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ART GALLERIES AS AN IMPORTANT COMPONENT OF THE ART MARKET IN KYIV DURING THE YEARS OF 1990–2010

The article focuses on the analysis of Kyiv Art Galleries during the period of Ukraine's independence. Based on interviews with two renowned Kyiv gallerists Tetiana Savchenko (director of "Tryptykh Art" gallery) and Victor Khamatov (the founder of the "Soviart" center), we address problematic issues in galleries the art market in general.

The art market is a holistic system that includes a number of components. Participants of the art market whose role is to implement works of art are as follow: an art dealer, who works directly with the artist and the buyer; a gallery owner, who keeps a special "shop"; and the auction house, which works with both individual pieces and collections at the top level.

Galleries differ depending on their openness to the public. An Art Gallery serves as a moderator; it serves as an expert platform. The Gallery not only displays the contemporary state of art, emphasizing popular themes, trends and fashion trends, but also forms artistic tastes of the society, engaging it in a dialogue with all actors of the art market.

There are three stages of Kyiv art galleries development, as it is observed by Viktor Khamatov. The first period (the late 1980s – early 1990s) is characterized as a stage of "uncontrolled formation of galleries." The second period (the end of the 1990s) is "positioning and coordination of galleries in Ukraine." At that time there were about 120 galleries that settled important tasks of institutional, cultural and creative development.

The third period of the deployment of art galleries started in 2002 and continues to this day, resulting in "The transition to new technologies, exhibitions, information, management, creative opportunities, infrastructure development." This leads to expansion of cooperation with foreign institutions and other cultural and artistic institutions. Kyiv plays an important role in the coordination of Ukrainian art galleries.

Historical events in the country and political and economic changes in the society affect the development of modern Ukrainian art galleries. New conditions for the existence of national art provide further adaptation to international relations in the global art market.

Keywords: contemporary art, art gallery, art market, selling works of art.

Art market is an integrated system, which includes a number of components. Participants of the art market whose role is to implement works of art are: an art dealer who works directly with the artist and the buyer; gallery owner who keeps a kind of "shop"; and the auction house which works with both individual pieces and collections at the highest level. Galleries differ because of their openness to the general public while art dealers and auctions are considered to be a prerogative of only the wealthy customers.

It is well known that the status of paintings trader has changed in the second half of the nineteenth century, at the same time as artists become more independent. Back then a person engaged in sale of contemporary art started to realize that it was a higher mission to make art works available to the public. That is why now next to the names of the Impressionists we mention Paul Durand-Ruel who was the first one to start the systematic sales of their works, and we cannot speak about the period of the French avant-garde without mentioning *marchand*

(a salesman), such as Ambroise Vollard, whose gallery in the Lafayette street in Paris was highly valued, and his permanent clientele became future founders of the world's largest collections of modern art. Presently, gallery owner is a key player in the art market, and shows many of its features and problems.

Most of the researchers note that post-Soviet public associate modern art primarily with museums, something governmental and strict. Indeed, during the Soviet period private initiative in ideological terms such as art was impossible, and the museum was exceptional place to meet the world of art. Unfortunately as a result of that prejudice nowadays people visit Kyiv galleries of modern art quite seldom. Even less of them are aware that the main role of an art gallery is not only in selling artworks, but also in promoting the names and works of the masters. Art Gallery is an integral part of the art market; it displays not only the latest stylistic trends, but also forms an idea of what the art of the future will be like. We can say that in the space of the art market the gallery is a moderator. This is reflected in

its functions. First of all an art gallery is a space in which newly made art meets the public. Thus, gallery shows not only the pulse of art, emphasizing popular themes, trends and fashion, but also forms the artistic tastes of society, engaging a dialogue with all participants of the art market: artists, collectors, media and spectators.

Art gallery's activity has something in common with museums, including the basic functions, such as storage, classification and study of art works. Gallery can serve as a research platform for critics and art historians. Gallery also can independently conduct research related to the processes taking place in contemporary art, including artist they work with; they also monitor market changes of artistic production; conduct analysis of national and international auctions. However, such of these studies are often not publicly available.

However, unlike museums an important goal of art galleries is a commercial activity, especially due to the fact that many galleries selling works of art is vital. French sociologist Abraham Moles (Director of Social Psychology at Strasburg University) defined the art gallery as a financial organism that creates economic value on the basis of artistic values. Functionally Art Gallery plays the role of publisher for artists and stockbroker for customers. Gallery buys, preserves, exhibits, sells and publishes the works of the artist among the public [4, p. 265]. Thus, for a scientist the commercial component is the main. But paradoxically, at the same time, the full commercialization leads gallery to crash, because practical approach results in losing its educational function, and art gallery becomes an ordinary shop selling souvenirs, when focuses on mass market.

