



PERSON IN THE ARTISTIC PICTURE OF THE MODERN WORLD: ARTIST, PICTURE, VIEWER

Alessya Jurt¹

¹Chief Executive Officer of “Aaartist” company, Master in Cultural Management and Arts (Liestal, Switzerland)

Abstract. The relevance of the research topic is determined by the significant changes that are taking place in contemporary artistic culture. They are connected, firstly, with the rapid development of information technologies, under the influence of which the format of representation of modern culture is changing, increasingly inclined to the digital form.

Secondly, the changes in the processes of development of contemporary culture are connected with the processes of globalization, with the change in the development of humanity. The current viewer has become more educated, and new approaches to him are needed, taking into account the development of his intellectual level, spiritual and cultural needs. In addition, the financial condition of the viewer plays a significant role. The results of numerous surveys conducted in the last 45 years allow us to confidently say that performative arts, such as classical music, opera, live theater and ballet - as a rule, attract educated, wealthy audience, mostly women, and fine and applied arts - wealthy men.

Third, the transformations of contemporary culture are, to a large extent, due to the transformation of mass-culture¹ into a cultural form. This universality is determined by the fact that any cultural figure becomes in demand, recognizable and interesting to dealers, as well as buyers, only by being presented through mechanisms capable of actively influencing mass culture - such as advertising, fashion, PR - their influence can be clearly traced in classical art.

Drawing parallels between the three components of the contemporary art world and identifying changes in their behavior, the author believes that communication in the art business - between the Artist, the Viewer (client) and the Picture - is now very important.

All this leads to changes in the selection criteria for buying and selling art itself - “capital” comes first, as more and more works of art are bought by businesses. This is done both to increase business assets, including goodwill by creating a certain reputation, and to facilitate IPO.

Keywords: art, viewer, contemporary culture, artist, transformation, development processes, parallels, change in the art world.

Cite: Sher Khan, Mukhambetzhano and Bibigul Nussipzhanova. “The specifics of the artistic imagery of dancing in choreographic art”. *Central Asian Journal of Art Studies*, vol. 8, no. 4, 2023, pp. 13-26, DOI: 10.47940/cajas.v8i4.793.

The authors have read and approved the final version of the manuscript and declare no conflicts of interests.

Introduction

May 7, 1979 is the date on which dramatic changes in the art world began. These changes were due to the fact that Margaret Thatcher, the Prime Minister of Great Britain, stopped funding culture and the arts by promising tax cuts for the public. A huge gap emerged between what cultural activities had previously received and what they now had to survive on. At the time, many countries followed Thatcher's example and closed funding. Huge numbers of people were left unemployed, many were lost in the world, not knowing what to do or how to earn money as they could do nothing but draw, sing, dance or compose poetry. The organizations that supervised art activities closed down, and those that survived had to change a lot of things in the management and production of art. They began to stamp works without paying attention to the quality of production. The main task was to survive.

Thanks to such a step by Margaret Thatcher, the remaining organizations seriously began to pay attention to the mass audience, they began to have more contact with them and change their attitude towards them for the better. And in order to compete with each other, arts marketing is emerging for the first time.

A report presented by Morris Hargreaves McIntyre² in 2011 showed that since the changes in legislation initiated by Margaret Thatcher, cultural organizations have evolved towards audience orientation (Jackie Hay: lecture "Contemporary Art Management", GARAGEMCA Moscow, YouTube, April 5, 2016). It was then that creative people had to, in order to survive, change their outlook on the whole art business. It is safe to say that this is where the modern art world began.

There appeared such sciences as art management, art communications, a specific direction of marketing, which is inherent only in art business. Creative people began to think about

competitiveness and fight for the client, as the state ceased to be a client for most representatives of art business. And those who could not reorganize, changed their occupation and left their occupation as a hobby.

But this is the beginning of change. With the rapid changes in the XXI century, the development of new technologies, adaptation to the changing behavior of the main players of the art business in the era of pandemic, the transition to online by 90%, Black Lives Matter³, the political change of the whole world, the emergence and spread of NFT⁴ - all this led to a struggle between creative people and computer technology.

Research Methods

The methodological basis of the research is a complex system of scientific methods used in the study of the subject of the research. Historical-logical, analytical and systematic methods were used in analyzing the subject of the research and formulating conclusions based on its results.

