



Paradigmatic function of private galleries in the economic development of the visual arts of Iran

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Received: 01.02.2015; Accepted: 05.05.2015

Abstract. The operation and role of private galleries in the art economics is very important. Private galleries, play a crucial role in the market of visual arts and understanding its functions in terms of the economy of art, is a fundamental importance. This article, look at the fundamentals of sociological supply goods to the cognitive aspects of art in private galleries in Iran. Conclusion This article refers to the matter that private galleries, targeted to the visual arts market, and affects the process of production and the creation of artists, and finally, it can be stated that now, in the visual arts market of Iran, Private galleries in addition to producing policy, determine the type of production and the creation of artists (professional and amateur and medium) in the art market, and has become a strategic paradigm, and decisive in the economic development of the visual arts.

Keywords: Art economics, Economic development, Iran, , Private galleries, Visual arts.

1. INTRODUCTION

Iranian art treasures, Specific creative of artists and art market's revenue potential, indicates that art can play an important role in economic development of Iran. This role can be clearly seen in developed countries. These countries that many of them not even a percentage of Iran's artistic potential, so that they have tried and planning that the art economics, now has formed a large part of their income and employment. One of the most important forms of art that has a substantial turnover, is visual arts. Visual arts goods often arrive at galleries supply and sale. Galleries are generally two kinds of public and private inseparable. In the present research, we've decided to examine the role of the private galleries in the economic development of the country and indeed the economic potential of visual art in private galleries. It seems that the private galleries, according to the privatization process of the state, are in a better position than in previous economic development of the visual arts of iran. This is because, according to many artists and critics, with the power of private galleries, more artists without worrying about the limits of the former government, able to deliver their work. In this article, we have tried to examine and study the potential revenue when it offers art and art plays a key role in the economic development of the country. In fact, the assumption has been that a flourishing private galleries, will lead to the creation of a new paradigm in the production and supply of Iranian visual arts. A paradigm that the impact on the quantities produced the artwork, also affects the quality of the artists and their creations.

2. THEORETICAL AND CONCEPTUAL DEFINITIONS

2.1. Art economics and Art market

Everything is available and there is a demand for it, is an economic good. Hence, the work of art as a cultural commodity, when supply and demand into the exchange is regarded as an economic good. The art economics as a field of economics that is used in the evaluation and analysis of financial results of policies and programs and artistic activities. n another sense, the

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art in this type of economy, is the productive economy of art that will be assessed and also is the economic stimulus that creates art-based and dynamic (Kazemi, 2007: 112-113). Art market consists of a series of factors: The manner and conditions of production as a product of art, process and practice of pricing by dealers and brokers, integration of cultural tastes and purchasing power basket, Sales, Expo, exhibitions, shops, etc. Features art market is that products are particular artwork. The quality of a work of art depends on the ideological content, artistic taste, and interest in it. Although the appearance of the artwork is also important, but compared to its spiritual content, is a secondary priority. The intent of purchasing art and participate in artistic activities not earn or produce goods. But the goal is to meet the spiritual needs of such knowledge and aesthetics. This feature is specific to the art market (Randa, 2006: 213).

2.2. Art Gallery

The term of the gallery in various sources refer to different means, including: corridor, hall, porch, balcony and art gallery, hallway, drawing room and the museum room. The term art gallery, is a collection of buildings or space in which works of art (usually visual arts) exhibited and sold frequently. Galleries are run or owned by the government (public) or private. In art galleries such works are exhibited and sold: painting, sculpture, design, decorative arts, photography, lithographs, and so on. Art galleries sometimes work in other areas such as performance art, musical performances, poetry readings and more (KavosiBoromand, 1989: 399).

