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The Role of Intermediaries in the Art World and their Impact on the Value of Artworks

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ABSTRACT

The purpose of this study is to analyze the impact of the role and function of intermediaries on the value of artworks. It describes and elaborates on the role of art intermediaries in the art world and how this value is interpreted by various stakeholders in the art community. This research employs a qualitative approach using a systematic literature review design, encompassing data collection, data analysis, coding, synthesis, and validity testing. The findings indicate that the role of intermediaries in the art ecosystem is crucial in dynamizing the social field of art. They serve as connectors between artists, artworks, and the public. Galleries, museums, curators, art critics, collectors, and art agents play diverse roles in shaping, promoting, and distributing artworks. Art intermediaries not only facilitate transactions but also help establish the reputations of artists and the credibility of their works. Their influence extends to shaping perceptions of the aesthetic, historical, and cultural value of artworks through organizing exhibitions, writing art criticism, and documenting art history. Additionally, intermediaries mediate dialogues between traditional and contemporary art practices, bridging gaps between creators and audiences. This dynamic role contributes significantly to the valuation process, which impacts not only economic aspects but also societal appreciation of art. By understanding these roles, stakeholders can better navigate the complexities of the art market and contribute to a more inclusive and vibrant art ecosystem.

Keywords: Intermediaries, Art world, Art Value

INTRODUCTION

Art has long been an essential part of human culture and has served as a source of inspiration, reflection, and expression throughout history. Artworks not only hold aesthetic value but also significant economic value in the global art industry. Today, the art world has an increasingly large economic impact, with art sales reaching billions of dollars annually. Artworks do not just adorn the walls of prominent museums; they also change hands in private transactions, auctions, and art galleries worldwide. However, the value of artworks is not solely determined by their visual beauty. The role of art intermediaries, such as art galleries, art agents, auction houses, and other entities, plays a key role in determining the value of these artworks. They act not only as intermediaries between artists and potential buyers but also influence how artworks are valued, perceived, and traded in the global art market (Supangkat, 2017). It is crucial to understand how the role of art intermediaries affects the value of artworks because this has far-reaching implications. In this context, "value" refers not only to financial value but also to the cultural, historical, and symbolic value of artworks. The role of art intermediaries encompasses the selection of artworks for exhibition, price setting, marketing, and fostering relationships between artists and collectors. Decisions made by intermediaries can affect the fate of artists, the image of an artwork, and the overall appreciation of art. The profession of art

intermediaries in Indonesia does not match the number of existing artists. Indonesia has a substantial number of artists across various disciplines, including visual arts, music, dance, literature, and more. However, the number of art galleries, art agents, and auction houses in Indonesia, especially those with high capacity and reputation, is more limited. This can lead to several issues, such as artists experiencing difficulties in gaining access to representation or exhibition spaces due to the limited role of art intermediaries. This access barrier becomes an obstacle for artists in marketing their works and reaching a broader market. Due to the limited number of art intermediaries, competition for market attention and exhibition opportunities in certain galleries or auction houses may be intense. Furthermore, developments in technology, especially online platforms and social media, have provided new opportunities for artists to promote and sell their works independently. However, this is considered risky as it might reduce the investment value of the artist's works for collectors. Thus far, art intermediaries still play an important role in providing legitimacy, advancement, and guidance to artists. Indonesian higher education institutions have great potential to foster the emergence of academics and professionals in the field of art intermediaries.

Although art intermediaries are an important part of the art industry, specialized degrees and educational programs in this field may not yet be common in Indonesia. This aligns with the interest of art program graduates to become intermediaries compared to becoming artists. The low interest of art program graduates in becoming art intermediaries compared to becoming artists can be explained by several factors. First, being an artist offers more creative freedom and control over their work, whereas becoming an art intermediary is often seen as a more uncertain career path. Second, a lack of understanding of the role of art intermediaries during college education may make students more familiar with the roles of artists and curators. Third, the profession of artist is often considered more prestigious in society than that of art intermediaries, which may be less known or valued. Fourth, many art colleges may focus more on technical and creative training in art, with less integration of training in art business management required by art intermediaries. Finally, personal interest and passion play a significant role in career choices, so some graduates may have a strong desire to become artists and feel that this is their calling. Despite these factors that may explain the lower interest in becoming art intermediaries, building a better understanding of the important role intermediaries play in the art industry, along with improved education and training in art management and business, could change this dynamic in the future. In this increasingly complex context, it is important to explore the role of art intermediaries and understand how they influence the value of artworks.