The author also uses analytical review of literature on art management, MoMa research, reports of scientific leaders in Korea and the United States of America, and his observations during his work as an art management teacher, which show that there is a clear relationship between the three components of the development of modern art, which are - Creative person - Work of art - Spectator.

Results

After conducting the study, the following findings were formulated:

- culture arises from the power of human creativity, which is characterized by the creativity of both individual and communities;
- image is not just a vivid representation of a person or object, but a powerful tool that we manipulate to impress and entertain people for ourselves or for profit;

1. *Mass culture is the culture of everyday life, entertainment and information that prevails in modern society. It includes such phenomena as mass media, sports, cinematography, music, mass literature, visual arts, etc.*

2. *Morris Hargreaves McIntyre Agency is a leading expert and research platform in strategic cultural research. Dozens of MHM specialists from the UK, Australia and New Zealand are global leaders in audience engagement. The agency's clients include major museums, galleries, theaters, festivals, art centers and cultural heritage organizations.*

- testifies above all to the art of communicating thought, which since distant prehistoric times has pushed mankind to constantly improve its vital universe;

- creative people have always represented themselves to some extent without relying on brokers, art managers, curators, directors. We know that for a great deal of time, creative people have gone through many stages of art development or decline.

But today, creative people have all the tools to independently envision and manage their own success and lucrative careers.

It is very important to note that as art consolidates around galleries, there are many reasons to point to the decline of the cultural industry and its image as a structure that requires the payment of heartless "parasitic intermediaries". To survive, to conquer the market, to conquer the audience, in the XXI century it is not enough to be a talented artist - it is time to engage in independent promotion of one's

3. *Black Lives Matter- (BLM) is a social movement that opposes racism and violence against black people, especially police violence.*

4. *NFT- one of the cryptocurrency trends, combining fine (and not only) art and high technology.*

name and art. A creative person needs to learn how to sell, to become recognized, to achieve respect and cooperation with representatives of the art business - gallerists, curators of fairs, auction houses, brokers, art managers and clients themselves.

Discussion

Contemporary artists are the people who shape the perceptions of the viewers within their sphere of influence. They have a great responsibility to change people for the better through their works of art.

What is an artist to do in today's creative world? The answer is simple - change. Artists, in order to survive in a world of change, must take on the role of managers: to study the behavior of the audience, to think about them when creating their work of art.

To begin, we must turn to the words of the author of "Where Does Art Belong?" Chris Krauss (145-146) - "What unites today's photographs of people - both those depicted and the viewers - is not 'shared humanity' but some much more modest identity." May the author of the words forgive me, but his statement applies not only to photography of people's faces, but to any work of art.

In order to move on to the main study "Communication in the modern art business: artist, picture, viewer (client)", we need to consider three main themes that shape the modern art world:

- A new challenge to the traditional view of marketing as "supply marketing" underlying arts marketing;

- The role of consumers as creators of the artistic experience;

- The unique aspects of arts marketing management, i.e. branding.

Supply-side marketing

A fundamental issue related to the management of marketing in art is the nature of the product, i.e. the "sacredness" of the artwork as a product of the artistic

process, which implies its impermeability to the influence of marketing. Based on this premise, art marketing has evolved with a product orientation as opposed to a market orientation. However, this paradigm is changing. Supply-side marketing assumes that the product is outside the realm of marketing. Professional arts marketers are familiar with the concept of “product in search of an audience (market)” - this vision is at odds with the “market in search of product” concept of marketing. Art marketers have traditionally had no say in the creation of art. This is a romanticized view of the artist that is shared by most people in the nonprofit arts sector (Lee, 2005). However, as Kubacki and Croft (2011) show, the position among artists is more subtle. There, artistic identities clearly differ among artists.

Some claim to have only one identity:

- The pursuit of self-actualization and the avoidance of the market; these artists look down on those who pursue commercial goals with their art;

- On the other hand, there are those who have a dual identity “as creative artists, to satisfy their inner needs and as artists to make a living”;

- A third group consists of artists who see themselves as artistic marketers of their work. A variant solution to this issue could be customer orientation instead of market orientation as suggested by Voss and Voss (2000), or as Jaworski, Kohli and Sahay (2000) expressed the concept of “”market-driven versus market-moving””.

