Ca' Foscari
University
of Venice

Master's Degree

in Economics and Management of Arts and Cultural Activities

Final Thesis

Italian contemporary art journalism between art critique and reportage. (Case study of Italian art periodicals of 20th and 21st century).

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Academic Year

2024/2025

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INTRODUCTION

The research paper is intended to explore and analyze the condition of art criticism and cultural journalism as interconnected and interrelated fields. The paradigm of the critical reception of the cultural environment is evolving and influencing the discourse, being one of the crucial powers affecting the future of the art market, while after the 1960s, the position and role of art critic has undergone changes. Currently, the challenge is to determine the place of art criticism in the modern art media discourse. It is difficult to draw the line between the definition of the notion of “art critic” as an expert on the one hand and “cultural journalist” and “reporter" on the other hand. In its concept, art criticism is an elusive discourse: it constantly flickers between the profane and the sacred, between mass journalism and art criticism, between explanation, broadcasting information outward, and analyzing. While back in times, the critic’s judgment was placed above the artist’s, nowadays, the functions of a critic are rather blurred, and the style of critical articles and their content no longer have such a strong influence on the art environment. The institute of criticism has always included generalists and researchers who occupied a specific niche in art and were specifically devoting themself to the quite narrow medium. Journalists working with the cultural agenda, on the other hand, were always represented in a separate niche even among the general journalistic discourse as the ones who obtain more profound and deep knowledge and connection to the field of the reporting, that provided them the status of critics rather than observers.

Thus, in the thesis, I’m going to consider the matter of art journalism as a contemporary recipient of art criticism. The research paper aims to analyse how art critique developed through the last centuries, acquired new genres and formats, and shared its roles with journalistic reportage. The research is particularly interested in the Italian scene of art critique and cultural journalism, where the writing tendencies are reviewed based on the examples of art magazines and periodicals from the 20th to 21st centuries.

The research questions to answer are: *What does contemporary journalism look like nowadays in Italian art discourse? Is current art journalism derived from the critique or reportage forms? What are the primary sources of cultural journalism in Italy?*

The thesis is divided into four chapters aiming to overview the historical prerequisites of the emergence of art critique as a specific genre of analysis of artistic development, cultural events, and discourse and its shift to cultural journalistic forms throughout the development of art history. The first chapter is dedicated to an overview of the emergence and development of the art publishing industry starting from the 17th century till the 20th century. The study of art criticism undoubtedly brings researchers to the point of learning where the first writings on cultural themes, historical documentations, and artistic debates first took place. Within this chapter are discussed such phenomena of the publishing industry as art books, being the first form of organised and specified art writing; exhibition catalogues, being the source of art history and first place for the exhibition reviews, curatorial statements and critical formats; and the printed page, that became a new place for the cultural debate starting from the beginning of the 20th century.

The second chapter of the thesis analyses the concept of art critique as a genre, its specific characteristics and goals, forms, and development from an aesthetical approach to modern formats based on the changes of art courses and movements. The study of art critique definitions is supported by the statements and views of influential art historians, aestheticians, and critics, such as Lionello Venturi, Monroe Beardsley, Clement Greenberg, Jerome Stolnitz, and Edmund Burke Feldman. Great importance is dedicated to understanding the aesthetic concept, its importance, and its influence on the initial form of art critique. This chapter also provides an overview of art journalism's development, starting in the 19th century, and describes the concept of cultural journalism that was shaped into a branch of journalism. The emergence of a reportage and overview formats, derived from journalism into the cultural sections at news agencies and platforms. The second chapter discourse ends with an overview of the intersections of art critique and art reporting genres in the current cultural critique and journalism formats.

The third chapter of the thesis is devoted to the modern state of cultural journalism in the world of new media. With the emergence of the internet and the accessibility of sources, the tendencies of sourcing an expertise in cultural criticism has changed. The new mass media concept has provided many opportunities, such as new communication and research methods. With these changes, the formats and genres of

art journalism have developed, introducing interviews, video and photo reportage, up-to-date overviews in a short news format, etc. Creating, producing, and sharing content and judgement became more accessible to a wide range of art market participants, declining the entrance barrier for the critical discussion and letting the audience participate in discourse on the same level. This chapter also mentions the tendencies in modern cultural journalism and critique, such as the emergence of so-called "service criticism" and the shift from the analytical, profound discourse to a review and recommendation-based approach.

The fourth chapter of the current research is fully dedicated to the study of the Italian scene of art journalism during the last two centuries. While the birth of cultural journalism in Italy is considered the *terza pagina* (third page) of newspapers and regular periodicals, the critique and art writing had its place in the vast range of specialised art periodicals and cultural magazines. During the 20th century, the splendid growth of cultural discourse was noted, leading to the emergence of the cultural press. While at the beginning of the 20th century, most of the cultural periodicals specialized in literary discourse, many of them were unique platforms for promoting and developing artistic movements. Art magazines of that period published manifestos, sparked cultural debates, and served as a source of artists' thoughts. Later, during the fascist rule, art discourse was limited by censorship and followed the political agenda, so cultural discourse shifted in Italian history after the end of that era. The period comprised between the sixties and eighties of the previous century became a boom of the emergence of cultural periodicals and art magazines, some of which successfully survived and obtained the reputation of the most influential and trustable sources of art writing, critique, and updated information of the state of the art market. The practical part of the last fourth chapter is completed in a catalog format with detailed history, description, and characteristics of currently present art periodicals in Italy. Each of those art magazines plays a pivotal role in the formation of cultural discourse not only on a national but on an international level as well, since some are published in English like *FlashArt*, *CURA., Mousse, Venice Biennale Magazine*. The innovative part of this chapter is placing together all platforms for cultural journalism, including such subgroups as newspapers, art magazines, and online art magazines. Visualising and unifying an overview of art periodicals in the same format of card-file

helped to notice the similarities as well as unique qualities of each type of source. Representing and analysing the Italian platforms for cultural news and debate provide a profound picture of the state and form of art critique, cultural journalism, and most popular genres used for the discourse.

