

The Subjects of the Russian Art Market and Their Interaction

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Abstract—The article describes and analyzes the main actors in the market of contemporary art in Russia. Among them there are: creators of artistic works (artists); consumers of art products (viewers, buyers, and collectors), art critics and art historians. The professional intermediaries (dealers, commercial galleries, auction houses, fairs) and legislative institutions in the field of art are reviewed in more details. Their influence on the promotion of works by contemporary artists, the formation of supply and demand in the art market, as well as on the processes occurring in the cultural life of society were studied.

Keywords—art market; gallery; art dealer; contemporary art; subject of the art market; art consultant; museum

I. INTRODUCTION

The art market is a system of social institutions that ensure the commodity circulation of works of art. According to P. Bourdieu, the history of the art market is a "history of changes in the functions of institutions producing symbolic products and the very structure of these products" [1].

In this article we would like to analyze the problem of the interaction of these institutions, to consider the main actors and institutions of the modern art market in Russia. Their influence on the promotion of works of contemporary art on the art market, the formation of supply and demand on the art market, as well as on the processes occurring in the cultural life of society were studied.

Such institutions include: creators of artistic works (artists); consumers of art products (viewers, buyers, collectors); professional intermediaries (marshians, dealers, commercial galleries, auction houses, fairs); art criticism; legislative institutions regulating and regulating the sale and purchase of art objects, implementing and controlling state and regional cultural policies.

II. THE MAIN PARTICIPANTS OF THE ART MARKET IN RUSSIA

The main participants in the art market are, of course, the artists and their audience, viewers, connoisseurs and buyers of works of art. But with an abundance of proposals in the modern art market it is quite difficult to navigate and make the right choice. This will help professionals, intermediaries,

art dealers, art consultants, art critics, art historians, as well as auction houses, museums, galleries, fairs of contemporary art. It is on these subjects I would like to tell in more detail.

Art dealer is an intermediary in the art market. Buys and resells works of art. The profession of art dealer originated in the nineteenth century in France, which at that time was the center of artistic life. The appearance of professional sellers was due to the situation on the art market of the time. The function of an art dealer is to search for talented artists and buyers for their work: collectors, galleries, museums, while respecting the interests of both parties and obtaining maximum profit. Unlike the gallery owner, art dealer does not have its own exhibition space.

Another important link in the art market system are art consultants. These are experts in the field of consulting services that provide professional advice in the field of visual arts. The art consultant is a person who checks, examines works of art for authenticity, time of creation compliance and belonging to the hand of one or another artist. The result of his work is an expert opinion confirming or denying the authenticity of the work. At this stage, many people see art as a profitable investment; it is the consultant who helps to understand the huge flow of information. The roots of this profession go back to the history of modern times. Back in the seventeenth century, Diego Vilasquez acted as adviser to the King of Spain on the acquisition of works of art. In the role of consultants were persons close to powerful individuals or rich collectors.

Art Criticism and Art Critics are professionals in the field of culture and art, who present their publications in specialized publications, media, monographs, Internet resources. Art critics and critics join expert communities to analyze, interpret, and present the work of art and its author to the public. Their work creates the image of the artist, and also influences the opinion of collectors, patrons of art and the public.

The subjects of the art market are museums, both private and public. Museum in relation to the market plays several roles. First, it acts as a client, a buyer of works of art. Secondly, if a museum acquires a work, the status of the artist is automatically raised. Thus, museum influences the consumer standards of the art market, participates in creating

trends, and influences the strategy of collectors' purchases. Also museums Generates a list of those authors whose works will be demanded in the market.

The private gallery and art salon, in contrast to the museum, which preserves the legacy of past years, is the center of the circulation of works of modern art, reflecting the state of modern society and contemporary art. Galleries are quickly guided in the events of the day, public inquiries, the demands of the art market, having all the necessary conditions for this: the size of the exhibition space, the rolling stock of exhibits, economic independence [7].

Among the leading art galleries in Russia are the Regina Gallery, the Marat Gelman Gallery, the Winzavod Center for Contemporary Art, the Garage Museum of Contemporary Art, the National Center for Contemporary Art (NCCA), the Moscow Museum of Modern Art (MmoMA) and many others. Their number is growing every year, not only in Moscow and St. Petersburg, but also in other cities of Russia.

Regina Gallery is one of the first private galleries in Moscow, founded in 1990 by Regina and Vladimir Ovcharenko. Over the years of its work, the gallery has organized many large projects that are included in the golden fund of contemporary Russian art. The main projects include the "Festival of Animal Projects", solo exhibitions of Sergei Bratkov, Oleg Kulik, Pavel Pepperstein, Boris Orlov, Semyon Faibisovich, Ivan Chuikov. The gallery works with both domestic artists and foreign authors. Conducts active international activities, participates in international projects.

