

STUDY ABOUT CLASSIFICATION OF AUDIENCE IN REPRESENTATIONAL ARTS AND CLASSICAL ARTS OF IRAN IN COMPARATIVE LITERATURE

ESTUDO SOBRE CLASSIFICAÇÃO DE AUDIÊNCIA EM ARTES REPRESENTATIVAS E ARTES CLÁSSICAS DO IRÃ NA LITERATURA COMPARADA

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Abstract: The present study was done with the aim of investigating the place of audience in representational arts of contemporary Iran. One of the issues that contemporary arts face with, is the audience. In general, based on what stance, classification of the audiences is done? And from where special and public audiences have come? Of course, from the sociologists' point of views, the contemporary society is divided to various classes regarding meditation, culture and thinking, but does artistic outlook could explain its psychological reasons in this field? What is obvious, is that the audience as the main element for heating and watching the work of artists, has a very special place and even effect of this important element on artists and other issues like political and social matters is obvious. Of course what highlights this effect in present world, is the idea of society and the policy for classification of people regarding their cultural and economic ranks. Other elements that based on various ideas have effects on the economy of art and classification of audience like galleried, agents, dealers and media, act as powerful hands of politicians and advertisements for absorption and classification of the audience. This article wants to explain these classifications from the social and psychological points of view and believes that audience as the most important element in creation of an art work isn't in right place and the other elements have become determinative.

Keywords: Audience. Art. Contemporary Representational Art.

Resumo: O presente estudo foi realizado com o objetivo de investigar o lugar da audiência nas artes representativas do Irã contemporâneo. Um dos problemas que as artes contemporâneas enfrentam é o público. Em geral, com base em que posição, a classificação do público é feita? E de onde vieram públicos especiais e públicos? É claro que, do ponto de vista dos sociólogos, a sociedade contemporânea é dividida em várias classes em relação à meditação, cultura e pensamento, mas a perspectiva artística poderia explicar suas razões psicológicas nesse campo? O que é óbvio, é que o público como elemento principal para aquecer e assistir o trabalho dos artistas tem um lugar muito especial e até mesmo esse efeito importante sobre artistas e outros assuntos, como questões políticas e sociais, é óbvio. É claro que o que destaca esse efeito no mundo atual é a idéia da sociedade e a política de classificação das pessoas em relação a suas fileiras culturais e econômicas. Outros elementos que, com base em várias idéias, afetam a economia da arte e a classificação do público, como galerias, agentes, revendedores e mídia, atuam como mãos poderosas de políticos e propagandas de absorção e classificação do público. Este artigo deseja explicar essas classificações do ponto de vista social e psicológico e acredita que o público como o elemento mais importante na criação de uma obra de arte não está no lugar certo e os outros elementos se tornaram determinantes.

Palavras-chave: Audiência. Arte. Arte Representacional Contemporânea.

Introduction

Audience as the major element in creating an art work, has always been important. What has been paid attention in the present study and is one of the challenges that is obvious in today's Iran art society, is the unstable place of audience. The look of the policy, power and economy in this regard is important too.

With investigating the issues about world's contemporary art, we have tried to have a more complete and more precise look to Iran's social audience-recognition. One of the problems that global contemporary art face with it, is knowing this fact that from where these classifications have come?

Evaluation doesn't lead to criticism but it is the base for establishing or not establishing touch between art and audience, because if it was so, the idea of 1980 decade and the time that elitists thought that they knew the audience needs became false. From the time that elite understood this fact that audiences usually are from an aged social group, they doubted to their ideas. One of the challenges that is obvious in the art of Iranian society, is the unstable place of audience and the position that must be determinative but other aspects out of art field, such as policy, power and economy are more effective in this field. By studying the global contemporary art issues, we have tried to have a complete and precise look to this matter. One of the matters that global contemporary art face with it, is the phenomenon of special and public audience and how and why such classifications have been made. Of course sociologists have divided contemporary society to different classes from the thinking and culture points of views and in this article, we want to know the reasons.