METHODOLOGY

The research aims to understand how art critique developed through the last centuries, acquired new genres and formats, evolved, and shared its roles with cultural journalism. To achieve this purpose, research required a profound survey of primary and secondary data. For the first three chapters, it was necessary to rely on both the collection of historical primary information and the study of the secondary sources by scholars and researchers devoted to similar themes of interest. In the fourth chapter, the work presents the empirical analysis of case studies (art magazines), that, together with the previous theoretical research, provide a possibility to answer the research questions and come up with the conclusions.

Materials were researched both in physical libraries (BAUM - Biblioteca di Area Umanistica, Fondazione Querini Stampalia, Biblioteche della Fondazione Giorgio Cini, Biblioteca dell'Archivio Storico delle Arti Contemporanee – ASAC), online libraries (JSTOR, Open Library), online magazines, and online databases (Taylor & Francis Online, Academia.edu, Google Scholar, ResearchGate) and art press (*Robinson, La Lettura, Domenica, Flash Art, Il Giornale dell'Arte, Art e dossier, Arte. Mensile di Arte, Cultura, Informazione, Segno, Finestre Sull'Arte, Bianoscuro Art Magazine, Mousse, Cura., Venice Biennale Magazine, Artribune*).

CHAPTER 1. ART PUBLISHING INDUSTRY FROM THE 17th TO THE 20th CENTURY

The emergence of the art publishing industry in the 17th century spurred the creation of art writing in all its forms. However, it was a vast industry with promotional, educational, and connoisseur meanings before it took the form of articles and critical reviews. That is the reason why before getting closer to the idea of what art criticism is, it is necessary to make a short historical recap of what was considered to be a precursor of the critical writing and what was the beginning of the art publishing industry at its core.

1.1 Art book development from the 17th century

So, the central concern is how and why are books about art and art history published? The readership of art books and books on art is quite diverse and includes knowledgeable public readers, museum visitors, photographers, editors, publishers, a large community of artists, art historians, museum professionals, and humanists working in all fields of visual studies. This broad academic and non-academic audience sustains a robust market for art history books and visual studies literature.

Art historian Francis Haskell, in his book *The Painful Birth of the Art Book* initiated his overview on the history of the creation of an art book primarily starting from the first illustrated books. Initially remarked that quite obviously illustrated books are not necessarily the art books - even illustrated art books which reproduce significant works art are not always art books. Thus, Francis Haskell is not discussing biographical volumes extensively illustrated with portraits, such as the second edition of Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects*, which, from his point of view, was more oriented on giving likeness of the creators rather than of their creations. As he is not talking about Bernard de Montfaucon's great repertoires of antiquarian and medieval art, *L'Antiquité expliquée et représentée en figures*, though, does acknowledge that the line of demarcation is quite thin. From Haskell's perspective, the primary thing is that the book should be devoted to art and not about the reproductions of art. Thus, the main feature of the art book is the presence of texts combined with illustrations, where texts become an essential, meaningful part of the whole book.

The idea for an art book originated between the middle and end of the 17th century, and it took shape in the early 18th century with the publication of the outstanding volume. The early art books had exceptional design and included texts that provided scientific or interpretive context along with illustrations and graphics. The art book, then, emerged in 17th century and was meant for the aristocratic libraries of Europe, who were starting to gather, arrange, and interpret the natural and artistic worlds. The art book provided a new and ideal means, a new social genre for the circulation of these activities. Collectors supported authors and artists who produced art books and books on art.[1]

The art books emerged for several reasons: the pleasure of display for the individual who possessed a collection, the intellectual interest of placing that collection in contact or in context with other works of art or nature, and because a collector or patron of the book desired to instruct others in his habits and pleasures. First, books were intended to glorify patrons and owners as some of them were published in Latin, which meant that they were supposed to circulate not only within Italy.

Great significance in the historical path of the emergence of the art book belongs to Pierre Crozart's *Recueil d'estampes,* because it was designed to be a book and not just a collection of related illustrations. Reproductive engravings were in a wide circulation and played essential role in the diffusion of artistic styles. Huge collections of such prints formed a significant part of many great princely establishments. Crozart aimed to appeal for the wider public, his volumes were initially intended for the art lovers and connoisseurs rather than for antiquarians and scholars. The main element that distinguishes the art book from the collection of prints, whether in the form of albums or portfolios, is the presence of text. This was considered a new appraisal of paintings, the first step towards interest not only in the visual aspect but in the artist and his style and techniques, along with the background and meaning of the subject of the artwork. *Recueil d'estampes* inaugurated by Pierre Crozart in many ways became quite an important and influential book, which provided an inspiration for many other publications devoted to the paintings and drawings. Crozart's ambitious project to create many volumed, lavishly illustrated history of world art failed due to numerous of side circumstances, so that *Recueil d'estampes* stayed just a fragment of it.

