

INFLUENCE OF SOCIAL NETWORKS ON ART

ВПЛИВ СОЦІАЛЬНИХ МЕРЕЖ НА МИСТЕЦТВО

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In the era of global digitalization, the usual processes of dialogue between works of art and design with the viewer are being transformed. The channels of this dialogue are expanding beyond exhibitions and galleries, art and design museums, and auctions. The very methods by which platforms representing traditional and contemporary art, design and digital art interact with viewers, connoisseurs, and buyers of art are becoming increasingly interactive.

Today, the viewer through the Internet acquires not only additional conveniences in obtaining an expanded range of information about art, but also the opportunity to form individual settings and preferences in their gadgets. The viewer has a real opportunity to influence the selection of works in the exhibition space of modern exhibitions and museums, relegating the opinions of the professional art community to the background.

The current art market puts forward completely different requirements for determining the place and role of works of art in the modern sociocultural environment. Galleries, museums and exhibitions, in order to be fashionable and popular, use various means of attracting viewers to their platforms, tools for promoting their own museum brands, increasing loyalty from target audiences of viewers and buyers. Information drives and manipulation techniques to increase viewer activity can be very diverse. Sometimes they come from a business background that has nothing to do with art at all. A sociocultural communicative approach to the art market ensures its financial macro-perspective, forms the stability of consumer activity, determines a new orientation of the communicative environment, where the center of attention shifts from art to the viewer. Manipulating the audience's attention, artificially creating activity, enticing the viewer with the illusion of their own importance, museum platforms «obtain» loyalty and trust in deceptive ways, attract the viewer into the mirror room of narcissism.

The modern viewer is not always ready to develop and perceive art as an opportunity for spiritual growth and enrichment of the inner world. Not all people have a subtle understanding of art as a tool for self-development. Only some people can fully experience and appreciate the spiritually transformative power of art, the uplifting power of works. But this minority is the core of real audience attention. For these people, the availability of spiritual growth and development through visits to museums and galleries is a sign of an era that is slipping away and replaced by a mess of art forgeries that do nothing for the soul.

On the contrary, the desire to «become famous» against the background of current art expressions, the desire to be fashionable and to strengthen a personal brand through the neighborhood with the «big» is characteristic of many people. Being at the epicenter of events, wanting to be heard, the viewer succumbs to the temptation and supports the game played with him by modern exhibition sites, which constitute art and what is reduced to the rank of art for the purpose of trivial profit. Unexpectedly, the average viewer feels his ability to influence the evaluation of works of art. It can afford to determine the value of artistic expression directly or through its ambassadors, representatives, and leaders. It also publicizes the power of speaking about the significance and value of art for the present moment and for the future. And most importantly, belief in the relevance of one's own judgments.

When evaluating works, when forming public opinion, when influencing demand, the following come to the fore: popular expertise, evaluations of public opinion leaders, statements of millionaire bloggers. People without a minimum art education create a rating of works of art, design, and other visual expressions with the help of «likes», «dislikes», signatures, blogs, «reposts» and other active actions and manifestations of attention. The quantitative factor of the reaction to an informational art drive or artistic publication erases the significance of the qualitative expert assessment of a professional art critic.

The impact of global digital transformation on the field of art is confirmed by numerous research results. The online art market has been found to increase significantly every year (by 75% from 2015 to 2022), with more than 71% of collectors having purchased artwork online [3, p. 229]. Appraisal, criticism, and discussion of art are moving from professional publications and other specialized media to social media platforms.

Instagram has the highest level of audience activity and engagement among other social networks. It was determined that 48% of buyers of works of art use it for their purpose [2, p. 35]. Museum communication has also been largely rethought today: the relationship between museums and the public is changing towards interactive forms of communication. Social networks are increasingly being used directly to promote art, individual works, authors, as well as museum brands and other art platforms.

In 2015, the Frye Museum of Art in Seattle hosted an exhibition «Social Medium» [4] indicative of this research. Numerous Internet users acted as curators. The museum posted all works from its own collection on the Internet for two weeks. Facebook, Pinterest, Tumblr, Instagram served as visual interactive platforms. Subscribers voted for works they liked and commented on them. As a result, more than 17,000 votes were received from 4,500 «exhibition curators» around the world. The works that received more «likes» became part of the exposition presented in the real museum space. While most art museums display their collections in traditional ways, inviting professional experts and curators, Seattle's Frye Museum rethought the value of classic works by artists of the 19th and 20th centuries through a popular vote and exhibited them in the exhibition space according to the preferences of social network users.

Another similar exhibition, «Click» was held at the Brooklyn Museum [1]. Works for the exhibition were also selected by users of social networks using online voting. In such a situation, the Brooklyn Museum fully delegated the right to select the works included in the exposition to its Internet audience. At most, an «Open call» action was held, in which artists were invited to create work on a theme set by the audience. After the works were completed by the artists, social media users made their final choice by voting for the works, which were subsequently exhibited in the actual exhibition space of the museum.

Quantitative indicators of audience activity on social network platforms have today acquired the status of a new legal form of «influence assessment». This evaluation is capable, through the transformation of public opinion, to actualize and clarify our knowledge about the studied objects and subjects. The experience of digital measurements has gained legitimacy [5, c. 270].

In recent decades, social networks have entered the life of society and play an increasingly prominent role in it. It is clear that the influence of social networks on art cannot be neglected. New technologies open up new horizons for artists. Therefore, the desire of artists to use social networks as a tool in their art practice is obvious, which makes it possible to reach a new level of interaction with the viewer.

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DOI <https://doi.org/10.36059/978-966-397-317-3-51>

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Акордеон/кнопакордеон (баян), надалі акордеон, є одним з наймолодших музичних інструментів, що виник у ХІХ столітті та пройшов шлях значного техніко-тембрового вдосконалення і розвитку педагогічно-виконавських шкіл по всьому світі. На початку ХХ століття активно використовується не лише як сольний інструмент, а й у складі джазових оркестрів США та країн Європи. Набувши популярності у виконавців і слухачів, на нього почали звертати увагу і професійні композитори, поповнивши виконавський репертуар оригінальними творами.

В одній з найстаріших музичних країн Європи – Іспанії поряд з таким популярним інструментом, як гітара, отримує свій розвиток і акордеонне мистецтво. Відомими виконавцями в різні часи є Конрад Сето (Хосе Конрад Сето Мартінес – Josep Conrad Seto Martinez), Куко Перес (Cucu Perez), Енріке Пайсал Реґо (Enrique Paisal Rego), Кепа Джункера Урраза (Кера Junkera Urraza), Горка Ермоса (Gorka Hermosa) [1, с. 214].

Горка Ермоса (Gorka Hermosa Sanchez, 29.04.1976) – іспанський композитор баскського походження, акордеоніст (кнопакордеоніст), педагог. Початкову освіту отримав у Хав'єри Рамоса. Згодом вдосконалював своє виконавство в Тьєррі Пайє та Фрідріха Ліпса. З відзнакою закінчив консерваторію Віторії по класу акордеона [4].