It seems that knowing audience is based on the looks of social elite to various audiences but how much this classification has resulted to correct familiarities of the society and audiences, is studied in this article. We should design a middle line in which the artists and programmers can have innovation and answer the needs of the audiences.

In fact, there is danger of demagogy as it was seen about sophists and this is what we see in television programs. It must be said that evaluation doesn't lead to criticism and the true recognition of the audiences is very important.

Republic of Plato is a book in political philosophy and talks about bad effects of art on society. Plato in explaining the forming a society based on a kind of ideal justice, declared his ideas with an example. Although what he says, is an ideal social system but he means Athens real society in the fourth century before Christ and in its explanation, he points to his ideal government and its activities and organizations and changes the parts that aren't coordinated with his standards. So it can be said that the art which is created by an artist, can have important effect on attracting audiences and their places. Present study has been done with the aim of the investigating the position of the audience in contemporary Iran representatival art.

1: Theoretical literature and background of study

Theoretical literature of investigation

Economy of art

Economy of art has a wide meaning but in Marxism analysis, important mental groups have been focused on and talks clearly about the concept of culture and believes that art works show the materialistic situations of a society in a certain time. The purpose of Marx about material situations is basically a form of the social relations that governs on economical area in a society. From his point of view, economical foundation of society, forms its nature of cultural superstructure which includes predominant ideologies that their main activity is hiding the nature of real power of elite in society. These ideologies introduce present social order as an order that is in the favor of all social groups. Marxism analysis, following this idea of Marx, believes that art works have a completely ideological nature and show obvious envision ruling a society in a special period of time and belong to the ruling ideology of the society. Lucian Goldman (1964) in his famous study about Russian dramas, tried to show that they are ideas of French gentility about life which at that time, its power was reducing.

Marxism analysis about material effects on nature of art production, has its special problems. Can we really recognize these art works as reaction of social and economic relations? If the answer is positive, then we should ignore activities of real artists and know them as spokes-

persons of certain ideologies. This analysis that seems simplistic today, also ignores the qualities of art works and doesn't accept that there is something as art world which is independent of social and economical relations or doesn't accept them, but most thinkers of 20th century that have been trained and activated in Marxism method, reject this idea that art works are direct reflex of the social economy and cultural superstructure. In fact they have tried to find ways for knowing indirect methods between material, ideological and artistic elements.

One of the most effective thinkers of this idea, is György Lukács, Hungarian philosopher and analyst who believes that economical infrastructure doesn't determine cultural superstructure, because there are complex relations among various parts of a society that are considered as a whole. He uses of the word mediation to explain this situation and says each part or element of a certain society must be considered as a part of its whole that is called social generality which forms the nature of each forming elements. So each part forms, not directly by other part but by nature of generality and rather, what forms a culture, is the special regularity of the other parts like social and economic systems. Other parts also are affected indirectly by cultural nature. In other words, a collection of agents or indirect relations exist among different parts and for understanding the artistic works and the way of their forming, we must consider the creating of these works as an element in social generality and study the relations among the different parts such as policy, economy, educational system and artistic production areas.

The works that are done by artistic activists in a certain period of time, depends on overruling nature of social generality. As Theodor W. Adorno, one of the other uppermost Marxist ideologues says: Instead of considering artistic works as reflects of material situations or special ideologies, we must try to understand the social attitudes that cause these works to be seen. In other words, artistic works reflect the nature of the society and not showing special element of this generality, For example a social class with an economical infrastructure. Although the Lukács ideas should be discussed but they show the vast activities of the Marxists in 20th century for explaining artistic productions that are more complete and various in comparison to other unadaptable ideas.

The effect of changes in methods and the styles of presenting words in market:

One of the interesting studies that includes important subjects about artistic fields, is the book named paintings and activities: Essential changes in the French painting field (1965) written by Harrison white and Cynthia A. White that shows how changes in artistic field of France were under supremacy of painting and sculptor academy for more than two centuries.