The role of consumers as co-creators of artistic experience

Building on the research of François Colbert and Yannick St. James (Psychology and Marketing 31(8), 566-572), a growing body of literature in this area questions the traditional distinctions between the production and consumption of art. Co-production, co-creation, or propositional practices in which consumers participate in creating and giving meaning to products, services, and experiences have been

documented. The practice of co-creation is an integral part of the art experience as consumers engage in cognitive, emotional, and imaginative practices to appropriate and give meaning to the cultural product. For example, Karu and Cova (International Journal of Arts Management, 7, 39-54; Journal of Consumer Behavior, 5, 4-14) illustrate how “consumers participate in creating an immersive experience by reducing the perceived distance between themselves and the artwork.”

Research shows that various market forces favor the growing role of cultural consumers as active participants.

The ideology of several art movements, for example, encourages the removal of the boundary between production and consumption to promote democracy over capitalism. This is evident in the work of Chen (2012). Nakajima (2012) further argues that the advent of the internet and other information and communication technologies has helped to erase the line between producers (artists) and consumers (audience). White, Hede and Rentschler (2009) illustrate the potential of arts experience research to inform marketing theory in this area. Their study of co-production and co-creation in the arts contributes to a service-dominated logic model by expanding the number of relevant stakeholders, which emphasizes the temporal dimension and intersections between co-production and co-creation, and reveals the importance of consumer participation in these activities.

Branding

For an art organization, whether it is a company or the artist himself, the importance of branding has been emphasized by several authors, (Caldwell, 2000; Caldwell and Coshall, 2002; Scott, 2000). This leads to changes in the selection criteria for buying and selling art itself - ‘equity’ comes first, as more and more artworks are bought by businesses. This is done both to increase business assets, including goodwill through the

creation of a certain reputation, and to facilitate IPOs.

For example, Baumgart (2009), author of books on branding and marketing orientation, advocates embedding the concept of brand within an organization as a potential contributor to cultural and economic success.

The study shows that internal brand orientation as a value has a positive effect. Customer relationship management can be seen as part of product management in the arts sector and thus part of the development of a theoretical framework on the relationship between the arts and customers.

The author believes that in the modern world, the person in an art picture is the author of the work, it is the viewer (client) and the work itself, where the main task of the author is not only to display the modern world through the prisms of vision, thoughts, worldview of the author, but also the artist must display the feelings of the person to whom he wants to convey his idea. He must communicate with the viewer and make him better.

In this regard, it will be advisable to draw the following parallels: “Communications in the modern art business: picture, artist, viewer (client)”.

The first parallel is “The Painting.” Art is well known for its amazing ability to educate or change people for the better, creating a completely new vision of the world, causing through the picture certain thoughts, feelings and emotions in the viewer, thereby creating a kind of connection between the viewer and the picture. This is well illustrated in the videos of Hermitage and Christie’s.

“For many weeks, a hidden camera recorded the faces of Hermitage visitors viewing Leonardo da Vinci’s *Madonna Litta*, capturing people in moments of mental uplift and inner concentration. From the succession of different human characters, ages and temperaments captured by her a story about the meeting of man with the beautiful, about the



Fig. 1 A still from the video «Look at the Face,» 1966 [3].

great transforming power of art grew. In combination with the comments of the guides in the movie, the effect was both comedic and sublime. Comedic - from the collision of true art and comments, often banal. Sublime because of the fact that the screen suddenly revealed a connection between the beautiful face in the painting and the faces of the audience”.

“A portrait of the world through the eyes of Leonardo (da Vinci)’s “*Salvator Mundi*”. When this masterpiece was put on

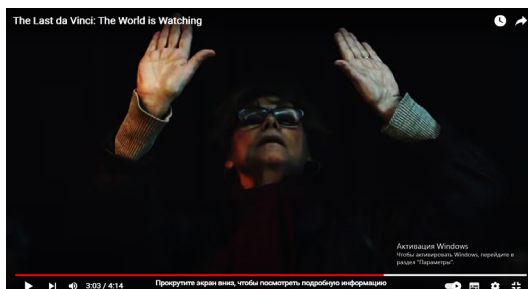


Fig. 2 A still from the video «Capturing People’s Emotions,» 2019 [4].

public display, Christie’s captured the real emotion that this painting, its beauty and divine subject matter evoked in the people who came to see it.”

