

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](https://doi.org/10.15863/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2023 Issue: 02 Volume: 118

Published: 17.02.2023 <http://T-Science.org>

Issue

Article



Gulmira Aralbaevna Palwanova
Karakalpak State University
Researcher

ART JOURNALISM AS AN OBJECT OF MODERN MASSMEDIA

Abstract: The study is devoted to the analysis of scientific literature, the object of which is Internet journalism in the field of culture and art. During its existence, art criticism has generalized and absorbed many aspects of journalistic creativity, however, with all the abundance of scientific works, there is no systematic approach to this phenomenon. In the course of the work, three approaches to the phenomenon of art journalism were identified: formal, syncretic and substantive.

Key words: Art journalism, net art, current cultural practices, mediatization, cultural journalism.

Language: English

Citation: Palwanova, G. A. (2023). Art journalism as an object of modern massmedia. *ISJ Theoretical & Applied Science*, 02 (118), 462-465.

Soi: <http://s-o-i.org/1.1/TAS-02-118-33> **Doi:**  <https://dx.doi.org/10.15863/TAS.2023.02.118.33>

Scopus ASCC: 1201.

Introduction

Journalism at all times considered culture-forming one of the main functions performed. It consists, first of all, in that, being one of the institutions of the culture of society, to take part in broadcasting high cultural values to the society, to educate people on the samples of global culture, thereby contributing to the all-round development of a person, because the culture created in this process, is a culture aimed primarily at the motives and incentives of society. However, recently, due to the oversaturation of information by society, including the world of art and culture, the forms of presenting such information are becoming less relevant and in demand. This justifies the relevance of the work - insufficient knowledge of the problem field, and at the same time - the illiterate introduction of the tools of advanced means of communication leads to a crisis in the viewer's attention to art-journalistic creativity.

Main part

To systematize media research in the field of art journalism, it is necessary to define the concept of art journalism, which most fully reflects the essence of the phenomenon. In the works of leading media researchers, art journalism is presented as an independent area of professional activity with a set of its own goals and objectives, forms and channels of communication using websites, blogs, communities,

electronic publications, flyers between creators and "users", between disseminators of information and its recipients. Such a formal approach (based only on external functions and tools) takes place and determines the formal side of the phenomenon. However, its essence was most accurately reflected in the work "Art Journalism and Modern Culture: Value-Semantic Dominants and the Problem of Human Preservation" by researcher T.S.Sergeeva, who designates art journalism as an area of specialized journalism designed to form social opinion and satisfy broad information needs in the field of culture and art of the mass audience [8].

It is impossible not to agree with T.S.Sergeeva that art journalism in the modern sense is a rather complex phenomenon. As a subject of journalism that explores and illuminates a special, one might even say, niche area of life, art journalism has its own aspects and nuances. Since, until recently, the perfect platform for correspondents who devoted themselves to this type of activity were places and regions where art as an event is always relevant and interesting, but thanks to the wide possibilities of the worldwide network, the information field of each has expanded to unlimited sizes. As a result, the concept of "cultural periphery", designated by the doctor of sociological sciences G.N.Artamonov in 2014, has become irrelevant and archaic. Without a doubt, it is more effective to present an event of cultural life with the

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

help of electronic media, whether it is a live TV report or an online broadcast. Expanding and concretizing this assumption, the researcher K.K.Sagdullaev put forward the concept that globalization and integration processes, the rapid development and improvement of innovative technologies contributed to the emergence of a new information and communication field, having a significant impact on the content, nature of thinking and the form of existence in the conditions of technogenic civilization, modern man, on the formation of his artistic and aesthetic needs, culture and taste [7]. This approach can almost be called syncretic, since it is characterized by a synthetic manifestation of new technologies and traditional forms of existence of art journalism. But the approach is imperfect, since it does not define the final concept of the newly formed communication field of the described phenomenon. As the researchers note, with the development of technology, the phenomenon of art journalism is changing not only the forms of presenting information, but also the very essence, its content, the backbone feature of which is the genre. According to Yu.A.Lugovoi, the genre originality of Russian art media largely depends on the type of art media itself, but from the aggregate characteristics, she notes the equal state of information and analytical genres (largely due to the genres of review and review), and also the presence of artistic and journalistic genres, in the vast majority represented by essays [5]. It is also worth noting here that now art journalism is integrated into the field of production and consumption of cultural values. At the same time, the art market and the entertainment market often provoke the fusion of journalism with PR and marketing work - just this theory is noted by the researcher A.Yu. Suvorova [9] in her work "Art Journalism: Features of Typology and Genre-Thematic Identity". In this sense, the expansion of the segment of leisure media, on the one hand, increases the field of demand for an art journalist, on the other hand, it poses a danger of blurring professional boundaries. Taking this fact into account, it should be noted that progressive art in its global awareness is being modified and changed every day under the influence of time and the interests of mass society. Naturally, this cannot but affect art journalism as the main source of information from the field of culture.