Most gallery owners consider their activities as one that goes beyond the scheme of sale. Tatyana Savchenko, director of the famous gallery "Triptych ART" (Str. Desiatynna, 13) speaks about the art gallery as 'cultural institution which has many functions: educational, cultural. This is some kind of "club," a meeting place for artists (and they are indeed very distinguished people)' [5]. Most of gallery owners give primacy to cultural component. Therefore, the prestige of the gallery is not based on the number of sales, but depends on the artistic and cultural resonance, which it acquires in the field of contemporary art. Thus becomes clear the nature of the gallery as artistic, educational, and cultural institution that combines search, collection and exhibition of quality contemporary fine art. Art gallery is as a specific institution in the structure of society, and can be defined as the intersection of culture and business. Each private gallery equally focused on profits and the arts, and the dominance

of one or another aspect defines the strategy of each institution.

In the space of the art market artist acts as a supplier of art, and the task of gallery owner is to hold a selection of works that fit the concept of the gallery and, in his opinion, has artistic value. Tatyana Savchenko notes that art gallery manager as profession is not taught at the university. It is synthesized profession. Education, cultural level, communication abilities, erudition, and finally intuition are necessary to become successful gallery owner. To feel artist and whether he or she will develop is a skill that needs to be constantly rising [5]. Thus, gallery owner performs the role of a regulator who orients on the main trends in contemporary art or on one's own taste. It can be noted that in the present situation the artist can look for years his or her "own" gallery owner who will be interested in his work. Therefore, the existence of organic and multifaceted art market depends on a large number of art galleries.

Specific activities of art gallery are based on art market communication system and relations in the space between artist who creates a work, gallery which presents it to the public and the audience. The artist needs a companion; he works to present himself and his work to the public. The very act of creation implies a viewer who evaluates and treats author [3, p. 245]. Thus, art gallery manager can affect all components of the system of communicative interaction artist – gallery – press – the viewer. And very important aspect of this action is to work with the media. Without proper PR strategy and presentation of the artist nobody will know about him. To be able to talk about the artist, and not only successfully demonstrate his works is also a task that gallery performs.

Investigation of the gallery movement in independent Ukraine remains a wide field for research. The first attempts to systematically describe the history of the gallery movement for the first time managed to make the president of the Union Art Galleries of Ukraine Viktor Hamatov, making research analysis that describes the overall situation of Gallery movement. V. Hamatov identifies three stages of Gallery business in Ukraine. The first period is characterized as spontaneous stage: "In 1987, together with the youth section of the Union of Artists of Ukraine a group of enthusiasts has created a volunteer Center for Contemporary Art [Soviart], which launched in a series of joint exhibitions by artists from the Baltic region in 1988, and Soviet-American exhibition of contemporary art, then – long-term program with Denmark, which comprised a dozen projects.

In 1987–1989 there were tumultuous years of the cooperative and social movement. First money came, which gave impetus to the creation of art galleries. In 1988–1990 years “Triptych,” “InkoArt” in Kiev, “Vernissage” in Kharkov, first galleries in Odessa and Lviv were created. In 1992–1993 more than 30 galleries were opened, and this was a significant event in art life. This resulted in first national fairs: “Kyiv art fair” in 1994–1995. This is a period of first presentation of catalogs, professional contacts, and business success. The air has floated with the ideas of coordination among galleries, festivals, large-scale projects. The exchange of information, ideas, work with artists, periodic meetings have become a necessity for gallery owners. So, in the fall at 27th of October, 1995 the Association of Art Galleries of Ukraine was created” [1].

Viktor Hamatov speaks about organization of systematic gallery cooperation as natural result of the first stage. Certainly the positive results of this period were in borrowing the experience of foreign countries, many artists made output from illegality, because in terms of Soviet period they were unable to accomplish formal experimentation in art solutions. The founders of the Association were 35 galleries, art centers and art groups. These includes Centre for Contemporary Art “Soviart” cultural centers “World-L,” “Slavutich,” galleries “Honchari,” “Pleiada,” “Blank-ART,” “Dakh,” “RA” Gallery at Kyiv-Mohyla Academy, and other non-governmental arts organizations in different regions of Ukraine. It was an attempt to unite the disparate creative organizations, art centers and galleries with a view to structure the art market, the introduction of competition in civilized relationships with artists, art critics, managers, and sponsors.