Back in the last century, imagery quickly evolved from a mere vanity to something of great importance in today’s world, where technology is ubiquitous and the concept of imagery can be portrayed everywhere. An image is not just a vivid representation of a person or object, but a powerful tool that we manipulate to impress and entertain people for ourselves or for profit.

Conclusion: An artist, at the initial stage of creating his work of art, at the idea stage, should ask himself first of all: what am I doing? Who am I doing it for? What will my art teach people? And the person looking at contemporary art should have questions: what is it? what does it mean? what does it follow from it? And only when the answers to the third question coincide between the artist and the person looking at the art, a kind of “chemistry” and emotions arise. The second parallel is “The Artist.” So who is this “Man in the artistic picture of the modern world”? If we consider this phrase

within the art business, any broker, gallerist or critic, would say it is the Artist. Without him, there would be no art business and no art itself.

To understand the contemporary artist, I suggest we turn to a comparative analysis of the behavior of the creative person and art of the present time and the past, which was published by Lee Se-Ung in his 2017 book *Art Management for the 21st Century*.

Conclusion: A modern artist must be able to understand his viewer first and foremost

Table 1. Comparative table of creative and art behavior proposed by Lee Se-Ung in the book *Art Management of the 21st Century*, 20

A comparative graph of the behavior of the creative person and the arts		
1	2	3
Classification	Past time	Present time
Consumer	aristocracy	mass consumer
Publicity	weak	high, growing faster every year
Marketing	Lack of any marketing. Art workers in the past, when creating a work of art, thought first of all about their own desires, and what the consumer would prefer is no longer important.	The whole process from the offer to the sale of art is organized according to the needs of the modern customer, their desires, understanding, position, preference, satisfaction and activities
The art product	contains the artist's skill	in addition to containing the artist's mastery, must adjust to the vast changes in the social and political situation, constantly reassessing its own identity and mission, choosing the appropriate strategy to sell the art
Artist Goals	continuous creative activity	continuous creative activity that serves as a key means to meet the needs of clients
The connection of the artist and his artwork with the client	considered as a way of life rather than an object of product production	redefined as a concept of economic level, so the artistic product has a dual character: it acts as a product and at the same time preserves its cultural and artistic image and dignity

and think about how his work will evoke the emotions planned by the artist and make the viewer a better artist.

The third parallel is “The Audience (Customer).” As income levels rise, culture is taking more and more place in the lives of people who are simultaneously becoming

more erudite and demanding. As noted earlier, performative arts tend to appeal to more educated, affluent audiences, predominantly women, while fine and applied arts appeal to affluent men (see, e.g., Donat, 1996; FernandezBlanco & Prieto-Rodriguez, 1997; McCaughey,

1984; Myerscough, 1986; Rubinstein, 1995; Throsby & Weathers, 1979). The current viewer (client) does not want to just look at a painting or other art, he or she wants to be involved in it, and for this the creative person needs to know his or her viewer.

In order to understand what tastes, needs and experience has a client can not rely only on intuition, here you can not do without a clear analysis and a deep understanding of “Who is my viewer?”. You need to know almost everything about him, and modern technology makes this task easier. Going to social networks, an artist can easily analyze his viewer according to the following basic principles of segmentation:

- geographic segmentation - customers who live close by and customers who come from far away;
- demographic segmentation - gender, age, profession, level of education, income, etc.;
- psychological segmentation - character, life position, style, culture, religion;
- behavioral segmentation - what level of understanding of art the art connoisseur is at.

According to a report by Ham Hyun-jin, Seo Yong-gu, New York’s Moma Museum of Modern Art conducted a study using the Q method (a self-assessment technique used for research purposes in psychology and social sciences. Developed by psychologist William Stephenson at Humboldt University of Berlin and published in 1953 to determine what levels art appreciators can be divided into). For this purpose, different people - from professional art historians to ordinary people who have never been to a museum - were asked to describe in their own words how they feel when looking at a work of art. Analysis of the answers allowed us to distinguish the following five levels:

1 Storytelling. A representative of this level tries to understand a work of art only

within the limits of personal experience. This level lacks even a basic notion of art; the whole discussion is based only on personal taste “Like” or “Dislike”;

2 Definition. The viewer has a clear opinion about what art is. If he/she thinks that the work is not beautiful, he/she does not perceive it as art. However, representatives of this level are eager to get acquainted with art in its various manifestations in order to broaden their horizons;

3. analysis. If Spectators do not have full information about the work and the artist, they will not say a word about the work. They cannot explain their opinion, and first of all they read the abstract, and then they begin to consider the work. Most museum visitors are at this level;

4. Choice. Viewers can objectively judge the work, not only express their sympathy or antipathy. They can, having paralleled the works of one author, express their own point of view referring to knowledge and the ability to compare the works of different authors. These people do not just perceive knowledge, but can give a subjective assessment based on it.