2.3. Private galleries in Iran and their functions and history

Undoubtedly, the most important role in the contemporary visual arts play in private galleries. These centers have a significant impact on the identification, introduction and rise and fall of artists. In the era before the Islamic Revolution in Iran-1978- (under the Shah) low number of specialized galleries there, taht after the Islamic Revolution in Iran, most of the activity is finished. In the first decade of the revolution and the war, galleries such as "Seyhon Gallery" Art activities began, that these activities are also limited formed. In this decade (1978-1988), due to the low number of gallery owners and art buyers, yet there was not a phenomenon such as art dealer. Between the years 1988 to 1998 to coincide with the implementation of the first and second economic, political and cultural development of the Islamic Republic of Iran, took appropriate action. At this time, the number of galleries from 9 in 1988 to 46 at the end of 1998 rose. The gallery established in this period can be noted in the galleries: Seyhon, Sabz, Naghshejahan, Barg, Amin, Vali, Haftamar, Keyhan, Zarabi, Aria, Daryabeygi, Shiva, Tabas, Khorshid, Shayan, Sheys, Ebahiminejad, Banafshe, Pasargad, etc (Iranpour, 2002: 181). With the rise of the reform of the 1997 Solar (in Iran), a great change took place in private galleries and more people showed their desire to work in this area. So that in less than a year, the number was about 163 galleries, 46 of which can be realized a new approach to cultural policy in the visual arts category. But in late 2001-2011, the gallery owner took a new approach (Ghazizadeh, 2007, 117). Gallery of the private sector, most of which are located in Tehran geographically suitable locations, more well-known artists are managed. Unlike the 1981-1991 and 1991-2001 Solar that foreign galleries had nothing to do with Iran, In the years after 2001 can be seen that these galleries to galleries abroad have a lot of interaction and cooperation (Shaker, 2013).

Private galleries rely on their own policies. For example, the Ist gallery is active mainly in the fields of performance art, or more Sareban gallery displays paintings and combining the traditional and contemporary Iranian art. Other features private galleries in the country, it can be noted that the annual seasonal exhibitions and events, apart from the usual artists to showcase. Most of the galleries to exhibit the works of visual artists after the review and approval of its own. This exhibitions, usually takes about one to three weeks (same reference). But, according to what we have already mentioned, some of the galleries in addition, hold special events

individually or in cooperation with other galleries. For example, it can be noted that the sale of small paintings in the gallery Aria, or the new generation of the exhibition in collaboration with several galleries such as Homa and Shirin. A remarkable point is that the most successful galleries in Tehran who work in private, run by female managers (same reference).

2.4. Income private galleries and its role in the economy of Iran's visual art

For many people, it is hard to understand that buying a painting can be a form of investment. In the years before the revolution (in Iran), authorities "Tehran Museum of Contemporary Art" with the purchase of many valuable works of art in the world, in real, long-term investments made for the future. Any purchase of a work of art, apart from its spiritual value, is an attempt to create capital. Exchange technology to the country, one of the most important aspects of economic arguments, that can be a powerful country such as politics, economics and so on. Every country on the issue of exchange technology for its economic development as an important investment and is looking at. In Iran, due to huge oil reserves and assets such and by virtue of the sanctions taken by some countries in the past thirty-five years, exchange technology to countries at different levels of society not answer. In this case, exchange technology for the country in the field of art economics, especially in the visual arts, at least at this juncture of history is unexpected. However, it is possible for the country to exchange technology was discussed, with specific mechanisms in the supply of private galleries. In the past two decades, the development of non-oil exports as macroeconomic policy in Iran, but in politics, always contribution to art has been low. It is essential that the export of art, placed in the government's economic policies (Kazemi, 2007: 40). So in a general remark, it should be said that, applied arts economy in Iran, can have numerous benefits for artists. When viewed from the perspective of applied art and economy, in this case, the labor market and employment of artists, flourish and prosper.

3. CONCLUSION

Privatization, especially in recent years, has been a debate of important in economic policy in Iran. With looking at the art economics in developed countries, we can see the profound impact of privatization on their art market in the field of supply of visual arts. In Iran, according to the history of private galleries, we know that you are the kind of gallery, has two general parts: One, private gallery in the art dynamic decades of 1961 and 1971, and the other is a private gallery after the Islamic Revolution(1978). In the decade of the 1981 and 1991, a private gallery in Iran was still not enough growth, But in the decade of 2001, and especially in recent years, according to the orders of the country's macro management, private galleries are currently flourishing. In the process and with less impact of government on the supply mechanism of visual art, private galleries have become a particular paradigm. The release mechanism for visual arts, as well as in the production process of the artists. This paradigm is, in fact, determine to a large extent the policy of the visual arts in Iran. Because artists at various levels, especially mid-level artists and professional artists to release their works, compelled to act in accordance with the way management private galleries. Finally, despite the effects of exercise on the qualities and quantities produced paradigm of visual art works, it should be noted that when the supply of works of art, has a privatization mechanism, it is for the benefit and in the interests of visual arts of Iran. This can be understood and applied, according to the History of Art and the economy's private gallery, as well as to examine the state of the economy private art galleries in the world.

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