Marat Gelman Gallery was founded in 1990, in April 2012, it was announced the closure of the gallery. To date, it operates in the premises of the Center for Contemporary Art "Winery". Gelman Gallery was the first among private galleries in the post-Soviet space. The most famous projects of the Gelman Gallery are "Choice of the People" in 1994, "Compromat" in 1996 and "We-They" in 2003. [3].

You can also highlight the centers of contemporary art, combining as private galleries, individual artists, exhibition halls, and educational programs, workshops, libraries and much more. Such organizations have become a kind of epicenter of cultural life, art and modern art.

Center for Contemporary Art "Winzavod" was opened in Moscow in 2007, it is located on the territory of the former Moscow Bavaria brewery. The author of the project of the modern exhibition center Winzavod is Alexander Brodsky.

The workshops house famous galleries, creative workshops for children and young people, exhibition halls, art schools, a dance studio, hand-made shops, exhibitions, charity events, festivals and other events in the art world.

Another similar center in Moscow is the Garage Museum of Contemporary Art, founded in 2008 by Darya Zhukova on the territory of the former Bakhmetyevsky Garage.

Among the main tasks in the center's work is the acquaintance of the Russian public with the world modern art, exhibitions, authors and world trends in this field. The museum hosts exhibitions of well-known foreign authors, international projects in the field of art, as well as

educational events: lectures, seminars, film screenings, master classes, training courses for children and adults, helping to understand the diversity of styles and trends in contemporary art.

Design Center "ARTPLAY" is also known as one of the first centers of contemporary art in Moscow. The center houses young Moscow galleries, artists' workshops, cafes, bars, bookstores, a music club, a design school, a cinema, a children's art studio, and others.

As part of the center are exhibition projects, both domestic and international. On the territory of the center, in particular, such events in the world of art as the IV Moscow International Biennale of Contemporary Art took place.

Multimedia exhibitions are held on the territory of the center. Among them are an exhibition dedicated to the fine arts of the 19th — early 20th centuries: "Great Modernists, "Revolution in Art", "From Monet to Cezanne and French Impressionists". According to the results of statistics, which were conducted by the organizers of the event, in six months the exhibition was visited by 150 thousand people. Such exhibitions are of great interest to the public and are popular, based on the large number of visitors and the positive reviews posted on the event website.

The Flacon Design Factory also belongs to such projects; the project includes an exhibition and educational activity.

Design studios, architectural bureaus, creative and advertising agencies, workshops and publishing houses, educational projects and children's studios, art cafes and showrooms of designer goods and much more. Flacon provides a platform for the development of young artists and the implementation of socio-cultural initiatives.

Among domestic art fairs, it is worthwhile to dwell in greater detail on such events as "Art Manege", "Art Moscow", "Cosmoscow".

Over the 16 years of its existence, the Art Manezh fair has gone through an evolutionary path from a forum where radical actions are organized - such as cutting of cardboard copies of Orthodox icons by the artist Avdey Ter-Ohanyan, because of which he was convicted and emigrated - before the fair art of modern, but close to the classics. The last fair was held in 2011.

The annual international art fair "Art-Moscow" was held in Moscow in 1996 at the Central House of Artists, in 2014 the fair was canceled. Initially, "Art Moscow" appeared as an alternative to the fair "Art Manege." The difference between "Art-Moscow" was that the organizers focused on contemporary contemporary art. The fair exhibited and sold works of world and domestic art. The selection of participants was conducted by the Expert Council of the event. In 2013, a new format of the event was announced, targeting young innovative galleries.

The only contemporary international art fair in Russia today is Cosmoscow. The event has been held since 2010. Margarita Pushkina is director and founder of the event. Later, she joined the project as director Sandra Nedvetskaya, who was previously engaged in business development at

Christie's auction house in Russia and the CIS. In addition to the main program of the fair, accompanying exhibition projects, charity events and VIP programs are held to attract attention to the event of collectors from around the world.

Another event in the world of contemporary art is the annual Moscow International "Salons of the Central House of Artists", held since 1998, organized by the International Union of Artists. "Salons of the Central House of Artists" is a large-scale project that brings together artists and specialists in the field of art, reflecting the state of modern art and the processes taking place in this field in Russia and the CIS countries.

An important role in the art market is played by collectors and patrons of art. The first collectors in the post-Soviet space were large commercial enterprises, banks, corporations, trusts, large companies with large capital. Examples of actively working and developing corporate museums include the Rosneft Museum, the LUKOIL Museum, the Russian Railways Museum, the Tatneft Company Museum in Almeteyevsk, the Surgutgasprom History Museum in Surgut and many others. Examples of private galleries can be: the Gallery "Expo-88", "Cult Project", the galleria "Colosseum Art", the gallery "Bagheera" [6]. There are meetings of Inkombank, Stolichny Bank, Business, European Trade Bank, etc. In addition to secure capital investment, one of the incentives for banking collection was the creation of a certain image, especially since many Western banks also have their collections. (For example, in the autumn of 1996 in Moscow in the central exhibition hall (Manege) an exhibition of the Stolichny Bank and the Dutch ShS Bank was held).