This idea was most clearly expressed by O.G.Kungurova, who noted that as soon as the technical staffing in the media sphere became better and the effect of novelty disappeared, the attention of journalism began to be extrapolated to the content: the aesthetic value of radio broadcasting was noticed [3]. From which it follows that, ignoring the statements of skeptics who said "it is better to visit the exhibition yourself once than to read about it a hundred times", art journalism turned out to be in demand by society. This approach to the study of art journalism is defined by us as substantive, since it is entirely aimed at

studying the philosophical the content aspect of the phenomenon, its genre feature and subsequent modifications. According to O.G.Kungurova, art journalism, in its essence, is multifaceted. It reflects not only the events and the main trends of art. Art journalism, one might say, is art about art, that is, the ability of an art critic to reveal his ego with the help of art analysis. On the other hand, it is also an opportunity to nurture the art tastes of the society, to affirm fresh cultural values, to nourish rich traditions.

From the above studies, it is easy to see that art journalism, as one of the areas of journalism that performs educational and educational functions, urgently requires careful analysis and research. However, it is already possible to conclude that this phenomenon has been in demand by society and media critics at all times. This, among other things, is indicated by the "progenitor" of art journalism in Russia, art critic and philosopher B.E. Groys, who became the first art critic back in the 70s of the last century. The author of the term "Moscow Romantic Conceptualism" in his eponymous article-manifesto declares the indisputable progressiveness of this particular artistic movement [1]. Modifications of the genre of art journalism were more fully described by N.S.Tsvetova. In the work "Modern Art Media Discourse", she indicated that a detailed examination of the phenomenon has to recognize the impact on the speech image of art publications of the movement of journalism towards the entertainment sector [10]. It is also appropriate to add here that the content level of the content presented on the Internet is lowered, first of all, by marketing activities that are not limited by almost any framework, as well as the low-quality entertainment component that shocks with aggressiveness and sometimes overtness, pursuing its own, familiar goals.

Media culture, like culture in general, changes every day under the influence of external factors. Yu.M.Lotman also wrote about the dynamics of culture: "No culture can get by with one language. The smallest system will be formed by a set of two parallel languages - for example, verbal and pictorial. Subsequently, the dynamics of culture includes the multiplication of a set of semiotic communications... The development of communication should be considered not as a simple movement of some message, which remains adequate for itself, from the consciousness of the addresser to the understanding of the addressee, but as a translation of a certain word from the language of my "I" into the language of your "you" [4]. The accumulation of information, according to Yu.M.Lotman, implies the preservation of previous experience, that is, the preservation of the genetic memory of society, for "culture is memory." Thus, the media carry out one of the most important tasks of preserving and transmitting cultural values to the masses. It is only thanks to the media that society has the opportunity, without leaving home, to visit the

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

theater and see the phenomenal play of artists, hear the performance of the Strauss waltz by the symphony orchestra, watch a documentary film about the Great Patriotic War or the race of athletes at the Olympic competitions.

Analyzing the current state of culture and its components, it is easy to see that modern technologies have expanded the boundaries of art and its research field: for example, net-art and post-Internet art actively influence culture and offer new forms of interaction with viewers. This syncretic approach allows us to say that the rapid development of new technologies and the desire to expand the boundaries of the usual artistic language marked the beginning of intensive experiments with digitalization.

The term "post-Internet art", proposed in 2008 by the American artist M.Olzon to define and study the creativity of a new generation designers, still causes a lot of controversy in the art community [2]. But the objects, in the development of which the painters use the visual aesthetics of the network, increasingly fall into the classical exhibition space, and as a result, it is possible to talk about the shift of the limits of the advanced artistic language to the virtual zone.

Actually, with regard to art journalism, its facets have expanded and transformed to the maximum. The post-Internet as a manifestation has not yet had a clear definition, and as a result, it can be described and characterized in any way - depending on the personal opinion of an art journalist. Now society lives in the era of "civilizational shift", the development of the information society, the "boundless" position of the mass media in it, which takes place in the so-called

"crisis of consciousness", the replacement of worldview, the change in traditional culture. All spheres of our society are undergoing a radical restructuring, covering the economy, education, art and the media. In addition, the cultural situation in the Russian Federation is characterized by a complete separation of generations - according to values, standards, level of education, type of culture, and the development of media technologies only exacerbates all this.

According to E. E. Pronina, progressive global communication has played the role of a huge accelerator and resonator of all positive and unfavorable, destructive and creative processes taking place in society [6]. Thus, art journalism has become a multifaceted manifestation, primarily aimed at shaping the aesthetic tastes of the audience.