[1] Francis Haskell, *The Painful Birth of the Art Book*, New York: Thames and Hudson, 1988, pp. 8-10

Nevertheless, it is crucial to mention Giorgio Vasari in this context. His *Lives of the Most Excellent Painters, Sculptors, and Architects* is considered to be first art book, even if it were books of different goals and formats. Giorgio Vasari became the first biographer in the artistic field. Before anybody else, he undertook the enormous task of gathering and cataloging the artifacts and records that were left behind, such as apartment leases, letters, and diary notes, while lamenting the unavoidable gaps in the records pertaining to the majority of the artists' lives. Thus, Vasari arguably invented the field of art history. He recounted the experiences of those Renaissance masters, despite the fact that the stories he told were infamously untrustworthy. During his lifetime, Vasari served the powerful Medici family, and though he was considered a painter of average skill, his deep admiration for art led him to pursue a career as a biographer. His most significant work, *The Lives of the Most Excellent Painters, Sculptors, and Architects,* was published in 1550 when Vasari was in his late 30s. This work presents a collective portrait of the artists of the Italian Renaissance, beginning with Cimabue in the 13th century and concluding 300 years later with Michelangelo, Vasari's oft-declared favorite and friend. Vasari tended to embellish narratives when the facts lacked sufficient drama, and it is widely recognized that much of his information is inaccurate, at times due to his deliberate choices. Vasari frequently used unnamed sources, mentioning some *scrivono alcuni*, which means "some write", but he never specified authenticity of resource. As a whole, the biography adopts a tone of lightness and sometimes generality. [2]

While biographies of poets, philosophers, and rulers already existed, no one before Vasari had undertaken to write a series of biographies about artists. Those previous subjects were typically members of the upper classes, whereas artists were generally viewed as skilled laborers with limited formal education, as their learning took place in busy workshops from a young age. In contrast, Vasari had studied Latin in his youth, making him unusually literate for his time and exceptionally well-suited to write. By connecting the lives of artists across three centuries, he created one of the earliest books to emphasize the continuity of art. It was a bold move for Vasari to see himself

[2] C. M. Soussloff, "Publishing Paradigms in Art History", *Art Journal*, vol. 65, no. 4, 2006, pp. 36-40

as the defining chronicler of his time, the guardian of life stories, and the collector of historical.[3]

The democratizing potential of art, essentially its "accessibility", even within the limitations of early printing techniques and illustrative protocols, often came into conflict with market forces driven primarily by the pleasures of collectors. These pleasures and the need to fulfill them, undertaken by the librarians and scholars hired to organize and interpret family collections, determined the immediate audience for the book, as did the artists represented in the book or engaged in making the illustrations for the book. However, due to its nature as a printed object, the art book could become a unique instrument to make art accessible to those who could not physically own the works it depicted. The democracy of the reproduced image made the individually owned object accessible to many if owned by only one.

The early art book could not be considered the domain of any single group, but rather these books engaged artists, collections and collectors, printers, publishers, scholars, librarians, and readers in a complex negotiation of competing and supporting investments in and perspectives on the natural and artistic world. The growth of the reading public in the 18th century expanded this audience, as did the widening art market in the 19th century. The evolution of media and technology available to book producers, beginning with lithography and later various photographic techniques, transformed the art book into a more advanced, industrialized commodity, with its symbolic value at times overshadowing its "intellectual" use value. Today, digital images and digital reproduction technology continue to introduce further changes to the art book.

What remains unchanged is the inherent nature of the art book as an object intended to educate and evoke pleasure in art for its readers. In this respect, the art book is distinct from other types of books because it endeavors to establish a metonymic connection between the book itself and the images or artifacts it represents, both visually, through its images, and figuratively, through its language.

Nowadays, for the nonacademic public, the museum store also remains a primary outlet for art books. The digital marketplace and museum stores are the primary

[3] D. Solomon, "How Giorgio Vasari Invented Art History as We Know It", *The New York Times*, December 2017; https://www.nytimes.com/2017/12/01/books/review/collector-of-lives-giorgio-vasari-biography-rowland-charney.html [last access on 24 October 2024]

reasons for the ongoing publication of art books. Art books have historically been more heavily subsidized than other types of books. This means that publishers offset the high costs of producing art books not only by increasing the price per volume, reducing royalties, and passing on the costs of photographs and permissions to the authors, but also by redirecting income from successful books in other fields on their lists. Clearly, art books hold significant importance to the publishers that produce them, far beyond their direct contribution to financial profits.[4]

In today's digital age, where screens dominate visual landscape, the appeal of printed art books remains strong. For artists and galleries alike, these tangible manifestations of creativity hold a unique power to captivate audiences, showcase talent, and immortalize artistic vision. The significant influence of printed art books in the contemporary art world is evident in the following ways:

- Elevating the artist's narrative by enabling artists to convey their narrative and forge deeper connections with their audience;
- Preserving artistic legacy by documenting whether through a comprehensive catalog *raisonné* (critical catalogue) or a limited-edition artist's book, printed art books immortalize the artist's contribution to the cultural landscape.
- Enhancing gallery presence by amplifying their presence, broadening their reach, and strengthening their brand identity. These books act as refined extensions of gallery exhibitions and provide galleries with a powerful marketing tool to promote upcoming exhibitions, attract collectors, and engage with the broader art community. With striking visuals, compelling narratives, and impeccable design, art books elevate the gallery's profile and cement its status as a cultural hub.
- Encouraging artistic dialogue in fostering artistic dialogue and critical discussion, sparking conversations and deepening appreciation for contemporary art. Through scholarly essays, artist interviews, and curator commentary, these books provide valuable insights and provide a platform for diverse voices and viewpoints, encouraging collaboration and exchange within the art community. Thus, by stimulating curiosity and provoking thought, art books contribute significantly to the ongoing discourse on art and culture.