5. Evaluation. These are the most educated people in the art world, who are most often artists and philosophers. They can give a relatively high level commentary on a particular work, draw parallels with other genres of art of the corresponding epoch.

Main provisions

When assessing the competitive ability of any state, the most important criterion is its economic and military power, but taking into account market changes and the emergence of new technologies, culture and art are the most important. It is not in vain that the most advanced countries develop state programs for the development of culture and art and lure creative people to their countries. Many American and Chinese economists say that

the development of cultural industry will be a decisive factor in the development of the country. Many countries are developing state programs for the development of this economic sector, introducing new educational programs, opening foundations, as well as in Kazakhstan. Nevertheless, there is still quite a lot to be done. It is now that management in the sphere of culture and art or, in other words, art communication and art management are becoming the main issues of the century, on the solution of which depends the future well-being of countries, including Kazakhstan.

Working with foundations, with artists and with it companies in the field of art for more than 10 years, I can confidently say that art is the main innovative factor of the digital era and this is confirmed by the new art form NFT.

As my interest in culture and art and my accumulated knowledge in this field grows, I notice many problems between creative people and their viewers, between their communication and the viewer's perception of the painting. While dealing with current problems, trends and future scenarios in international art markets, I would like my work to help all the readers of this magazine to succeed through the study of art management and art communication.

One of my core competencies is the study of market structures, processes and actors in commercial and non-commercial art markets. I am interested in the dynamics of the traditional art market, as well as future challenges and changes such as new technologies, changing customer needs and new generations. This article is an attempt to show - based on my real-life experience - the changes in the contemporary art world. To explain what, in addition to creative education, creative people should understand and learn during the training period of the creative profession:

- Art management;
- Art communication;

- The ability to write about themselves and their art, about contemporary art;
- Marketing and much more.

This article contains only a small part of my knowledge of art management and art communication. I hope that in the future I will have the opportunity to add to it, expand it and show all the changes in the contemporary art world.

Conclusion

Culture can be seen as the most important spiritual food for human beings. Culture arises from the power of human creativity, which consists of the creativity of both the individual and communities. It is the need and opportunity to accomplish something that motivates others, that stimulates thought, to make one's opinion known, to accomplish something to make a difference in the world. And to do something that will bring benefit and joy to others.

However, it is not enough to be able to create, to be able to invent, to be able to beautify the world. First of all, people must motivate creative people, to reveal their talent, and artists must know how to give the beholder exactly the emotions that will make them better.

And most importantly, creative people have always represented themselves to some extent, without relying on brokers, art managers, curators, directors. When we look back at the major figures in art, for example - in Renaissance art, we see that these functions were called differently in that period of time. Now they can be called art communication tools. Over the centuries, creative people have gone through many stages of development or decline of art, in one way or another promoting their works, mainly through various kinds of patrons. Today, creative people have all the tools to self-present and manage their own success and lucrative careers! And it is very important to note that as art consolidates around galleries, there are many reasons to talk about

the decline of the cultural industry. We can view it as an image of a structure that demands payment for heartless “parasitic intermediaries”. Nevertheless. They do what creative people can’t do, and they do it much more efficiently. Marketing and promotion are the most obvious examples. But to become a true artist, you need at least time to train and hone your skills.

So how does one go about it? The answer is simple. The 21st century, or should I say century, the last few years the art market has been changed by time itself. Now it’s not enough to be a talented artist, it’s time to engage in self-promotion of your name and art as well.

Being engaged in research in the field of business and art collaboration since 2017, studying from inside the art business, allowed the author to make a confident assumption: in order for all three components of communication in the art business to fulfill the task of art in the modern world, it is necessary to introduce

education in the field of art management as part of the study of creative professions. Can art management be considered a new discipline or sub-discipline of management? In the author’s opinion, yes. This article addresses a number of issues in an interesting and promising field of study - arts marketing, branding, the role of consumers as creators of artistic experience, and the behavior of the creative person and the arts.