Conclusion

Summarizing, we note that we managed to identify three approaches to art journalism (formal, syncretic and substantive), of which we considered the substantive one to be the most exhaustive and generalized, since it most fully reflects the objective reality of the content side of the phenomenon of art journalism in the aspect of the internal unity of all forms of its manifestation and development. This once again proves that art journalism is a local, but by no means a lightweight direction in journalism. A direction that assumes in its representatives not only the makings of journalism, but also art history training, adherence to ethical traditions, and with "aerobatics" - also the talent of a writer.

References:

1. Groys, V. E. (2017). *Early texts, 1976-1990: to the seventieth birthday of Boris Groys* [Text]. (p.494). Moscow: Ad Marginem Press.
2. Igoshina, O. (2018). *Net-art is Wrong* [Electronic resource]. ARTGUIDE, Retrieved 03/12/2020 from <https://artguide.com/posts/1409>
3. Kungurova, O. G., & Nikulina, A. (2013). *Art journalism in modern reality* [Text]. Scientific community of students of the XXI century. Humanities: materials of the IX student international correspondence scientific and practical conference. (pp.48-51). Novosibirsk: SibAK.
4. Lotman, Yu. M. (1998). *About art* [Text]. St. (p.702). Petersburg: Art-SPB.
5. Lugovaya, Yu. A. (2013). *Semiotics of the media text in the cultural and philosophical dimension: dis. cand. philosophy sciences* [Text]. Russian Academy of National Economy and Public Administration under the President of the Russian Federation. (p.148). Moscow.
6. Sagdullaev, K. K. (2014). Art journalism in the global information space [Text]. *Austrian Journal of Humanities and Social Sciences*, No. 13, pp. 13-17.
7. Sergeeva, T. S. (2013). Art journalism and modern culture: value-semantic dominants and the problem of human preservation [Text] / T. S. Sergeeva. *Bulletin of the Chelyabinsk State University*, No. 22, pp. 152-156.
8. Suvorova, A.Yu. (2014). *Art journalism: features of typology and genre-thematic*

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

- originality* [Text]. Problems of mass communication: new approaches: materials of the scientific and practical conference of graduate students and students. (pp.149-150). Voronezh.
9. Kamalova, D. Je. (2021). *Rol` hudozhestvennoj detali v karakalpakskih novellah [The Role of Artistic Detail in Karakalpak Novels]*. Doneckie chteniya 2021: obrazovanie, nauka, innovacii, kul`tura i obrazy sovremennosti: Materialy VI Mezhdunarodnoj nauchnoj konferencii. (pp.139-142). Doneck: Izd-vo DonNU.
 10. Kamalova, D.E. (2020). Theoretical and practical study of the genre of novella in karakalpak literature. *International Scientific Journal Theoretical and Applied Science, Philadelphia*, №03(83), <http://www.t-science.org/arkivDOI/2020/03-83/PDF/03-83-51.pdf>
 11. Kamalova, D. Je. (2022). *Rol` hudozhestvennoj detali v kompozicii proizvedenija (na primere karakalpakskoj literatury)*. Donetskie chteniya 2022: obrazovanie, nauka, innovatsii, kultura i v1zov1 sovremennosti: Material1 VII Mejdunarodnoy nauchnoy konferentsii. (pp. 194-197). Donetsk: Izd-vo DonNU. Retrieved from http://science.donnu.ru/wp-content/uploads/2022/10/dch_2022-tom-4-filologicheskie-nauki-chast-2.pdf
 12. Marziyaev, J.K. (2020). The principles of the development of present Karakalpakstan's mass media. *International Scientific Journal (ISJ) Theoretical & Applied Science, Philadelphia, USA*. 03 (83), pp.274-277. <http://www.t-science.org/arkivDOI/2020/03-83/PDF/03-83-52.pdf>
 13. Marziyaev, J.K. (2022). Use of information genres in the print of Karakalpakstan. *Science and Education in Karakalpakstan*, 3/2 (27), pp. 205-208. <https://karsu.uz/wp-content/uploads/2023/01/2022-3-2-%D1%81%D0%B0%D0%BD%D1%8B.pdf>
 14. Marziyaev, J.K. (2022). Interpretation of the topic of ecological culture and education in the press of Karakalpakstan. *ISJ Theoretical & Applied Science*, 10 (114), pp. 182-185. Soi: <http://s-o-i.org/1.1/TAS-10-114-34> Doi: <https://dx.doi.org/10.15863/TAS.2022.10.114.34>
 15. Marziyaev, J.K. (2023). Makalanyň publicistikalyk syptlamasy. *Muzıka hám kórkem óner xabarshısı*. №1, pp. 169-172.