[4] C. M. Soussloff, "Publishing Paradigms in Art History", *Art Journal*, vol. 65, no. 4, 2006, pp. 36-40

Printed art books hold a significant influence in the contemporary art world, acting as powerful tools for artistic expression, preservation, and audience engagement. For both artists and galleries, these tangible expressions of creativity provide unique opportunities to connect with audiences, safeguard artistic legacies, and contribute to the broader cultural landscape.[5]

1.2 Exhibition catalogues as a source for global art history from 17th century

As it was described before, the pure definition of what could be considered art book, what it should contain of, what is an appropriate balance of text and visual representation, is debatable and changes depending on the perspective of connoisseurs. Undoubtedly, within this context it's required to take into account the exhibition catalogues, that became integral part of art publishing industry and till nowadays are present in every museum or gallery bookshop as a necessary supplement to any exhibition.

Among the diverse artifacts generated by artistic endeavors, exhibition catalogues stand out as crucial resources for tracing the formation of facts and knowledge within the art world. Since their inception in the 17th century, beginning with the *Salon de l'Académie* in Paris in 1673, exhibition catalogues have varied significantly in terms of size, content, and purpose.

Exhibition catalogues serve as tools for describing and analyzing art beyond the confines of specific historical events or the originality of individual artists. They contribute to the writing of a new kind of social and comparative art history, and with their help, it is possible to analyze the sketch of a general history of artistic globalization. Their widespread dissemination, varying in scope and intensity, makes them an invaluable resource for studying the global circulation of art.

An exhibition catalogue is essentially a book that documents or provides evidence of an event. Most of the catalogues provide a list of all the artists or collectives exhibited, including detailed information such as titles, collectors, dimensions, prices, and locations. Academic Salons catalogues of the 19th century go so far as to specify the name of the exhibitor's "master" and the places where the artist studied. Recent

[5] GHP Media Inc., "The Artistic Impact: Unveiling the Power of Printed Art Books for Artists and Galleries", *LinkedIn*, March 6, 2024; https://www.linkedin.com/pulse/artistic-impact-unveiling-power-printed-art-books-artists-nmikf/ [last access on 28 October 2024]

catalogues often incorporate biographies and critical essays. For art historians, these catalogues are valuable sources of information, such as the names of specific artworks or the exact dates of exhibitions, which is so called a monographic use of the source. Since the 19th century Parisian Salons, the literary format of exhibition catalogues has consistently fulfilled a specific function: to catalog and name exhibitors and artworks, and to document them for keeping a track of them. These catalogues typically contain three types of information: factual, discursive, and relational, which are interwoven throughout their pages.[6]

Firstly, exhibition catalogues are supposed to provide a documented account of a historical event and of the encounters of people, ideas and artworks that are constituent of an exhibition, they offer factual details about participants. Secondly, since exhibition catalogues are generally authored by the organizers or even the participants of the exhibition themselves, they are thus invested by these actors to communicate indirectly to the rest of the art worlds and especially to the art market. Therefore, catalogues can be understood as complex documents where factual information is intertwined with ideological or context-specific perspectives on art's geography, sociology, economy, theory, and history. A third layer of information, the relational one, emerges from editorial, visual, or lexical choices. While expressing their views on the artistic scene, the catalogue authors may also inadvertently reveal their position and ambitions within it. These catalogues contribute to the production of aesthetics, ideas, classifications, works of art, as well as the formation of representations and interpretative frameworks. Power relationships, markets, journals and other media, critique, importation and translations, networks of sociability, teaching institutions, art market, dealers and curators, etc., all these elements of the art field are subtly embedded within the lines of exhibition catalogues.

The instinct to regard catalogue information as authoritative likely stems from the significant reputation this historical source has accumulated over time. Indeed, the modernist canon and its historiography have gradually highlighted a small selection of exhibitions that have been increasingly considered as milestones in art history.

[6] B. Joyeux-Prunel, O. Marcel, "Exhibition Catalogues in the Globalization of Art. A Source for Social and Spatial Art History.", *Artl@s Bulletin,* vol. 4, no. 2, 2015, Article 8, pp. 80-99; https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1084&context=artlas [last access on 14 October 2024]

Consequently, their catalogues have attained crucial importance in the narrative of modernism, evolving into relics of substantial symbolic and market value. Today, exhibition catalogues have proved to be part and parcel of global contemporary art. Paradoxically, as their universal scope has expanded, their social impact has diminished. A literal reading of exhibition catalogues may not be the most effective approach, exhibition catalogues, as a literary form, have become a way to tell a story, to create a fictional universe that the reader can explore. In this sense, catalogues can be regarded as a miniature replica of the exhibitions they document.

Exhibition catalogues became the decisive link between artists and collectors, some rare catalogues also included prices. Today, catalogues can be excavated from most, if not all nations' contemporary art scenes and markets throughout the world. Indeed, the process of making an exhibition catalogue positions the participants within the international part of the art market.

Catalogues are the culmination of a set of required skills and agency to integrate a social and economic field perceived as higher in the symbolic hierarchy of the art field. Catalogues serve as indicators of social *habitus*[7] (how people perceive and respond to the social world they inhabit through their personal habits, skills, and disposition of character) and membership within a well-connected and global artistic community. The act of producing a catalogue itself asserts one's membership in a shared field or market. However, the art world cannot be fully encapsulated by exhibition catalogues, they reflect an incomplete and often biased history of exhibitions. Nevertheless, analyzing catalogues in series could be a valid method for tracing exhibitions beyond their individual significance, rendering them tools for comparability on historical, social, and global scales. The relative constancy of the catalogue's structure through time and space enables catalogue information to be translated into measurable values. Comparison is thus possible, which contributes to clarifying the path from political or aesthetic overdetermination that has always been abundant in the study of art. Press coverage and art criticism remain the most accessible and frequently utilized sources in art history.[8]