The author believes that in addition to creative education, creative people should study:

- art management;
- art communication;
- ways to write about themselves and their art, about contemporary art;
- marketing and much more.

All this knowledge will help creative people understand how to communicate with the viewer (client), how to communicate with the art business, how to promote works of art and how to convey the necessary message to the viewer.

References

- Bernad Jaworski, Ajay Kohli, and Arvind Sahay. "Market-driven versus market-moving", *Journal of the Academy of Marketing Science*, 28, 45-54, 2000, <https://doi.org/10.1177/0092070300281005>. Accessed October 12, 2023.
- Chris, Kraus. "Where does art belong?" America, MIT Press, 2011.
- Glenn, B. Voss, and Zannie Giraud Voss. "Strategic orientation and firm performance in the arts environment", *Journal of Marketing*, 64, 67-83, 2000, <https://www.jstor.org/stable/i360730>. Accessed October 12, 2023.
- François, Colbert, and Danilo C. Dantas. Special Issue: "Customer Relationship Management in Arts and Culture" pp. 4-14, *International Journal of Arts Management*, Vol. 21, Nº 2, 2019, <https://www.jstor.org/stable/45221711>. Accessed October 12, 2023.
- Lee, Hye Kyung. "When art met marketing: marketing theory in art embedded in Romanticism", *International Journal of Cultural Policy*, Vol. 11, No. 3, January 25, 2015 <https://ssrn.com/abstract=2555291> or <http://dx.doi.org/10.2139/ssrn.2555291>. Accessed October 12, 2023.
- Lee, Se-Ung. "*Art Management of the XXI Century*". Translation from Korean by E.A. Vystrebentsev, Kim Hyun-Thaek, Moscow, Political Encyclopedia Publishing House, 2018
- Krzysztof, Kubacki, and Robin Croft. "Markets, music and all that jazz", *European Journal of Marketing*, 45, 805-821, 2011, <http://hdl.handle.net/10547/251142>. Accessed October 12, 2023.
- Katherine, K. Chen. "Artistic Perspectives: collaborative creative destruction at Burning Man", *Sage Journals*, 570-595. 2012, <https://doi.org/10.1177/000276421142936>. Accessed October 12, 2023.
- Ham, Hyun-Jin, and Seo Yong-Gu. Research on the types of consumers of cultural-artistic product using Q method // Scientific research on products. 2011. march. T.29. Nº2
- François, Colbert, and Yannick St. James. "Art marketing research: evolution and future directions", *Psychology and Marketing* 31(8) pp. 566-572, 2014, <https://doi.org/10.1002/mar.20718>. Accessed October 12, 2023.
- Marylouise, Caldwell. "Applying general living systems theory to learn how consumers make sense of visitation representations of art", *Psychology and Marketing*, 18, 497-511, 2001, <https://doi.org/10.1002/mar.1018>. Accessed October 12, 2023.
- Niall, Caldwell, and John Coshall. "Measuring the brand association of museums and galleries using a repertory grid". *Emerald Group Publishing Limited*, Vol. 40, Issue 4 , pp. 383 - 392., May 01, 2002, <https://www.emerald.com/insight/content/doi/10.1108/00251740210426376/full/html>. Accessed October 12, 2023.

Caru, Antonela, and Cova Bernard. "The influence of service elements on `artistic experience: the case of classical music concerts". *International Journal of Arts Management*, 7, 39-54, 2005, <https://www.proquest.com/scholarly-journals/impact-service-elements-on-artistic-experience/docview/205809403/se-2>. Accessed September 29, 2023.