Additionally, this literature will explore the role of intermediaries and their impact on the value of artworks. In this literature, the author will delve deeper into various aspects of the role of art intermediaries and how their roles influence the value of artworks in the visual arts ecosystem. Through in-depth analysis, we will attempt to gain a better understanding of the dynamics that drive the current art market and their implications for artists, collectors, and art enthusiasts. The research aims to explore the role of art intermediaries in the art ecosystem and their impact on the value of artworks. This literature hopes to provide an understanding of how art intermediaries play a crucial role in the dynamics of the social field of art and how their roles influence the value of art in the context of the production and consumption of artworks. The research objectives are to describe and elaborate on the role of art intermediaries in the art ecosystem, analyze the role of art intermediaries in influencing the value of artworks, and how this value is interpreted by various stakeholders in the art community. By achieving these research objectives, it is hoped that there will be implications for reconstructing the role of art intermediaries in the art industry and how they influence the value of artworks from various perspectives, both financial and cultural. This study aims to comprehensively explain the extent to which art intermediaries influence the marketing, promotion, and distribution of artworks and how this affects artists' access to the art market and appreciators. Thus, artists can understand how art intermediaries influence the pricing of artworks and the factors that affect the price-setting process. Further, it encourages investigation into the patterns of art intermediaries in influencing the understanding and appreciation of the value of artworks in historical, cultural, social, and artistic contexts, impacting artists' career development and the art industry as a whole.

METHODOLOGY

This research employs a qualitative approach using a literature review method. The qualitative approach is used to explore and analyze various relevant literature to understand the role of intermediaries in the art social field and how they influence the value of artworks. Qualitative research is utilized to explore complex and in-depth phenomena through textual and contextual analysis (Creswell & Poth, 2013). This study utilizes a systematic literature review design, which involves systematic steps in collecting, evaluating, and synthesizing literature relevant to the research topic (Papaioannou et al., 2016). Data for this research were obtained from various relevant literature sources, including journal articles, books, research reports, and other academic sources. Literature searches were conducted through academic databases such as Google Scholar, JSTOR, and ProQuest. Inclusion and exclusion criteria were applied to ensure that only relevant and high-quality literature was included in the analysis. The established inclusion criteria are literature discussing the role of intermediaries in the art social field, literature examining the value of artworks from economic, cultural, and social perspectives, and literature published in the last 20 years. Meanwhile, the established exclusion criteria are literature that is not relevant to the research topic, literature that is not available in full text, and literature that is not peer-reviewed or lacks credibility.

Table 1 *List of Literature on the Definition and Role of Intermediaries*

No	Author	Title	Citation
1	Elok Santi Jesica	RANAH SENI RUPA INDONESIA: Kolektor, Pasar, dan Penahbisan Karya	(Jesica & Budiman, 2019)
2	Wanlie	Produksi Budaya dalam Seni Grafit	(Wanlie, 2012)
3	Latifah et al.	Kajian Sistem Pencahayaan yang Mempengaruhi Kenyamanan Visual pada Ruang A dan Ruang Sayap Galeri Selasar Sunaryo	(Latifah et al., 2013)
4	Ari Setyo Nugroho	Desain Sebagai ‘dagangan’ Simbolik	(Nugroho, 2013)
5	Yunita Eriyanti Pakpahan	Peningkatan Motivasi Kewirausahaan dan Pengelolaan Keuangan pada Siswa SMA Negeri 1 Berastagi	(Pakpahan et al., 2023)
6	Eva Bentcheva	Fluxus Resonances in Southeast Asia	(Bentcheva, 2022)
7	Khairudin et al.	Types and Styles of Painting Preferred By A Hotel In Malaysia	(Khairudin et al., 2022)
8	Gita Hastarika	Akses dalam Praktik Pemerantaraan Kesenian di Indonesia	(Hastarika, 2021)
9	Nathalie Heinich	Mapping intermediaries in contemporary art according to pragmatic sociology	(Heinich, 2012)
10	Jordan Potash	Art Therapists as Intermediaries for Social Change	(Potash, 2011)
11	Ariane Berthoin Antal	Artistic Intervention Residencies and Their Intermediaries: A Comparative Analysis	(Antal, 2012)
12	Campbell et al.	Strategies for social engagement: Arts-service organizations as organizational intermediaries	(Campbell et al., 2022)