The second period as Viktor Hamatov notes is positioning and coordination of galleries in Ukraine [6]. Since 1995 a professional approach to the art business starts. V. Hamatov gives the following description: “The Association of Art Galleries of Ukraine has fulfilled an important organizational work on creation of regional offices. Art exhibitions, artistic process moves confidently into gallery spaces, galleries and cultural institutions in the regions and in Kyiv begin to solve important institutional problems, push cultural and creative development. Cooperation with foreign cultural institutions expands” [2].

We notice actual positive changes: in five years the number of galleries, registered in the Union increased from 40 to 120, and the total gallery’s area in Kiev was more than 2000 m². Galleries start to use modern equipment, the Internet in particular. First websites simplified contacts with foreign connoisseurs of art.

However, Olga Petrova in the article “Art Market in Ukraine” in 1997 describes not very happy circumstances: “Galleries at their own risk, in very adverse conditions begin to lay the foundation for small businesses on the art market. Unfortunately, the rich classes, the so-called ‘new Ukrainians’, are in no hurry. There is good reason for that: this social group has lack of education, spiritual development, awareness of art feasibility in their everyday life. Ukrainian art buyers are still primarily foreigners: diplomats, businessmen or intellectuals” [7].

At the same time Viktor Hamatov notes that ‘modern art gallery process is not reflected in the cultural policy of Ukraine’ [6]. Olga Petrova maintains: “In the six years of independent Ukraine there is either no law on the elimination of taxes on charity, neither formulated status of art galleries. They are registered as commercial entities, on the model of small craft businesses. Internal Tax Service, which does not differ commercial establishments, forces galleries to pay taxes to the extent in which ITS receives them from private producers. Gallery sometimes does not sell a single piece for a few months. Art business is not typical, it works with specific product. A piece of art, in addition to expenditures on canvas, paint and work of the artist, contains a part of artist’s soul; there is mystery, energy, outstanding personality in it” [7]. So as we can see art galleries in the period of development faced numerous problems. We state that till nowadays in 2016 (more than two decades later, when gallery movement started development in Ukraine) there is still no law about art galleries, which can regulate legal and financial aspects of this kind of functioning institutions. Accordingly, as it is noted by one of the art gallery managers wishing to remain anonymous, gallery owners are forced to work as an individual entrepreneur. In fact, they are the “hucksters” buying paintings from artists, and then reselling them to collectors, and pay taxes at these grounds.

The current regulatory acts which affect the activity of artists and gallery owners, particularly in the tax area are the following. Paying income tax is regulated by the Law *On income tax* [8]. Income tax is paid from the total income for the calendar year. This includes not only wages but also other benefits and rewards. For those who do not live permanently in Ukraine, but is a resident a national income tax will be taken from the incomes received only within the country. Those who permanently live in Ukraine taxation include income received both in Ukraine and abroad. The law states that the representatives of so called free professions responsible to pay income tax and file a tax form individually. Art is not taxed (meaning art activities and art objects) when one sells

own works. That is why artists can trade without paying any tax on the streets, boulevards, art shows (if they take charge, it will be taken for place, garbage, toilet, etc.). Of course, if an artist sells his work through an intermediary (even outdoors), takes them to the Art Salon, galleries, or auctions selling to a private person, not legal entity (e.g. Museum) these works are taxed. Interestingly, any work is taxed which is created with some mechanic involved, such as holsters (blank or painted, published previously on canvas or other material), even if the printed picture is artist's own sketch.

The artist is obliged to register as a private businessman and pay the tax when the artist opens a private art salon (even if he intends to sell only his own works). This is gallery, but again, the law on its activities does not exist. Each art gallery is *de jure* only exhibition space.

The third period of modern Ukrainian art galleries began in 2002. Viktor Hamatov describes it as a completely new level. Among the results of fifteen years of development are the creation of

organized galleries Association and galleries legalization as an important factor in the artistic and cultural life, art galleries specialization, their professional growth. Logistically: the transition to new technologies, exhibitions, information, management, expansion of exhibition, creative opportunities, infrastructure development [2]. V. Hamatov emphasizes the role of Kyiv in the centralized coordination of galleries. This in its turn leads to expansion of cooperation with foreign institutions and other cultural and artistic institutions.

