed that poetry should be written for enjoyment, and that is how the audience's understanding of the poems would increase (Barr, 2019).



"Wilhelm Albert Włodzimierz Apolinary Kostrowicki" (1880-1918) known as "Guillaume Apollinaire" was born in August 25th in Rome and died in Paris in November 9th. He is considered as one of the greatest French writers, literates and poets. Not only was he one of the pioneers in demonstrating the hologram of the thought of Cubism, but he was also one of the founders who first used the word "surreal" in one of his plays, which empowered "surrealism" "While he worked as a home teacher with a German family during his trip to Germany between 1901 and 1902, he fell in love with a German girl but was confronted with her cold rejection, and he depicted his failed love in his poems "The song of the hated man and Annie", Guillaume, in his poems such as "There Is", by binding small aspect and facts that do not seem to be compatible with each other, shows "Economic Cubism" to the viewer clearly. Therefore, in the piece "There Is", Guillaume targets economics, politics, militarism and technology and criticizes the western Economic Man's lifestyle, aesthetically, by combining imagination and reality (Shattuck, 1971):

There is this ship which has taken my beloved back again
There are six Zeppelin sausages in the sky and with night
coming on it makes a man think of the maggots from which the
stars might someday be reborn
There is this enemy submarine slipping up beneath my love
There are one thousand young pinetrees splintered by the
bursting of the same shells falling around me now
There is this infantryman walking by completely blinded by
poison gas
There is the obvious fact that all that is happening here was
hatched a long time ago in the intestinal trenches of Nietzsche
Goethe and the metaphysicians of the town of Cologne
There is the obvious fact that I'm dying over a letter which
has thus far been delayed
There are in my wallet various photos of my beloved
There are prisoners marching past with anxious faces
There is this artillery battery with its faithful servants
hurrying among the guns
There is the postmaster arriving at a trot on the road beneath
the single tree in silhouette
There is according to rumor a spy who infiltrates somewhere
near here invisible as the horizon as the horizon-blue French
uniform he has assumed for offensive purposes and in which he
is now most effectively camouflaged
There is erect as any lily the bosom of my beloved
There is this captain anxiously awaiting the latest radio
dispatch to reach us via transatlantic cable
There are at midnight these details of soldiers sawing planks
for coffins
There are women somewhere in Mexico pleading with wild cries
for more Indian corn and maize

There is this Gulf Stream which is so warm and beneficial
There is this cemetery covered with crosses only five kilometers
away
There are all these crosses everywhere this way that way
There are paradisial persimmons growing on cactus-trees in Algeria
There are the long hands of my love
There is this inkwell which I've made from a 150 mm shell I
saved from shooting
There is my calvary saddle left out in the rain
There are all these rivers blasted off their courses which will
never go back to their banks
There is the god of Love who leads me on so sweetly
There is this German prisoner carrying his machine-gun across
his shoulders
There are men on earth who've never fought in the war
There are Hindus here who look with astonishment on the
occidental style of campaign
They meditate gravely upon those who've left this place
wondering whether they'll ever see them again
Knowing as they do what great progress we've made during this
particular war in the art of invisibility

There are many poems, plays, and short stories, remaining from Apollinaire, the most famous of which are: "Alcools," "Calligrammes" "Cubist Painters," "Sitting Woman," "The Poet Assassinated", "The Breasts of Tiresias" and "The Heresiarch and Co". Apollinaire's short stories and poems were published in French publications between 1902 and 1907. In 1913, a collection of his poems, "Alcools," was published, in which he spoke of the poet's sorrows, feelings, and mental moods. In 1914, he went to the frontline of World War I, and two years later was wounded in a mortar explosion, and in the last days of the war, he became sick from the Spanish flu and died.

In the following poem titled "The Mirabeau Bridge", the cubist poet, aesthetically simulates the Economic Man's days of life as a river that is running fast and he wants to say that any approach or theory in the short life of man, passes in the flowing river under the bridge and is replaced by another approach and theory. An economist, who believes in the hologram of the thought of Cubism, cannot assume that economic theories are definitive and unchangeable, or that they can be applied equally to all countries. He should know that economic theories should change over time and adapt to the conditions of society, as time passes and conditions, or small cubes, change, just as life under the bridge, like the river: (Zakarian, 2010)

Under Mirabeau bridge runs the Seine
And our loves
Must I remember them Joy came always after pain
Let arriving night explain Days fade
I remain Arm in arm
Let us stay face to face
While below
The bridge at our hands passes
With eternal regards the wave so slow
Let arriving night explain
Days fade I remain
Love goes like the water flows
Love goes
Like life is slow
And like hope is violent
Let arriving night explain
Days fade I remain
The days passed and the weeks spent
Not times past
Nor loves sent return again
Under Mirabeau bridge runs the Seine

6. Conclusion

When it comes to the school of Cubism, many immediately turn to art and painting, while many economists in their analysis can present a more appropriate state of the economy by putting together small parts and important economic components. I believe that an even clearer picture of economic events can be drawn from the art channel, in which the art school of Cubism has played a significant role.

The use of the Cubist school in the design of various industries, including the construction industry, automobiles and machinery, toys, tables and chairs and office supplies, sculpture, etc., has been able to change the tastes and preferences of consumers towards new goods, adding significant value added to economies. In addition, combining economics with art can provide a newer taste for the consumer and shift consumer demand to new and artistic goods. In addition to the issues of income and added value derived from works of art, an in-depth look at economic theories can be seen in the evolution of the Cubist school; where in *The Mirabeau Bridge* it explicitly speaks of the movement of theories and ideas, and this in itself contributes to the evolution of economics.

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