Appearance of artistic academies in many western European countries, backs to the beginning of modernity, so that to preserve the pure tact of artistic works (Pevsner, 1940). French academy that included some of the experienced and successful artists, trained young artists and also was active in choosing and accepting the style of paintings. This academy annually arranged a competing show in which the hierarchy of representatival artists stated and the persons who received the rewards, were put on the top of the pyramid.

Impressionism wasn't among the styles that the members of academy like them but this style reached to a high position in the late 19th century, because in that era, new methods in creating and selling artistic works were promoted. This change had some reasons. Firstly, painters rushed to Paris more than before and so the number of the people who painted, were more than the number that academy could control them and these painters needed money for their living, so that reaching to stability and security in their job and they sought new methods. In this time, a medium class was formed that liked to be present in public fields and had enough money to do so. These people need not huge Tableaus, because small and pretty works had better customers.

Gradually, for providing the needs of the producers and customers and connecting them to each other, a system called dealer – criticizer was formed.

Impressionist painters who couldn't find place for themselves in academy system, sold their paintings to these dealers and critics wrote about the various kinds of artistic activities. Dealers encouraged impersonate painters to personalize their methods and show them more

unique, so that to sell them better, because medium class buyer thought that he has bought a very profitable work.

Therefore, the new system of dealer – critic reached to such a success that gradually destroyed the old system of academy. Harrison white and Cynthia A. White don't suffice only to study this case that how an artistic field changes and rather try to show how elements such as presenting and selling methods can strengthen or weaken various kinds of artistic works and be effective (England, David and John Hudson, page 66).

Recent capitalism (galleried)

The galleries as the places for showing representation arts especially from the revival era, have entered to a new phase of the method of accepting the works of the artists. Is it really correct that we claim that capitalism world in recent era, severely refuses to use of the sociology about art? Or this case doesn't regard what kind of sociology and usage are on consideration (Duvignaud, 2016, page 12). Different between modern and ordinary artists in galleries exist. Some of them sell modern works and the others sell ordinary products and all of them try to have their customers. As much as ordinary galleries concentrate in busy places of the cities, modern galleries go to aristocratic regions. The doors of such galleries are usually closed and the spectator must enter them with permission. The activity methods of these galleries are totally different from each other and the number of modern galleries are about 20 and their customers are rich people and foreigners. Perhaps one of the ways for going out of present bad financial situation for artists, is the possibility to sell their works in foreign markets.

2-2- background of study

Books and thesis and various articles about art sociology and ideas of thinkers and experts have been published and among them, we can refer to art sociology written by Ali Ramin (2008) art sociology written by Jean Duvignaud (2016), Roger Bastide book of art and society (1997) and social history of art written by Arnold Hauser. These books have discussed about the connection between society and art. An article written by MohammadReza Ershad named: Art is society itself, which was printed in Hamshahri magazine in 2008 and the article of Azam Radvar named sociology of art work, which was printed in Farhangestan in 2007, are also in this regard.

Results

Iranian art confronting with audience:

Before modern Era, Iranian art wasn't divided to special and public and if an artist became very famous, usually was attracted by court and if he was an ordinary artist, low-class customers bought his works. This connection between artist and audience continued till after Kamalolmolk appearance. Although Kamalolmolk went to west and learned western painting methods and had distance with Iranian styles, but his works were accepted by people. He did not do any effort to persuade his audience that his work is a kind of art and hadn't any opposition with past methods and needn't any advertisements for familiarize people with his art works (Afsharian 2015, page 241).

Special audience chain:

As mentioned before, the dominant class of art who have power, influence and money, could transfer hereditary this idea which finally leads to incorrect understanding of art.

In a society that concert, music and art world are hereditary and the rest of the society can't earn anything, naturally art field is in the hands of the people who have been familiar with it in their families and they establish the standard for personification in society. Things that medium class people earn in such situations, are ordinary arts and therefore, art becomes a merchandise that can be bought and put on the walls without having any cultural knowledge.