Today among the main tasks of the Association are: promoting the art market of Ukraine; support of galleries, art centers, artists, art critics, managers of public cultural organizations in a market economy; social protection of artists, etc. [1]. Of course, the historical events in the country and on their background political and economic changes in society affect art galleries and art market in general. That is why in future we may speak about the fourth stage in development of modern Ukrainian art galleries.

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МИСТЕЦЬКІ ГАЛЕРЕЇ ЯК ВАЖЛИВА СКЛАДОВА РОЗВИТКУ АРТ-РИНКУ КИЄВА У 1990–2010-Х РОКАХ

У статті здійснено аналіз проблемних моментів у діяльності вітчизняних галерей з продажу творів сучасного мистецтва та арт-ринку загалом (на основі інтерв'ю з двома відомими галеристами Києва – Тетяною Савченко, директоркою галереї «Триптих АРТ», і Віктором Хаматовим, засновником центру «Совіарт»).

Арт-ринок розглядається як цілісна система. Учасники арт-ринку, чия роль полягає в реалізації творів мистецтва, – це арт-дилер, що працює безпосередньо з художником і покупцем; галерист, який тримає свого роду «крамницю»; аукціонний дім, що оперує як індивідуальними творами, так і колекціями на найвищому рівні.

Наголошено на більшій відкритості галерей для загальної публіки. У певному сенсі галерея в просторі арт-ринку є модератором, експертним майданчиком. Вона не лише акцентує популярні теми, напрями та модні тенденції, а й формує художні смаки суспільства, вступаючи в діалог з усіма суб'єктами арт-ринку.

Охарактеризовано три етапи функціонування сучасної української галерейної справи (за В. Хаматовим). Перший (кінець 1980-х – початок 1990-х рр.) – це етап «стихійного становлення галерей», позитивним результатом якого є організація системної галерейної співпраці. Другий (кінець 1990-х) – це «позиціонування та координація роботи галерей в Україні», яких на той час налічується вже близько 120. Галереї як культурні інституції починають вирішувати в регіонах і Києві важливі завдання інституційного, культурного і творчого розвитку. Третій період – з 2002 р. і до сьогодні. Серед результатів: «перехід до нових технологій, виставкових, інформаційних, управлінських, розширення виставкових, творчих можливостей, розвиток інфраструктури». Це сприяє розширенню співпраці із зарубіжними інституціями, адже новітні умови існування вітчизняного мистецтва передбачають подальшу адаптацію до міжнародних відносин на світовому арт-ринку. При цьому важливу роль у централізованій координації роботи галерей відіграє Київ.

Ключові слова: сучасне мистецтво, картинна галерея, арт-ринок, продаж творів мистецтва.

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ОЗИРАЮЧИСЬ НА 1960-ТІ РОКИ

У статті йдеться про духовний клімат інтелігенції 1960-х років. Описано загальну культурну ситуацію та інтелектуальні запити творчої молоді того періоду. На прикладі контактів з художником та архітектором Анатолієм Суммаром показано проникнення модерного мистецтва в установлене середовище радянської молоді. Підкреслено роль молодих архітекторів у духовному визріванні покоління 1960-х років.

Ключові слова: інтелігенція, 1960-ті роки, творчі запити.

У 1960-ті роки доступу до мистецької інформації було обмаль. Архітектори, з якими я тоді спілкувалася, із великою жадобою до знань виписували всі можливі часописи, і не лише російською, а й французькою, польською, угорською, чеською мовами. Ці видання потрапляли до нас за час короткої хрущовської «відлиги».

Молоді інтелектуали та студентство 1960-х років жадібно ковтали інформацію про світ поза залізною завісою, плідно використовуючи лібералізм цієї «відлиги». Із сталінських таборів поверталися вцілілі в нелюдських умовах письменники, художники, священики. Вони приносили в інформаційне поле страшну правду про

катівну систему сталінізму – про викорінені культурні феномени, як-от літературна генерація «неокласиків», про знищених у таборах представників як російського, так і українського авангарду. Дмитро Горбачов, який на той час у Музеї українського мистецтва відповідав за збереження спеціального сховища заборонених творів (Спецхрану), у 1960-ті наважився розмістити в експозиційних залах живопис Давида Бурлюка, Віктора Пальмова, Олександра Богомазова та «бойчукістів».

До нас, нарешті, прийшли кіношедеври Федеріко Фелліні, Ингмара Бергмана з аурую підсвідомості та карнавалу. З часописів «Вопросы