Table 2 *List of Literature on the Value of Artworks*

No	Author	Title	Citation
1	Zulkifli	Seni Rupa di Era Disrupsi: Dampak Teknologi Teknologi dalam Medan Sosial Seni Rupa	(Zulfikli, 2021)
2	Yudistira et al.	Analisis Keberadaan Pelukis Jelekong Dalam Medan Sosial Seni Rupa Di Bandung Dan Faktor Penyebab Eksistensinya Dapat Bertahan Hingga Sekarang	(Yudistira et al., 2020)
3	Damajanti et al.	Kajian Aspek Ketidaksadaran dalam Karya Seni Rupa Indonesia Periode 2000-2011	(Damajanti et al., 2014)
4	Nala Undiana	Seni Dan Media Massa: Pengelolaan Informasi Seni Rupa Dalam Media Baru	(Undiana, 2018)
5	Parta	Pengoleksian Karya Seni Rupa Sebagai Gaya Hidup. Jurnal Imaji	(Parta, 2009)
6	Ilyas & Marcelleno	Arts Marketing: Peran , Interaksi , dan Proses dalam Medan Seni Rupa Kontemporer di Jakarta- Arts Marketing : Peran , Interaksi , dan Proses dalam Medan Seni Rupa Kontemporer di Jakarta (Pendekatan Kualitatif).	(Ilyas & Marcelleno, 2016)
7	Stevenson	The art market, its intermediaries and the components of value of art works in an historical perspective.	(Stevenson, 1993)
8	Suminar	Galeri Seni sebagai Ruang Publik dan Pendukung Identitas Kota Yogyakarta.	(Suminar, 2017)

The collected data were analyzed using thematic analysis techniques. This technique includes identifying key themes that emerge from the reviewed literature and grouping information based on these themes. Thematic analysis is a method for identifying, analyzing, and reporting patterns (themes) within data (Braun & Clarke, 2006). The stages of data analysis and processing involve: (i) reading and comprehensively understanding the collected literature to grasp the context and content of each source; (ii) identifying and coding relevant text sections pertaining to the research, such as the role of intermediaries, the value of artworks, and interactions in the art social field; (iii) grouping themes by clustering similar codes into broader themes, such as the influence of intermediation on the economic, cultural, and social value of artworks; (iv) interpreting the findings from the thematic analysis and synthesizing information to provide a more accurate understanding of the research topic; (v) testing validity and reliability through data triangulation and peer review.

RESULTS

The Art World

The term *medan seni rupa* is synonymous with the English term "art world," introduced by Indonesian art critic Sanento Yuliman in his writing *Boom Seni Lukis, Ke Mana Seni Lukis Kita* (Hujatnikajennong, 2015). Agung Hujatnikajennong expanded the term to include social, cultural, political, and economic dimensions rather than focusing solely on social aspects. In the art world, artists do not work alone. Their success depends on understanding the cultural market, competition, and supportive networks involving stakeholders such as curators, gallerists, collectors, museums, and art critics (Muniz & O'Guinn, 2001). The *medan seni rupa* encompasses activities and interactions among various components within an interconnected ecosystem (Saul, 1982). The term "field" is also relevant

in Pierre Bourdieu's concept, describing a system of forces formed among positions of capital. This field structures power relations and the configuration of economic, social, cultural, and symbolic capital (Hujatnikajennong, 2015). The medan seni rupa represents a network within the art community, engaging in activities like artwork creation, art criticism, collection, and management. Its elements include galleries, museums, art education institutions, alternative art spaces, collectors, curators, art critics, exhibition organizers, and audiences (Susanto, 2004). Charles Khadusin and Raymond Williams divide the art world into three interconnected groups: production, distribution, and consumption. Milton Albrecht further highlights the systems within the art world, such as art tools and materials, distribution and exhibition systems involving galleries and dealers, appreciation systems like art criticism, and the audience or art enthusiasts (Susanto, 2004).