A philanthropist is primarily a connoisseur of art, not a professional. He promotes artists, sponsors events in the field of contemporary art, thereby influencing the sociocultural processes in society and the processes taking place in the art market. The philanthropist owns his own collection of works of art and exhibits it in his own exhibition space, introducing the viewer to this or that artist or art movement. In this case, the collector or patron is not a professional in the field of art, receiving the main income from other sources. In addition to the collector's patron of art, researchers identify an amateur collector and an investor collector who are interested in the material value of works of art. Another, of course, an important subject of the market of works of art is the state, the institutions that regulate the processes occurring in the market, are developing a legislative framework. Without full state support, the successful functioning of the art market is impossible. State policy in the field of culture, above all, should be guided by the interests of preserving cultural heritage and the development of the economic component in the field of culture, the legal regulation of the art market. The state should create the most favorable conditions for the development of culture and art, as well as take part in managing the processes in the art market. These issues are handled by the Ministry of Culture of the Russian Federation. A presidential decree in August 2004 created the Council for the President of the Russian Federation on Culture and Art. The Council under the President of the Russian Federation on Culture and Art is a consultative body under the President

of the Russian Federation, created to inform the head of state about the situation in the field of culture and art, ensure its interaction with creative associations, organizations of culture and art, representatives of the creative intelligentsia, and develop proposals The Russian Federation on current issues of state policy in the field of culture and art.

The state, acting as a customer in the art market, differs from private and corporate customers in that it must, above all, ensure the preservation of the cultural heritage, traditions and values of society.

It is necessary to recognize that one of such priorities should be a gradual transition from the traditional practice of maintaining the objects (organizations) to prioritizing the task of supporting creative projects. In other words, the current principle of financing creative teams and organizations, which had existed for many years, should be replaced by a policy of separating the channels of state financing of art — separately for the maintenance and development of the infrastructure of creative activity (material base, building and premises maintenance, spectator service), and programs and projects (the so-called program-target approach) [10].

The main tasks of the state include the formation of a favorable legal framework for a harmonious and productive space in the art market, the creation of a legislative framework for supporting private initiatives and philanthropic support for art. In Western society, in practice, it has been proven that government encouragement of patronage and charitable activities, carried out purposefully and systematically, produces results.

Private assistance to culture and art, in addition to practical benefits, carries with it a social task: increasing public interest in culture and art, as well as bringing different groups and elites closer together, increasing the growth of national identity in Russia. On the practical side, supporting private initiatives will gradually move towards a successful financing scheme adopted in many countries of the world, where funds for cultural projects are allocated both by government agencies and charitable foundations on the basis of an agreement with clearly defined terms of cooperation and mutual obligations of the parties. When combining state, professional, group and personal control circuits, the forces of amplification and maturity, adaptation and transformation simultaneously act.

The sale of cultural property is not limited only to the domestic market of Russia, there are international cultural projects, international auctions and other forms of international cooperation in the field of art. The sale of works of art abroad, participation in international projects also directly depends on the legal norms adopted by the state on the conditions of importation and exportation, for sale, storage or restoration, and expert appraisal of works of art. The state adopts laws favoring trade in works of art, but not fully, in accordance with the requirements of the market and the situation in this area.

III. CONCLUSION

The art market in Russia is actively changing and developing in recent decades, but, according to many researchers, it is not enough to go to the stage of sustainable development and achieve stable growth. And one of the main problems is the lack of a developed legislative framework and support from the state.

For the development of the domestic art market, an integrative approach is important, everyone — the state, intermediaries, artists and collectors — must build a competent system of relationships with each other, a system that would be mutually beneficial and fruitful for everyone. Actually, the market was created in order to bring maximum benefits to all its participants. Unfortunately, the Russian mentality is still not used to thinking about the future, rather everyone wants to "make money at the construction stage," and there are few who care about what will happen next. This denotes the "youth" of a market mentality that is not capable of making strategically competent decisions for our country. Nevertheless, maturity usually follows youth, perhaps in the future we are expected to change for the better [5].

To date, there are no preferences for galleries, which pay the same taxes as fashion boutiques, or for patrons of the arts, whose charitable activities are not supported by tax incentives [5].

State structures should, taking into account the changes taking place in the cultural space and on the art market, to regulate the situation and create the conditions for a full-fledged partnership of business and art. Foster the creation of funds to support art, private initiatives, and patronage support. They should also stimulate business to invest in works of art and culture development.

In Russia, there is still no stability in the art market, there are no guarantees that allow people to spend money on the purchase of works of art and be confident in their further liquidity. But, on the other hand, this opens up opportunities for the art market, a field for activity that has not yet been worked out in our country. Creating a civilized market is necessary in order to increase the market value of works of art, to increase the attractiveness for investing in culture and art. For this, it is necessary, through government support and regulation, to create conditions for the arrival of business and communication technologies in the field of art.

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