[7] P. Bourdieu, *Outline of a Theory of Practice*, Cambridge University Press, March 2013, pp. 72-95

[8] J. Robertson, "The exhibition catalog as source of artists 'primary documents", *Art Libraries Journal,* vol. 14 (2), 1989, pp. 32-36; https://doi.org/10.1017/S0307472200006210 [last access on 14 October 2024]

Catalogues serve as a source for global art history. In conclusion, when analyzed quantitatively, catalogues can help reconstruct the spatial, social, and global dynamics of artistic circulation. The information displayed in exhibition catalogues describes and establishes a geography of places, introducing economic and symbolic values to specific venues, neighborhoods, cities or entire regions. The names and institutions listed by catalogues materialize the social networks that structure the field of art and help to pass on reputations and market values. Thus, catalogues can be seen as strategic tools employed by art world actors to disseminate ideas and names, develop favorable narratives, build reputations, and ultimately transcend boundaries.[9]

1.3 New communication channels of the 20th century: alternative distribution

With the spread and increased accessibility of new communication channels in the middle of the 20th century, many conceptual artists began to explore the network structure of technological media. By the end of the 1960s, the concept of the information society had entered the social theoretical discourse, inspiring artists to experiment with public communications systems, including print media, such as newspapers, journals, artists 'books, multiples, copy art, billboards, postal services (mail art), television and fax transmission, and computer technology (net art) as avenues of creative expression and as potential tools for critical engagement. As information and communication became central issues in society's ability to manage economic and social relations, the role of art and creative processes needed to be redefined.[10]

The printed page experienced a rapid evolution in the 1960s, leading to the flourishing of the art magazine industry, which became a crucial instrument for both artist promotion and as an indispensable resource for various types of art consumers. In this period, a number of art magazines emerged worldwide, some of them still exist and continue to play an influential role in the art market. For instance, *Artforum,* international monthly magazine, was founded in San Francisco in 1962 and specialized

[9] B. Joyeux-Prunel, O. Marcel, "Exhibition Catalogues in the Globalization of Art. A Source for Social and Spatial Art History.", *Artl@s Bulletin,* vol. 4, no. 2, 2015, Article 8, pp. 80-99; https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1084&context=artlas [last access on 14 October 2024]

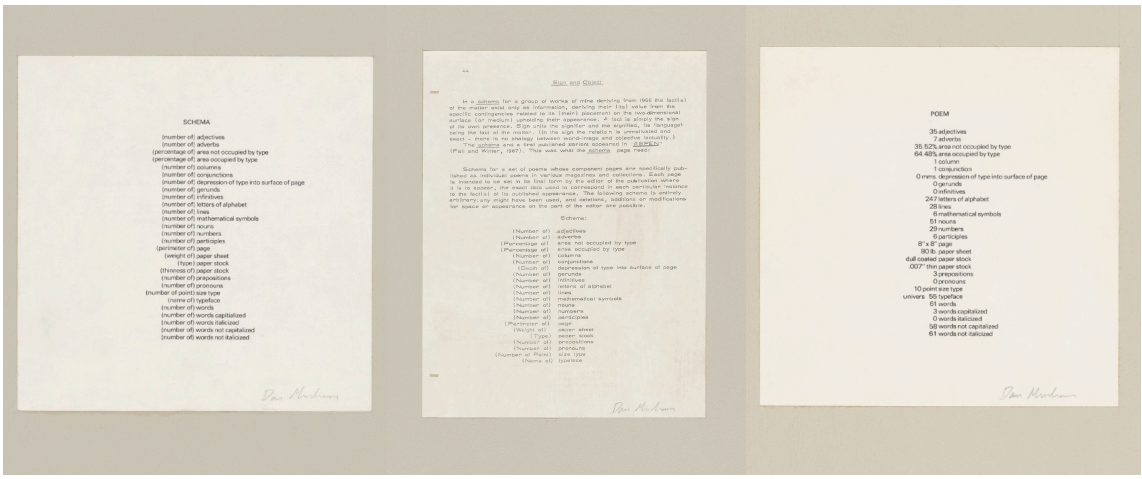
[10] U.A. Frohne, "Art In-Formation: American Art under the Impact of New Media Culture", *American Art*, vol. 27, no. 2, 2013, pp. 38–43

on contemporary art or *Flash Art,* a magazine on contemporary art that was initially published in both Italian and English, founded in 1967. The mission of these art magazines was to create a platform for scholarship and visual exploration within the visual arts, establishing themselves as unique voices in the field and as professionally mediated spaces for the art market. They occupied a niche between commercial publishing, academic presses, and artist-driven publications. This new form of art publishing aimed to provide information that was useful and explored the interrelationships among various forms of art practice and production, as well as the connections between art-making, art history, visual studies, theory, and criticism. The objectives of art magazines included giving artists, art professionals, and other writers in the arts a platform for expression, staying current by addressing pressing issues and concerns within the art world, and fostering dialogue and debate. These magazines were not only focused on the national art scene but were also open to international perspectives, welcoming contributions from participants in the global art market.