Definition and Role of Intermediaries

Intermediaries play a crucial role in connecting products or services with markets and consumers more efficiently (Jesica & Budiman, 2019). In the art world, intermediaries elevate artists' symbolic positions through the support of managers, patrons, curators, and gallery owners, helping their works gain market recognition. Utilizing or building social networks is vital for artists to achieve symbolic positions in cultural production. Symbolic power, therefore, is contested among producers, consumers, and intermediaries (Wanlie, 2012). Visual art, which relies on media perceivable by sight and touch, often reaches the public through galleries. Contemporary art galleries, acting as cultural intermediaries, meet modern society's cultural needs by curating and promoting visual art (Latifah et al., 2013). Similarly, in the design field, designers must consider symbolic production—the value created through symbolic elements marking class, status, or social identity. These "new cultural intermediaries" serve as brokers, producers, and vendors of cultural goods, making inaccessible cultural areas publicly available (Nugroho, 2013). Students, as intermediaries, influence households and society, contributing to family economic recovery and Indonesia's creative economy. Providing students with economic insights is crucial for preparing them to address these challenges (Pakpahan et al., 2023). Fluxus artworks exemplify intermediaries in art. Event Scores provided instructions for others to execute, while Fluxboxes contained curated objects for elaboration or recreation. Natilee Harren described Fluxus as an "allographic" practice rooted in replication (Bentcheva, 2022). However, artists must still proactively market their works, even as intermediaries or art dealers remain vital in controlling sales and publicity (Khairudin et al., 2022). Brokers, as defined by Stovel, Golub, and Migrom (2010), facilitate exchanges in social, economic, or political systems, making transactions more efficient (Hastarika, 2021). The number and roles of intermediaries in artistic mediation grow as the art world becomes more autonomous, governed by unique values, language, and actions, especially in contemporary visual arts (Heinich, 2012). Art therapists also act as intermediaries by structuring art experiences for viewers. Through discussions, self-reflection, and response art creation, they deepen viewers' engagement and appreciation of artworks (Potash, 2011). Similarly, intermediaries bridge the arts and organizational worlds by managing relationships and analyzing stakeholders' roles (Antal, 2012). Research highlights cultural intermediaries' role in mediating between culture and economy. These intermediaries frame and legitimize cultural goods, transferring meaning across cultural and economic spheres (Kuipers, 2012; Smith Maguire & Matthews, 2012; Venkatesh & Meamber, 2006). In visual arts, intermediaries serve as bridges between artists and the art market. Dividing the Art World into three components—production (artists, suppliers, artisans, technology developers), distribution, and consumption—intermediaries facilitate the distribution, promotion, and marketing of visual artworks, connecting these components effectively.

Value of Artworks

Essentially, each person's perspective on an artwork varies. This is why the term "art value" emerges, where the meaning of art value is closely related to the appreciation intended to be given to each artwork viewed by individuals. The term "art value" generally comes from two words: "value" and "art," which have very broad meanings. To simplify, the word "value" itself is defined as quality, grade, price, and something precious. Thus, for an artwork to have value, it must contain elements that are important and of high quality to provide usefulness or benefits in human life (Barker, 2004). Art values in artworks

are generally divided into three aspects. The first is intrinsic value, which exists within an artwork and is assessed based on the quality of its physical formation, such as the elements of color, line, shape, texture, and space. The second is extrinsic value, which refers to the artistic value that exists outside the physical manifestation of the artwork, leaning more towards interpretation, historical context, messages, symbols, and other factors. Specifically, the discussion of the existence of visual art in the era of disruption is explained in the context of the social field of art, or what is often referred to as the art ecosystem. The social field of visual art (art world) comprises a network of art communities involved collaboratively in artistic activities (Susanto, 2004). For a long time, Bandung has been recognized as a center for artistic development in Indonesia, leading to the emergence of the term "Bandung School" due to its rapid artistic growth that produced new styles seemingly influenced by Western art. The term 'Western' in the context of ITB visual arts cannot be denied, as this academy was indeed born from the initiative of the Dutch colonial government.