Caru, Antonela, and Cova Bernard. "How to facilitate immersion `in the consumption experience: appropriation operations and service elements". *Journal of Consumer Behavior*, 5, 4-14, 2006. <http://www.hec.ca/ijam/724.htm>. Accessed October 12, 2023

Christie's: The Last da Vince; "The World is Watching"; Christie's; 10 November, 2017; <https://www.youtube.com/watch?v=d7omwQLuGJQ>. Accessed October 12, 2023

Pavel, Kogan. RadianskeKino7; "Look at the Face (1966) "; May 7, 2012. <https://www.youtube.com/watch?v=hh8Tzpcldzw>. Accessed October 12, 2023

Garagemca: Lecture by Jackie Hay "Modern art management"; Garagemca; 5 Apr. 2016, <https://www.youtube.com/watch?v=a1xzNy7JDyo>. Accessed October 12, 2023

Seyo, Nakajima. "Presumption in art". *Sage Journals*, 550–569. 2012. <http://www.sagepub.com/journalsPermission.s.nav>. Accessed October 12, 2023

Tabitha, Ramsey et al. "Lessons from the Arts Experience for the Logic Service Industry", *Marketing Intelligence and Planning*, 27, 775–788., 2009, <https://vuir.vu.edu.au/id/eprint/4548>. Accessed October 12, 2023.

Niall, Joe Caldwell. "The Emergence of Museum Brands", *International Journal of Arts Management*, 2, 28–34. 2000, https://www.jstor.org/stable/41064698?read-now=1&seq=5#page_scan_tab_contents. Accessed 29 November 2023

Carol, Scott. Branding: "Positioning Museums in the 21st Century", *International Journal of Arts Management*, 2, 35–39., 2000. <https://www.jstor.org/stable/41064699>. Accessed October 12, 2023

Yves, Evrard and François Colbert. "Art management: a new discipline entering the millennium?", *International Journal of Management Arts*, 2, 4–13. 2000, https://www.researchgate.net/publication/288934187_Arts_management_A_new_discipline_entering_the_millennium. Accessed October 23, 2023

Every Man is an Artist. Director: Joseph Beuys. Germany, 2017

Алеся Юрт¹

¹«Aaartist» компаниясының атқарушы директоры
(Listal, Швейцария)

ҚАЗІРГІ ӘЛЕМНІҢ КӨРКЕМДІК БЕЙНЕСІНДЕГІ АДАМ: СУРЕТШІ, СУРЕТ, КӨРЕРМЕН

Аңдатпа. Зерттеу тақырыбының өзектілігі қазіргі көркем мәдениетте орын алып жатқан елеулі өзгерістермен байланысты. Олар, біріншіден, ақпараттық технологиялардың қарқынды дамуымен және оның әсерінен қазіргі заманғы мәдениетті ұсыну форматының өзгеріске ұшырап, экрандық формаға көбірек бейімделуімен байланысты.

Екіншіден, қазіргі мәдениеттің дамуындағы өзгерістер жаһандану процестерімен, адамзаттың дамуындағы өзгерістермен байланысты. Қазіргі көрермен – өнерді бағалаушының білгірлігі мен білімі артып, интеллектуалдық деңгейінің, рухани-мәдени қажеттіліктерінің дамуына байланысты оған деген жаңа көзқарастарды қажет етеді. Сонымен бірге көрерменнің қаржылық жағдайы да маңызды рөл атқарады. Соңғы 45 жылда жүргізілген көптеген сауалнамалар классикалық музыка, опера, жанды театр және балет сияқты орындаушылық өнерге білімді, ауқатты және негізінен әйелдер аудиториясы қызықса, ал бейнелеу және қолданбалы өнерге ауқатты ер адамдар қызығатынын көрсетеді.

Үшіншіден, қазіргі заманғы мәдениеттің өзгеруі көп жағдайда бұқаралық мәдениеттің мәдени формаға айналуымен байланысты. Бұл әмбебаптық кез келген мәдениет қайраткері бұқаралық мәдениетке белсенді түрде әсер ете алатын жарнама, сән, PR сияқты механизмдер арқылы ұсынылғанда ғана дилерлер үшін де, сатып алушылар үшін де сұранысқа ие, танылатын және қызықты болатындығымен анықталады – классикалық өнерде олардың ықпалын нақты көруге болады.

Заманауи өнер әлемінің үш құрамдас бөлігіндегі өзгерістерге назар аударып, олардың арасында параллельдер жүргізе отырып, автор өнер бизнесіндегі – Суретші, Көрермен (клиент) және Сурет арасындағы қарым-қатынас қазіргі уақытта өте маңызды деп санайды.

Мұның бәрі өнердің өзін сатып алу-сату бойынша іріктеу критерийлерінің өзгеруіне әкеледі және өнер туындыларының басым бөлігін бизнес сатып алатындықтан «капитал» бірінші орынға шығады. оның активтерін көбейтеді, IPO-ға шығады.