Membership in modern artists group:

This membership doesn't bring any economical profit for members but this group acts as an identity-giving organization for them. This group doesn't divide to producer and audience and the most of the audiences are artists and their students. This group has been able to progress in universities, so that to have high audiences in opening days. In recent years, small groups were formed inside main groups and most of them were by government. The chief of

contemporary arts museum announced that his supports depend on forming the groups and said foreign trips and opening fairs with governmental supports, are only for artistic groups.

These small groups that were formed based on friendly relations or familiarity in university places, act in small scales and it is obvious that the cause and formation process of small groups are like big groups. In addition, modern artist's society tries in various forms to be distinct with other groups. In some cases, the shape of the clothes and the appearance of the people, show their interest to belong to a unique group. Generally, it must be said that these artists contrary to what they think, aren't independent people and belong to a special society, group or class and coordinate their activities with the ideologies of the group and benefit from its material and non-material gifts (Afsharian, 2016, page 250).

Validity and value of modern art:

Because of modern art, modern artist is divided from other artists. The artists that becomes the representative of a special group but finally has no special activity and often governmental possibilities support them and sometimes rulers are angry with them. So it can be said: Validity and value of modern art originates from 3 supplies:

The first supply is the validity that the artist gets from participating in fairs, selling works and getting rewards from European, American and China exhibitions. If an artist can find a real supporter in the galleries of these countries, has been successful in promoting his value and validity among modernized class. The cause of interest of these artists in taking part in foreign fairs must be sought in this reality. It should be remembered that the most important activity of Alireza Sami Azar (Former Head of Museum of Contemporary Art) was sending artists to traditional Europe, a method that backs to NaserAldin Shah Era, but the difference between Saniolmolk and Kamalolmolk with present artists is that they went for learning painting, not for showing their works, but artists of today, go abroad for showing the works, become famous and take acceptance.

The second source for validity and value of modern art is university. Of course it must be noted that, European and American universities bring more validity for a painter. Acting as a professor in university, gives this confidence to buyer that he has spent his money correctly. In addition, a professor of university has relations with many students that are audiences, buyers and customers of his private classes.

The third source of validity is oldness and continuance. If an artist can stay in artistic activities for a long time, he can stabilize himself in this class. Painting without having hope to sell or getting many audiences in successive years is very difficult, so presence of an artist among modern artists, is for announcing of being an active artist.

Popular or ready-made art:

Modern artists believe that, one of the reasons of their ignorance is lack of support by media as the organizations that can have important roles in interests of the audiences, but media prefer to promote public art and divide public art from modern art.

Modern artists believe that in public media like television, this art isn't advertised and so, the level of public tact decreases and there will be no demand for their works. But modern artists never answered to this question that why public art has many audiences? Why the paintings of Mahmoud Farshchian are so popular? And picture-like paintings of Morteza Katozian are so valuable? Why the market of Tableau-carpets with the pictures of landscape are so affluent? And if a modern artist, paints a work in a television program, is it interesting for people?

Academics know all these works with one name: Ready-made art, and the student in beginning of entrance to university, face with an obvious standard that divides modern art from public art.

It is interesting that modern art appearance is coincident with establishing university in Iran. These artists prefer to call them modernist because a student in university learns that an artist is always ahead of his society and has a kind of genius that by it, can understand the realities of now and future but ordinary people can't know it, so an artist isn't understood and accepted by public.

This idea was spread in Europe in 18th and 19th centuries and has advocates till today

and perhaps is why the legend of Vincent van Gogh is so popular among the modernist artists. He was a genius who never worked by order and didn't sell any of his works and died in Poverty but later the value of his works were confirmed by society (Afsarian, 2016, page 246).

