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### **SOCIO-CULTURAL GOALS OF ART GALLERIES**

***Abstract:*** *There are many interpretations of the concept of “culture”, different scientific fields use this term in different contexts. However, culture plays an important role in all areas of knowledge. Cultural level distinguishes countries, people’s statuses, professions. In addition, the field of culture is very versatile and is actively studied by various disciplines.*

***Key words:*** *Sociology, sociology of art, culture, civilization, works of art, aesthetics of art*

Cultural studies studies the phenomenon of culture as a historical and social experience of people (Georg Hegel belongs to the representatives of this direction), art history is the artistic culture of society in general and certain types of art, the founder of art history is the famous artist Giorgio Vasari; social factors of the formation and activity of cultural values and norms belong to the field of study of sociology of culture, one of the most influential representatives of modern concepts of sociology of culture is Pierre Bourdier. Along with these directions, culture is often considered from an economic point of view, since culture is also a product that functions as an object in the commercial market. This direction is studied by economists such as William Baumol, William Bowen and Garvadre Thompson, and by economic sociologists such as Olav Veltus and Thorstein Veblen.

Despite the fact that the concept of “culture” includes a wide range of studied disciplines, this research is focused on studying only one aspect of all the diversity of culture - modern works of art: paintings, installations and sculptures. Contemporary art is perhaps one of the most incomprehensible phenomena for many. The value and price of modern works of art cause particular misunderstanding and controversy. It is these aspects that are studied in this work. In this regard, it is necessary to review the theoretical and empirical work on pricing, as well as the art market, where value and price conflict have occurred.

At the beginning of the theoretical review, the interaction of the field of art with sociology and economics is considered, and the question whether art can be autonomous is raised. This is followed by a review of the main research objects in the literature (galleries, the art object, and the art market in general), followed by a series of classifications of these concepts used in data analysis. Special attention is paid to the literature about the art market because it has characteristics and features that are not present in other product markets.

The next block of theoretical review focuses on the development of pricing concepts from the point of view of economic sociology. First, the review examines the concepts of price information, and then economic sociology approaches to pricing in general, as well as methods of valuation of works of art. There are methods and strategies. In order to understand the characteristics of prices in the Moscow art market, the next block of the theoretical overview examines the historical context from the Soviet era. The final part of this chapter will be to look at several examples of empirical studies that are as close as possible to this research design in order to review the methodology and strategy of sociological research.

The purpose of this study is to determine the parameters of the evaluation of art objects in the Russian art market and the methods of entering the art market. It is assumed that there are intangible pricing parameters that determine

value and price in the art market. Thus, the object of research is the art market of Russia, in particular, the city of Moscow. The limitation of the study of the Moscow art market alone is primarily related to the scope of this study. In addition, Moscow is the center of modern Russian culture.

The subject of research is pricing in the art market, including price changes: price increases and decreases. It was decided to conduct expert interviews with art market agents as sources of price information. Among them: gallerists and artists as key reference groups, art market professionals and collectors. Also a source of information are publications in thematic publications ("art dialogues", "Arthronics" magazines): articles and interviews.

In accordance with the stated purpose, some tasks of the research were determined:

1. Determining ways of entering the art market by young artists;
2. Determination of material and non-material parameters of evaluation of modern works of art;
3. Determining the reasons and mechanisms of changes in the price of modern works of art: price increases and decreases.

Thus, the study is based on the following hypotheses:

1. Entry into the art market is made by young artists using social capital;
2. The material parameters of the work evaluation are not important in the evaluation of the work price;
3. There are informal mechanisms that increase the value of works of art regardless of their price;
4. Price reduction serves as a signal about the cheapness of the art object, so price reduction is prohibited.

In sociology, a special interdisciplinary direction - sociology of art - stood out. The main object of observation within this discipline is the relationship between civilizations and cultural products. Among the representatives of this trend, we can single out the English cultural philosopher and sociologist Arnold

Toynbee. In his concept of “effective tension”, he contrasts the consumerist rationalization of civilization with the resilience of the visual arts, which seek new ways of influencing the audience. In these concepts, the idea of comparing the consumer behavior of individuals with aesthetic motives is clearly manifested. Since the beginning of the emergence of economic processes in the field of culture, the question of the interaction of these seemingly contradictory areas has been studied by many thinkers of social and cultural and economic sciences. Next, some works on the interaction of culture, sociology and economy will be considered.

The concept of signals of works of art in society is also considered from a completely different point of view. Within this approach to the study of signals, art and price exist not as signals for buyers, but as signals about the processes taking place in society. This concept was advanced by art theorist and philosopher Boris Groys. He refers to works of art as a “symbolic value system”. Within this concept, artistic objects carry symbolic messages, and creative ideas appear in symbolic and symbolic form. Thus, works of art can be seen as a certain metatext in which symbolic systems and symbols of society are combined. Clifford Girtz thinks along the same lines. In the article “Art as a cultural system”, Girtz presents the idea that art should be seen as a symbolic expression of the cultural experience of the artist, that works of art carry signals and symbols that are perceived by the viewer. “The artist works with the abilities of his audience - meaningful vision,” Geertz calls this approach to aesthetics semiotic, studying the meaning of signs. It shows the inseparable interaction of social and art in works of art.

In addition to the above concepts, it is necessary to emphasize the institutional theory of art. According to this theory, the artist is not an atomized agent, he performs a certain socio-cultural function. At the same time, the world of art is a real image of the world, a changeable system associated with certain mental structures determined by the concept of a person's place in the world.

Therefore, within this theory, the specific nature of art reflects the specific nature of the social and cultural context in which it is located. Thus, the concept of the institutional theory of art defines it as follows: art is art only when the art world recognizes something.

Thus, some key works that deal with the interaction between culture and sociology have been explored. Next, we will go to a detailed review of the object of the art market and the concept of the art market itself in the literature.

Another interdisciplinary field that studies the value and cost of works of art is cultural economics. Its space includes all elements of culture: from theater tickets to the construction of a building for the theater itself. Thus, the spheres of interest of representatives of cultural economy are much wider than works of art.

Before proceeding to the review of the literature that studies the art market, it is necessary to pay attention to the characteristics of works of art as products. Everyone has their own idea of modern art based on their own imagination, but it may not be where it seems. This is an art object problem. Its main feature is that, in addition to the price, a non-economic parameter - a creative component - is included in the price. In addition, the price of a work of art may not be related to the cost of its creation at first glance. Since works of art are created as commodities in the art market, they have a double, contradictory principle, they are certified not only from an artistic, aesthetic point of view, but also from a material and economic point of view.

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