Its first teacher, Ries Mulder, was a Dutch artist who directly taught international art trends to his students (Yudistira et al., 2020). The economic development in the 2000s significantly influenced contemporary Indonesian visual art, driving contributions from 90s artists and a new generation in the 2000s. This rapid progression was further propelled by social actors who recognized economic opportunities in art production. The rise of collectors, galleries, art magazines, auction houses, and participation in international art fairs boosted the productivity of Indonesian contemporary visual art. By 2005, this phenomenon was widely referred to as the contemporary art boom in Indonesia (Damajanti et al., 2014). The Indonesian art scene has since become increasingly dynamic and robust. Artists are continuously growing in number, exploring new media, while collectors are becoming more critical and discerning. The rise of galleries, private museums, art writers, critics, and curators has further strengthened the art ecosystem. The post-reform era has also seen an increasingly vibrant art market with more agents and a diverse social atmosphere (Undiana, 2018). The instrumental value of art refers to its functional utility in fulfilling needs. For applied arts like crafts and design, artworks must have good physical quality and design while aiding specific tasks. In fine art, instrumental value is achieved when an artwork satisfies artistic, psychological, and spiritual needs, while also possessing investment potential in the art market (Parta, 2009). Understanding the distinction between price and value is essential in the context of art. An artwork's price represents the monetary cost of acquisition, influenced by factors like demand, supply, and market conditions. Price is quantifiable and expressed in currency. Conversely, the value of an artwork is subjective and multifaceted. It encompasses aesthetic value related to beauty and expression, historical value tied to art history and context, cultural value reflecting its influence, symbolic value representing meaning and messages, and sentimental value associated with personal emotions (Ilyas & Marcelleno, 2016). Art value varies greatly among individuals, as the same artwork may hold different significances for different people. While price is a tangible monetary measure, art value is a subjective assessment of significance and meaning, shaped by changing factors over time. Although the concepts of value and price of art are distinct, the value of art can influence its selling price. Art value is a subjective concept that can vary between different individuals or groups. Nonetheless, a high and widely agreed-upon art value in the art world or community can impact the selling price of the artwork. The challenge is that the selling price of artworks cannot be easily estimated or calculated like consumer goods or other commercial assets. To broaden the current perceptions of the monetary value (price) of artworks such as paintings, sculptures, prints, and other fine arts, a "value model" is proposed to yield a good selling price. In economic theory, it is assumed that consumer demand and choice for a product depend on their preferences and market opportunities, which ultimately rely on income and prices.

The art value model focuses more on the arrangements and assessments oriented towards consumer preferences in determining demand and ultimately used to establish prices. In developing an art value model, it is necessary to map the appropriate scope, level of detail, and emphasized areas, depending on what the model aims to achieve. In the art market, often overlooked in building value to strengthen its economic aspects are the characteristics and uniqueness that stand out in a work of art. Thus, a value model needs to be proposed to better illustrate the strength of value in presented artworks. These distinctive characteristics are crucial considerations in the art market. However, no artwork value model has ever been complete and truly accurate in its predictions, for several reasons. First, artworks are incredibly diverse in their creation, and second, there is a lack of intermediary involvement to obtain accurate and complete data. Although it is impossible to develop a model that can accurately depict

value or price, efforts to map value components can be made to provide an understanding of the factors that play a role in determining the value of artworks, as follows:

Table 3 *Art Value Model*

Aesthetic and Historical Factors	Supporting Documentation Factors	Physical Attribute Factors	Economic and Financial Factors
Artist's Reputation	Provenance/	Usefulness Value	Investment Potential
Quality of the Work	Ownership History	Intrinsic Value	Resale Price Level
Authenticity of the Work	Supporting Literature	Condition of the	Speculation
Aesthetics of the Artwork	Provenance/	Artwork (Good/Good with Repairs/Slightly Damaged/Damaged)	Storage Costs
Creation Environment of the Work	Exhibition History	Size	Artwork Price
Hierarchy in the Art World		Media	Market System
Stakeholders in the Art World		Material	Disruptions
		Geographical	Intermediaries'
		Considerations	Reputation
			Additional
			Transaction Costs
			Consumer Income
			Economic Conditions