Ready-made art

In the opposite of modern group and its small and dull market, there is a bigger and busy market that if studied carefully, shows its special interests and its name is ready-made art. Perhaps it is thought that this group doesn't emerge from a special social class like modern art, because they differ each other a lot. For example a work by Mr. Farshchian may be admired by different people like a villager, a Clark, a doctor or a minister, and this classification and its explanation based on social classes is very hard. Finding a complete definition for these two arts isn't impossible and in the following, we try to explain them.

Figure 1: The painting of Ashoura evening by Mahmoud Farshchian



A kind of realistic painting that roots from some of the students of Kamalolmolk and some Armenian painters and graduates from Russia, is copies of the painters of the 18 and 19th centuries. The landscapes of village and town and living of European aristocrats of 18 century are their usual matters. Copying isn't deprecate for them and in other words, it means likelihood and impend to the real one. Accuracy and valuing with technical skills, are their standards. In many cases, repetitive models like Gypsy girl and old blubber are seen in their paintings. The other groups are the paintings that are like the style of Mahmoud Farshchian. One of the innovators of this kind of paintings was Hossein Behzad who copied old miniatures and sold them to foreign tourists and with repeating it, reached to a personal style. Mahmoud Farshchian is the most important painter of this genre.

Social characteristics of audiences of modern and popular paintings in Iran:

Azam Ravdad in a social study about audiences, investigates the differences among them and the effective elements in forming these differences. The results of this study shows that the audiences of modern and popular paintings are different in various cultural and social aspects like the jobs of their parents and styles of living. The main hypothesis of this study was this reality that among the characteristics of audiences and their beloved paintings, a meaningful connection exist.

Based on the theories and findings of the questionnaires distributed among the audiences of the two kinds of paintings, the results can be analyzed as follow: The places of the galleries show intentional distinct that originate from various demands and personalities of the audiences and also policy and power structures.

Modern galleries are usually located in calm and solitude places in North of the cities.

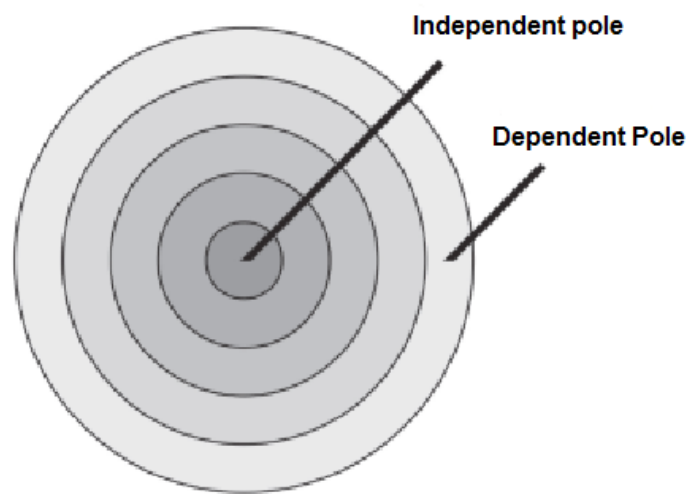
Popular galleries are located in crowded and important passages in the center of the cities and we can conclude, they attract some of their customers from the passersby's or activists in economical works.

The results of the other observations, show that distinct presenting the modern artistic works in the galleries, in comparison with the busy and condensed presenting of popular artistic works in ordinary shops that obviously show two kinds of ideas and standards.

8-3- Dependent and independent polar:

There is an idea about cultural Poverty of the popular audiences opposite modern painting that has reached to self-learning without presence in universities. Of course this is an idea that returns to cultural wealth among special audiences.

Figure 2: Two polars structure



The other obvious difference that exist between these two groups, is that although the audiences differ with each other, but it should be noted that audiences of modern painting have higher education that relate with art and cultural Poverty in other group is obvious. Most of the modern artists are graduates from universities but popular artists are self-trained (figure 2).

In table 1 the results of place of birth of the audiences with the kind of gallery have been presented and other results also show that economical situation , the job of the father and style of living have meaningful differences among two groups . In addition, cultural situations confirm that, they have different attitudes and deployments about choosing modern or popular paintings.