Thus, printed pages also started to be used as a different platform for distributing art. Printed matter, in the form of criticism, interviews, photocopies, documentation, and advertisements, emerged as a new kind of medium in the expanded field of the 1960s and 1970s. This new medium challenged formalist models of medium specificity and sparked new kinds of self-reflexivity about audiences and institutions both inside and outside the art world. The term "alternative distribution" has historically been associated with a desire to create and present art outside profit constraints and to reach a larger audience. It also implies an ideological resistance to the established structures and hierarchies of the art industry. The word "publish" comes from the Latin *publicare* and it literally signifies "to make public". In the 1960s, affordable and easily available magazines represented that era's radical political views and connected with modern post-structuralist concepts of semantic liberty. Artists employed print media to make the art experience more accessible to everyone and to give power to the audience. In the 1960s art world, American visual artist, curator, and writer Dan Graham emphasized the significance of publicity by suggesting that if a work of art is not written about or reproduced in a magazine, its status as art becomes dubious.[11] Art publications targeted specific audiences and reflected societal divides based on class,

[11] G. Allen, *Artists 'Magazines: An Alternative Space for Art*, Cambridge, MA: The MIT Press, 2011

gender, and race, while also contributing to the commercial art industry. By examining the economic and formal aspects that shape printed material, such as layout, advertising, publication schedules, and circulation, it becomes possible to understand the politics behind them. Art pieces from the 1960s and 1970s serve as examples for analyzing art magazines within their specific contexts, highlighting the material, institutional, and discursive influences on these publications. For instance, Dan Graham's *Schema* (March 1996) utilized the physical layout and set of printed pages to create a series of "poems." Graham stated that by using magazine pages, he could challenge the commodification of gallery art and make art more accessible to the public. This approach emphasized the physical nature of printed material. The artwork also raised the idea that reading is not solely a mental process but also a visual and tactile experience.[12]



Ill. 1. Dan Graham Schema (March 1966) 1966–70. Pages 3,4,7 out of fifteen sheets of printed paper and paper with felt-tip pen, colored pencil, pencil, typewriting, and ballpoint pen on colored paper-faced board. Inv. No. 563.2011.a-o; each: 20 1/2 x 16 1/2" (52.1 x 41.9 cm), New York, The Museum of Modern Art (MoMA).

It's possible to get misled by generalizations about magazines concerned with the visual arts, on account of the diverse nature of these publications. Problems of definition present themselves immediately. For example, essential magazines which discuss the visual arts, or which have a significant role in a history of magazines concerned with the visual arts, may well be magazines of all the arts or even general magazines. Just as the various arts spill over and merge, so too do magazines devoted

[12] G. Allen, C. Smith, "Publishing Art: Alternative Distribution in Print", *Art Journal*, vol. 66, no. 1, 2007, pp. 41-45

to specific arts or areas of art. Art magazines themselves differ vastly in readership, function and production. Some can, for example, distinguish among magazines intended for professional and amateur artists, historians, collectors, dealers, museums 'staffs and so on. However, it is frequently the case that a magazine caters to several of these groups simultaneously and to the general reader. Some can also identify magazines which deal with the art market, art history, art criticism, art news and information, the practice of art, esthetics and art and politics, as well as those magazines which are in some way experimental. Yet, again, most art magazines rarely exist for these single purposes but possess an amalgam of functions. Furthermore, some magazines are produced for profit, others depend on grants, and others circulate for free. Even when focusing on one aspect of the history of art magazines, differences among the functions or circumstances of magazine publication make comparisons difficult and generalizations subject to innumerable exceptions. Nevertheless, it's possible to suggest certain patterns that underlie the essence of publications.[13]

There is a tendency to identify a category of art magazines as "artists 'magazines," a phenomenon closely associated with artists 'books. Artists' books span the range from sculptures in the form of pop-up books to artworks realized in a more traditional book format. The much-debated term, attributed to curator Diane Vanderlip in her 1973 exhibition *Artists 'Books* at the Moore College of Art in Philadelphia, emerged in a climate of social and political activism in the late 1960s and 1970s, wherein artists viewed books as a democratizing medium in line with thinking about the dematerialization of the art object. Artists viewed their books as "alternative spaces" to display their artworks, much like alternative exhibition spaces.[14]

Thus, the concept of artists 'books, or more specifically book art, belongs to the 1960s. It is important not to be trapped by the misconception regarding artists 'magazines and magazine art. An example could be *Veshch* (Object), produced in 1922 by El Lissitzky and the writer Ilya Ehrenburg in Berlin. In the same year, El Lissitzky and Ilya Ehrenburg were guest editors of this special issue of the Yugoslavian avant-garde

[13] L. Mulroney, "Review of Artists 'Magazines: An Alternative Space for Art, by G. Allen", *West 86th: A Journal of Decorative Arts, Design History, and Material Culture,* no. 19(1), 2012, pp. 130-132

[14] J. Drucker, *The Century of Artist's Book*, New York: Granary Books, 1995, pp. 1-21; https://monoskop.org/images/9/9c/Drucker_Johanna_The_Century_of_Artists_Books_1995.pdf [last access on 01 November 2024]

magazine *Zenit*. The issue was devoted to new Russian art and featured Lissitzky's design on the cover.



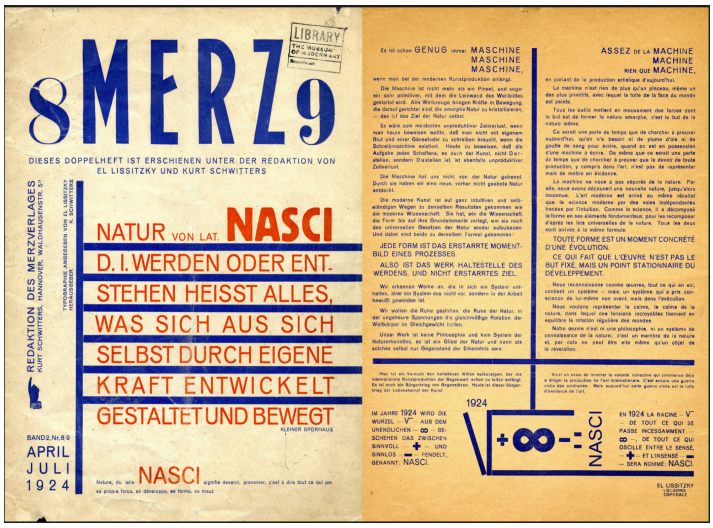
Ill. 2. *Veshch*, no. 3 1922 (inv. No. 219.2001.B);



Ill. 3. *Zenit. Beograd*, no. 17–18 (Zagreb, 1922). Reprint. New York, The Museum of Modern Art Library.