The components of value are divided into four different groups as shown in Table 3. The first two groups, 'Aesthetic and Historical Factors' and 'Supporting Documentation' of an artwork, are constructed from aspects of 'information' about the artwork. The third group, 'Material Attributes,' relates to more concrete aspects of an artwork, while the fourth group, 'Financial and Economic Factors,' pertains to the transaction mechanisms and the market in which the transactions occur. In general, the value components related to primary and secondary markets will differ in several ways. Components concerning the identity or reputation of the artist are the most significant in the art market, followed by aesthetic factors, the position of the artist, and the artwork within the hierarchy of the art world, which will be the next considerations in the primary market. In contrast, components such as attribution/quality, authenticity, provenance, and the condition of the artwork become essential factors in the secondary market. The relevant value components for the primary market largely consist of a series of value components related to the secondary market, and vice versa (Stevenson, 1993). As previously explained, an artwork can be viewed as having two interdependent aspects: the 'material' aspect and the information about the artwork. Sometimes, the distinction between the two becomes problematic, especially when 'Information' is considered by artists as an integral part of the artwork. However, upon further examination, the components of artistic value applicable in the art market are not generated solely from the artist or the artwork itself. Some components may be directly related to the artist as the producer, while others are products of the art market and art world. Most patterns in the development of the value model do not arise solely from the artist through the artwork (material) but have also developed from other components in the art world, such as gallerists, curators, art dealers, critics, museums, and collectors. Over time, information about the artist and artwork is developed during certain periods. This supply of information is inseparable from the artwork as a material product and is largely not produced or supplied directly by the artist but rather by the "larger companies" referred to as the art world (Suminar, 2017). The value component model in the table can be used as a guide (or checklist) to ensure that the art market has a sufficient understanding of all factors (or Components) that may influence specific decisions in transactions. By understanding the components of artistic value, the art public can process decision-making by ranking the value components that may become priority components, allowing the art public to focus on the components deemed more important and build superior value for an artwork.

DISCUSSION AND IMPLICATIONS

Literature Review Results, Coding, and Grouping

The following is a textual analysis of the literature to obtain text coding. The text coding in Table 4 aims to identify sections of the text that are relevant to the research, such as the role of intermediaries, the value of artworks, and interactions in the art social field. This stage will present the results of text coding in a table that shows the identification results and provides codes for relevant sections of the text.

- Code 1: Definition of the Art World
- Code 2: Components of the Art World
- Code 3: Definition and Role of Intermediaries
- Code 4: Value of Artworks
- Code 5: Factors Affecting the Value of Artworks
- Code 6: Interactions in the Art Social Field

Table 4 *Analysis and Text Coding of Literature*

No	Code	Text Section	Identification
1	1	“Art world” used in this literature refers to the term “art world” in English. (Hujatnikajennong, 2015)	Definition of Art World
2	1	The term “art world” became commonly used in the context of visual arts in Indonesia after being introduced by Sanento Yuliman. (Hujatnikajennong, 2015)	Definition of Art World
3	1	The art world can be described as the activities and interactions among several crucial stakeholders. (Saul, 1982)	Definition of Art World
4	2	Involving various other stakeholders who have roles and responsibilities in maintaining the continuity of the visual arts world. (Muniz & O’Guinn, 2001)	Components of Art World
5	2	Including artists, curators, gallerists, art dealers, collectors, museums, and art critics. (Saul, 1982)	Components of Art World
6	2	Social organizations that support and participate in the production, distribution, and consumption of artworks. (Saul, 1982)	Components of Art World
7	3	Intermediaries are parties that help companies reach customers or target markets. (Kotler & Keller, 2016)	Definition and Role of Intermediaries
8	3	In the context of visual arts, art intermediaries refer to individuals or entities that play a role in bridging the relationship between artists and the art market. (Jesica & Budiman, 2019)	Definition and Role of Intermediaries
9	4	Art value generally comes from two words, value and art, which have a very broad meaning. (Barker, 2004)	Value of Art
10	4	Intrinsic, extrinsic, and instrumental values of artworks. (Parta, 2009)	Value of Art
11	4	The difference between price and value in the context of artworks. (Ilyas & Marcelleno, 2016)	Value of Art
12	5	Artist reputation, artwork quality, artwork authenticity, aesthetics of the artwork. (Stevenson, 1993)	Factors Influencing the Value of Art
13	5	Provenance/ownership history, supporting literature, condition of the artwork. (Stevenson, 1993)	Factors Influencing the Value of Art
14	5	Investment potential, resale price level, speculation, storage costs. (Stevenson, 1993)	Factors Influencing the Value of Art
15	6	A network of art communities that are collectively involved in various artistic activities, including the creation of	Interaction in the Art Social Field

continued

		artworks, art criticism, art collecting, and art management. (Susanto, 2004)	
16	6	The art social field is a system of power formed among various positions of capital. (Hujatnikajennong, 2015)	Interaction in the Art Social Field

With this table, the relevant parts of the text can be seen, providing a clearer understanding of the role of intermediaries, the value of artworks, and interactions in the art social field within the context of this research.