Table 1: The relation between birth places of audiences with the kind of gallery Modern gallery – Popular gallery- kind of gallery

Compression percent	Valid Percent	Plenty Percent	plenty	Compression Percent	Valid Percent	Plenty Percent	plenty	Birth Place
7206	7206	5705	69	5501	5501	4008	49	Tehran
100	2706	2107	26	9809	4308	3205	39	Other Cities
0	0	0	0	100	101	008	1	abroad
-	100	7902	95	-	100	7402	89	total
-	-	2008	25	-	-	2508	31	No Answer
-	-	100	120	-	-	100	120	Total Audiences

The indicator of cultural background in first step, shows meaningful difference that is based on the logic of distinction. In addition, artistic knowledge of concept structure in data analysis, shows considerable difference. In fact, the audiences of modern galleries have also richer cultural background and better knowledge of art, artist and artistic works and this knowledge distinct them from audiences of popular galleries. This knowledge can show the important difference in the characters of people.

This behavior shows itself in the time that audiences allocate for visiting the artistic works, because modern paintings have more variety and their understanding takes time.

Every modern painting work has a unique style, but in crowded production and for guarantee of returning the money, the works based on some popular styles are more accepted (table 2). Gathered results of the hypotheses show this distinction among the various audiences and their beloved paintings and also indicate that both of these audiences have their own special cultural usages. So it can be witnessed that among elite activities and choosing popular paintings and modern paintings, there are some differences. For example the audiences of the modern paintings are interested in the activities that indicate modern lifestyle and on the contrary, ordinary activities like walking in the parks and streets, computer games, watching television and going to coffee shops are more usual among popular audiences.

Table 2: The Connection between amount of income and the jobs of audiences with the kind of gallery: Modern gallery- popular gallery- kind of gallery

Compression Percent	Valid Percent	Plenty Percent	Plenty	Compression Percent	Valid Percent	Plenty Percent	Plenty	Job of Father
607	607	5	6	-	-	-	-	Jobs With high Cultural And Economic Class
1109	404	303	4	800	809	508	7	Cultural Jobs
2303	2303	902	11	14	508	403	5	Medium Rank Jobs
2506	202	107	2	-	-	-	-	High Level Jobs
900	7204	5508	67	100	86	6107	74	Low Level Jobs
-	100	75	90	-	100	7107	86	total
-	-	-		120	-	100	120	No answer

Conclusion

Do essentially ordinary people have any contribution in artistic societies as buyers of the works? And if so, is it based on the taste and tact that policies and media have established as main origins? All these are realities that point to weakness of demands and tastes of public audiences. Genuineness and purpose of an artist in this situation are destroyed because of some political games, economical markets and money-cleaning. The concerns that were pointed out in the third question of this study, are also among the important and effective cases of Iranian art market. Agents, galleried and intelligentsia who consider themselves the supporters of the artists, are also seeking their shares of art. The group that from the starting of creation of an art

work, were target and origin for the artist, now have been out casted to corner and haven't ability to connect with artistic arts. If we want to classify and study the audiences, the bourgeois class because of having money, sometimes buy the artistic works, when there aren't any other buyers, but poor classes because of not having enough money, can't buy anything although have deep understanding about artistic works. For them, artistic works seem like a luxury and antique merchandise that they shouldn't go near them.

In this situation, there are middle class audiences that are interested in art, but because of the limitations that we mentioned, can't have direct effect but the target of an artist is this group that have weak connections with art markets. They have good visual understanding and enjoy of watching art works but can't be serious buyers.

It seems that training is the way they have chosen for their connections with art. They usually send their children to artistic classes, so that in future it enters in their lives. Of course all these activities are limited and finally both artist and audience are in corner and the real activists on the stage, are the people who benefit in this situation.

Regarding the findings of the present study, we can say that audiences demand to investigate about agents and galleries, because in Iran that has an unstable economy, they go more than past towards profit-making.

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