Kurt Schwitters, artist and editor of the avant-garde magazine *Merz,* published in Hannover*,* featured Lissitzky's short manifesto on new typography, "Topography of Typography ", in the 1923 edition of *Merz*, no. 4. They also collaborated on designing and editing the covers of *Merz*, no. 8/9 (Hannover, April/July 1924).





Ill. 4. *Merz*, no. 4 (Hannover, 1923); *Merz*, no. 8/9 (Hannover, April/July 1924). Designed and edited by El Lissitzky and Kurt Schwitters. Cover with an interior page. New York, The Museum of Modern Art Library.

El Lissitzky also designed the format for the influential journal of art, architecture, design, and film *G: Material fur Elementaren Gestaltung.* He also created covers for issues of *Broom: An International Magazine of the Arts and ABC: Beiträge zum Bauen.*

Theo van Doesburg's long-running publication (1917–32) was originally a movement magazine for the *De Stijl* movement of artists in the Netherlands. Van Doesburg was in contact with other artists, designers, and publishers, such as El Lissitzky, László

Moholy-Nagy, Kurt Schwitters, and Lajos Kassák, and published translations and reproductions of their works in *De Stijl*.[15]



Ill. 5. *G: Material zur elementaren Gestaltung*, no. 2 (Berlin, September 1923); *ABC: Beiträge zum Bauen*, series 2, no. 1 (Basel, 1926). Cover design by El Lissitzky; *Broom: An International Magazine of the Arts* 4, no. 3 (February 1923) and 5, no. 4 (November 1923). Covers by El Lissitzky. New York, The Museum of Modern Art Library.

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[15] M. Forbes, "Advertisement as Collaboration in the Central European Avant-Garde Magazines", THE ELECTRO-LIBRARY: European Avant-Garde Magazines from the 1920s, MoMA Library, The Museum of Modern Art, New York, March 16, 2016; https://post.moma.org/advertisement-as-collaboration-in-the-central-european-avant-garde-magazines-2/ [last access on 30 December 2024]

in contact with other artist, designer and publishers, such as El Lissitzky, László Moholy-Nagy, Kurt Schwitters, and Lajos Kassák, and published translations and reproductions of their works in *De Stijl*.[16]



Ill. 6. *De Stijl: Internationaal maandblad voor nieuwe kunst wtenschap en kultuur* 5, nos. 7 (1922) and 6, no. 8 (1924). New York, The Museum of Modern Art Library.

While it is true that such artists as El Lissitzky, Kurt Schwitters and Theo van Doesburg were also active as designers, typographers and writers, and treated their work in any of these areas as important in its own right, they used their skills to produce magazines. Unlike artists in the 1960s they were not consciously using the production of a magazine to question the nature of artworks, nor were they making art specifically for dissemination through a mass-communications medium. "Artists ' magazines" seems an applicable umbrella term to describe magazines for which artists have been centrally responsible, just as the term "artists 'books" subsumes an area designated "book art", so might "artists 'magazines" subsume "magazine art".

[16] M. Forbes, "Advertisement as Collaboration in the Central European Avant-Garde Magazines", THE ELECTRO-LIBRARY: European Avant-Garde Magazines from the 1920s, MoMA Library, The Museum of Modern Art, New York, March 16, 2016; https://post.moma.org/advertisement-as-collaboration-in-the-central-european-avant-garde-magazines-2/ [last access on 30 December 2024]

A more precise look at the history of alternative distribution reveals that it was never as aloof from the conventions and commercialism of the art world as has sometimes been supposed. Many of Dan Graham's magazine pieces were supported by forward-thinking and intellectually generous editors, like Philip Leider at *Artforum*. In the 1960s, Dan Graham and Joseph Kosuth used non-art magazines and newspapers advertising space as contexts or agents for artworks. By contrast, the issue of *Studio International* for July/August 1970 was explicitly published as an exhibition issue, so its already art-oriented audience had to make only a slight adjustment to comprehend its intention.[17] Beyond single pages of magazine art and special issues of magazines, in the 1970s magazines such as *Schmuck* and *Extra* appeared, with the prime intention of acting entirely as vehicles for magazine art, or literally as art. It is suggested that even at this early moment, alternative distribution was sanctioned by the mainstream art press.[18]

Another class of artists' magazines is those devoted to theory or praxis, as well as history and criticism. These magazines have increased since the end of the 1960s and represent another instance of artists replacing traditional intermediaries between themselves, their work, and their public. Thus, not only have visual images in magazines now been disseminated as primary artworks, thereby eliminating reproductions, but texts by artists in art magazines have also subrogated the descriptive and interpretative roles of the critic.

Artists who worked both as contributors to magazines and in an editorial capacity, did not give this activity an exclusive position. For artists it was one of the activities which was not the main. Thought in the late 1960s and early 1970s this attitude for many artists has changed with the almost exclusive preoccupation with verbalization and theory.