Interpretation and Synthesis of the Impact of Intermediaries on the Value of Visual Art

The interpretation is structured based on the analysis of the interconnections between key intermediaries and the components that build the value of artworks. The key intermediaries from various literature are formulated into types, roles, and functions as shown in Table 5.

Table 5 *Types, Roles, and Functions of Intermediaries*

No	Type of Intermediaries	Role	Function
1	Gallerist	Manages galleries, organizes exhibitions, promotes artworks	Provides exhibition space, manages business aspects, builds artists' reputations
2	Curator	Selects, organizes, and designs art exhibitions	Arranges exhibitions, provides artistic interpretation, directs attention to specific artworks
3	Collector	Collects artworks, influences prices and demand	Buys artworks, supports artists, lends artworks for exhibitions
4	Museum	Stores, collects, and displays artworks	Provides curation and cultural archiving, purchases or receives donated artworks
5	Art Critic	Writes analyses and opinions about artworks	Helps understand and appreciate artworks, influences perceptions and popularity of artists
6	Art Agent	Assists artists in negotiations, sales, and promotions	Facilitates transactions, represents artists in contracts and promotions
7	Art Educator	Teaches and mentors artists	Provides education, instruction, and guidance to artists to enhance their skills and knowledge

Here is the pattern of interconnected influences between the roles of intermediaries contributing to the value building of artworks from the reduced model referencing Stevenson's value model, mapped through Table 6.

- Code 1: Artist Reputation
- Code 2: Quality of Artwork Concept
- Code 3: Authenticity of Artwork
- Code 4: Aesthetics of Artwork
- Code 5: Creation Environment of Artwork
- Code 6: Hierarchy in the Art World
- Code 7: Stakeholders in the Art World
- Code 8: Provenance/Ownership History Data
- Code 9: Supporting Literature
- Code 10: Provenance/Exhibition History Data
- Code 11: Usefulness Value
- Code 12: Intrinsic Value
- Code 13: Condition of Artwork

Code 14: Investment Potential
 Code 15: Resale Price Level
 Code 16: Speculation
 Code 17: Intermediaries' Reputation
 Code 18: Additional Transaction Costs
 Code 19: Consumer Income

Table 6 *Mapping the Influence of Intermediaries on Art Value Components*

Art Value Component Code	Influence of Intermediaries						
	Gallerist	Curator	Collector	Museum	Art Critic	Art Agent	Art Educator
1	✓	✓	✓	✓	✓	✓	✓
2	✓	✓		✓	✓	✓	✓
3			✓	✓		✓	✓
4	✓	✓		✓	✓	✓	✓
5	✓		✓	✓	✓	✓	✓
6	✓	✓	✓	✓	✓	✓	✓
7	✓	✓	✓	✓	✓	✓	✓
8			✓	✓			
9		✓			✓		
10		✓	✓	✓			✓
11	✓	✓	✓	✓	✓	✓	
12	✓	✓	✓	✓	✓	✓	✓
13	✓	✓	✓	✓	✓	✓	✓
14	✓			✓			
15	✓		✓	✓		✓	✓
16			✓	✓		✓	✓
17	✓	✓	✓		✓	✓	
18			✓			✓	✓
19						✓	

In the world of visual arts, the value of artwork is influenced by several factors, including aesthetic and historical aspects, supporting documentation, physical attributes, and economic and financial factors. The educational process regarding these factors or components of value within the art world will eventually influence market preferences, thereby enabling decision-making for transactions and price determinations to occur. Another consideration is that value components are largely not independent of each other due to the reciprocal relationships and interdependencies among them. Therefore, in the case of the art market, the assessment of a model depicting its functions must rely on the credibility of the intermediaries performing their roles in the art world. Intermediaries such as galleries, museums, curators, art critics, collectors, and art agents play a crucial role in understanding, promoting, and managing these factors to build a complex and dynamic art value. By collaborating and providing their insights, they influence the assessment and pricing of artworks in the visual arts domain (Stevenson, 1993). Art galleries play an important role in promoting artists and their works. By organizing art exhibitions, galleries allow artists to build their reputations and create demand for their works. Additionally, galleries often have a role in assessing and selecting high-quality works for exhibition. Thus, they can influence value aspects such as artwork quality, aesthetics, and the artist's reputation. Besides building value aspects, galleries can also influence the pricing of artworks, which