Бұл белгілі бір беделді құру арқылы бизнестің активтерін, соның ішінде іскерлік беделді арттыру үшін де, IPO-ны жеңілдету үшін де жасалады.

Түйін сөздер: өнер, көрермен, заманауи мәдениет, суретші, трансформация, даму процестері, параллельдер, өнер әлеміндегі өзгеріс.

Дәйексөз үшін: Юрт, Алеся. «Қазіргі әлемнің көркемдік бейнесіндегі адам: суретші, сурет, көрермен». *Central Asian Journal of Art Studies*, т. 8, №4, 2023, 13-26 б., DOI: 10.47940/cajas.v8i4.793.

Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Алеся Юрт¹

¹исполнительный директор компании «Aartist»
(Listal, Швейцария)

ЧЕЛОВЕК В ХУДОЖЕСТВЕННОЙ КАРТИНЕ СОВРЕМЕННОГО МИРА: ХУДОЖНИК, КАРТИНА, ЗРИТЕЛЬ

Аннотация. Актуальность темы исследования определяется значительными изменениями, происходящими в современной художественной культуре. Они связаны, во-первых, с бурным развитием информационных технологий, под влиянием которых меняется формат репрезентации современной культуры, все больше склоняющейся к цифровой форме.

Во-вторых, изменения в процессах развития современной культуры связаны с процессами глобализации, с изменением развития человечества. Нынешний зритель стал более образованным, и необходимы новые подходы к нему, учитывающие развитие его интеллектуального уровня, духовных и культурных потребностей. Кроме того, значительную роль играет финансовое состояние зрителя. Результаты многочисленных опросов, проведенных за последние 45 лет, позволяют с уверенностью сказать, что исполнительские искусства, такие как классическая музыка, опера, живой театр и балет, как правило, привлекают образованную, состоятельную публику, преимущественно женщин, а изобразительное и прикладное искусство – богатые мужчины.

В-третьих, трансформации современной культуры во многом обусловлены трансформацией массовой культуры¹ в культурную форму. Эта универсальность определяется тем, что любой деятель культуры становится востребованным, узнаваемым и интересным как для дилеров, так и для покупателей только будучи представлен через механизмы, способные активно влиять на массовую культуру - такие как реклама, мода, PR – их влияние может отчетливо прослеживается в классическом искусстве.

Проводя параллели между тремя составляющими мира современного искусства и выявляя изменения в их поведении, автор считает, что общение в арт-бизнесе – между Художником, Зрителем (клиентом) и Картиной – сейчас очень важно.

Все это приводит к изменению критериев отбора при покупке и продаже самого искусства – на первое место выходит «капитал», поскольку все больше произведений искусства покупается бизнесом. Это делается как для увеличения активов бизнеса, в том числе деловой репутации, за счет создания определенной репутации, так и для облегчения IPO.

Ключевые слова: искусство, зритель, современная культура, художник, трансформация, процессы развития, параллели, изменения в художественном мире.

Для цитирования: Юрт, Алеся. «Специфика художественной образности танцев в хореографическом искусстве». *Central Asian Journal of Art Studies*, т. 8, № 4, 2023, с. 13-26, DOI: 10.47940/cajas.v8i4.793.

Автор прочитала и одобрила окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

Автор туралы мәлімет:

Алеся Ю. Юрт – «Aaartist» компаниясының атқарушы директоры, мәдени менеджмент және өнер магистрі (Рим бизнес мектебі және Валенсия халықаралық университеті), Базель университетінің PhD докторанты (оқыту 2024 жылы басталады) (Listal, Швейцария)

Сведения об авторе:

Алеся Ю. Юрт – исполнительный директор компании «Aaartist», магистр культурного менеджмента и искусства (Листал/Швейцария), А.Ю. Юрт, PhD докторант в Университете Базель (с 2024 г.), (Швейцария)

Information about the author:

Alessya J. Jurt – Chief Executive Officer of “Aaartist” company, Master in Cultural Management and Arts (Italy, Rom. Rom business school and Universidad Internacional de Valencia) PhD student (At the moment only registered my studies at the University of Basel, studies will start in 2024. Basel/ Switzerland)