is a significant economic factor in the assessment of an artwork's value. Meanwhile, art museums play a role in preserving the history of art and maintaining artworks for future generations. Provenance documentation, supporting literature, and exhibition history can be archived in museums. This supports the supporting documentation factor, which includes ownership and exhibition history. Museums are also responsible for repairs and addressing the physical condition of artworks, which is a physical attribute factor. As stakeholders in the arts, museums provide legitimacy and recognition to artists and their works, which ultimately shapes the public's understanding of the reputation and quality of the artwork. Curators, as art experts, play a role in assessing the quality and significance of artworks. They design and oversee exhibition management and create supporting literature that explains artworks from historical, cultural, social, political, and economic perspectives. In this regard, curators support aesthetic and historical factors by providing expert insights on art value. Curators are part of the art intermediaries who can help identify the usefulness value in artworks and develop an understanding of the aesthetic value aspects of the works (Dewi, 2021). Overall, the roles of intermediaries—galleries, museums, and curators—work together to influence the assessment of art value. Galleries help promote artists and organize prices, museums preserve history and physical conditions, while curators assist in evaluating quality and aesthetics. Art critics have the ability to evaluate the quality and aesthetics of artworks.

Reviews and critiques from critics can influence public perception and understanding of a piece of art. By analyzing artworks and providing in-depth reviews, art critics can help build the reputation of artists and their works. In this context, they affect factors such as the artist's reputation, artwork quality, aesthetics, and hierarchy in the art world. Art collectors within the social art field do not merely act as consumers; they play a significant role in gathering artworks and integrating them into personal collections. Collectors choose works based on their aesthetic preferences, influencing the hierarchy in the art world to reinforce the investment appeal of artworks in the secondary market. As stakeholders in the arts, collectors can also influence the selling prices of artworks by creating demand and offering prices they are willing to pay. Art agents act as intermediaries between artists, galleries, collectors, and the art market. They possess knowledge about artwork pricing, the state of the art market, and the sustainability of artists' careers. Art agents can influence artwork pricing by managing sales, certifying works, insurance, and negotiations. They can also assist artists and collectors with economic and financial aspects, such as investment potential and resale prices (Heinich, 2012). Overall, the roles of all art intermediaries help build art value by providing insights and contributions based on their respective competencies. The proposed model of art value components from art intermediaries directly or indirectly drives the increase in the economic value of artworks. Some of the art value variables may initially appear significant because their influences are not easily determined. However, a deeper examination of the collective work of art intermediaries reveals that certain value variables emerge as prominent features of specific artworks. These 'non-numeric' variables are what this study attempts to acknowledge, thereby providing insights into the process by which artworks 'acquire' value through the participation of intermediaries, the art world, and even the consumers themselves.

CONCLUSION

This study concludes that the role of intermediaries in the art ecosystem is crucial in dynamizing the social art field. They serve as a link between artists, artworks, and society. Galleries, museums, curators, art critics, collectors, and art agents play diverse roles in shaping, promoting, and distributing artworks. They also act as cultural mediators who help interpret the meaning and value of artworks for a broader audience. The existence of intermediaries creates dialogue and collaboration that support the growth of visual arts and open the door for change and innovation in the art world. Art intermediaries significantly influence art value, which in turn affects the processes of production and consumption of artworks. They help shape perceptions of aesthetic, historical, and cultural value through organizing exhibitions, writing art critiques, and documenting art history. By providing legitimacy, galleries, museums, and curators can enhance the value of a piece of art. Collectors and art agents can also influence artwork prices through demand and supply in the art market. Thus, art intermediaries play a role in creating a complex dynamic between art value and economic aspects within the visual arts ecosystem. Through their roles and influences, art intermediaries become vital elements in the art world, helping to shape, maintain, and advance art value while supporting the production and consumption of artworks.

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