Nevertheless, oversimplification and generalizations about art magazines are not appropriate classification methods. There were many artists 'magazines of the 1920s and earlier, and of the 1960s and later, which do not sit squarely in either the domain of magazine art or of magazines of theory. While many promote or discuss aspects of

[17] H.H. Roberts, "Review on Studio International, vol. 192 no. 983, September/October 1976, (Special issue on Art Magazines)", *Art Libraries Journal,* vol. 2 (2), 1977, pp. 44-48; https://www.cambridge.org/art-libraries-journal/article/abs/studio-international-volume-192-no-983-septemberoctober-1976-1755-special-issue-on-art-magazines/72D [last access on 10 August 2024]
[18] A. Alberro, B. Stimson, *Conceptual Art: A Critical Anthology*, London: The MIT Press, 1999

the art of the time, they may also be produced as the expression of particular groups or individuals, and therefore, on a small scale, they may share some of the characteristics of magazine art or those of magazines of theory.[19]

That it is reasonable to see some continuity, because in all periods these magazines have had similar functions: they are oriented towards the interests and preoccupations of artists, they are often edited by artists, and they rarely seek a wider audience. There is no clear difference between the earlier magazines and the later ones, except occasionally in so far as the later ones rub up against, or even partly assimilate, the roles which the other two categories of contemporary artists 'magazines have assumed. The reasons for an increased interest in publications by artists in the 1960s are manifold, but two tendencies seem to be of particular significance: firstly, the evolution of art to the point at which concept was emphasized over object; secondly, the increased experience of art through magazines and books, due to the growth of art publishing. The process of dematerialization in art generally came to a stop at the moment when concepts required documenting. Thus, various invisible artworks required texts to enable them to be perceived.

Art magazines became a bridge to create a contact between art history practices and art criticism. Criticism, a term rarely used to describe investigations of historical art, has become identified almost exclusively with writing on contemporary events in the art world - published in daily newspapers, Sunday supplements, or the monthlies dedicated to chronicling those events. Art history and art criticism now occupy different realms-one deliberately dispassionate and objective, the other committed and partisan - and the frontier is rarely closed.[20]

Art magazines provide examples of how a print publication can engage with a community of readers and contributors. Nowadays online publishing allows for ambitious publications that cater to a small audience, the ability of the web to reach anyone, anywhere makes such small-scale operations seem futile or unambitious. The internet has modified understanding of what publics are and can be: when distribution brings with it larger discussions about discourse and its limitations not because of

[19] C. Phillpot," Art Magazines and Magazine Art", *Artforum,* February 1980*;* https://www.artforum.com/features/art-magazines-and-magazine-art-208964/ [last access on 01 November 2024]

[20] Ibid.

physical accessibility, but because of a lack of shared points of access, the real achievement and legacy of an art magazine is in its provision of a space for dialogue rather than its creation of a public. This is a useful example for considering publishing as a curatorial practice.

CHAPTER 2. THE BORDERLINE OF ART CRITICISM AND CULTURAL JOURNALISM

The function of critics in the art world has existed for as long as art itself, creating a secondary storyline that shapes perceptions, initiates discussions, and frequently provokes disputes. Their evaluations, spreading through galleries, studios, and online platforms, possess the power to shine a spotlight on emerging artists or discourage established ones. Art critics, with their discerning eyes and eloquent expressions, navigate through the nuanced landscapes of artworks, offering interpretations that may otherwise elude the untrained eye. Doing so bridges the gap between the artist's intention and the audience's comprehension, often setting the stage for a broader appreciation or debate. As the digital age brings in a new era of art critique, blending traditional methods with contemporary approaches, the discussion about the importance and influence of art critics has become more polarized. Supporters argue that critics are indispensable for maintaining a robust dialogue and quality in the art world. At the same time, opposers often see them as self-appointed gatekeepers whose judgments may be clouded by personal biases or the whims of market trends.[21]

2.1 Art criticism concept

Lionello Venturi in his book *History of Art Criticism* expressed his belief that "Art criticism is our only means of understanding a work of art as art. And because the history of art aims to understand a work of art as art, the final step in the history of art must be and is art criticism". He was among the first to recognize that positivism in art criticism had outlived its usefulness and abhorred the treatment of criticism as a natural science. According to L. Venturi intuition in art was of great importance, while he accepted inevitability of personal bias in judging works of art. The work of art must be judged from the position of the artist.[22]

Ventury stresses that the distinction between art history and art criticism is a great error because judgement should rely upon knowledge of historical facts. He stresses the importance of the relations between art history, art criticism and aesthetics. The

[21] Orit Gat, "What can an art magazine be?", *The White Review*, April 2014; https://www.thewhitereview.org/feature/what-can-an-art-magazine-be/ [last access on 01 November, 2024]

[22] L. Venturi, *History of Art Criticism*, translated by C. Marriott, New York: E.P. Dutton, 1964, pp. 3-7

history of art should present all works of art without judging or commenting them, solely documenting facts, while art criticism should judge works of art in conformity with the aesthetic feeling of the critic. Aesthetics should formulate the definition of art in its universal meaning.[23]

Aesthetics is tightly connected with art and criticism. It studies art to find its nature and interprets artworks to discover what makes people appreciate their beauty. Aesthetics can be seen as a kind of judgment; in other words, it is a science that provides judgment about art. In this case, the judgment can be seen as a critical reflection. Thus, aesthetics is an instrument that forms a critical opinion about art. In this sense, criticism should not necessarily be seen as something negative but as an opinion that can also be positive. It is just an evaluation of an artwork, which is made in an organized manner using not only personal criteria but also the steps provided by the scientists that make the criticism less biased.[24]

Aesthetics is a branch of philosophy concerned with aesthetic experience, the fundamental principles of art, and art criticism. It is distinct from the history of art and the practice of art criticism. The art critic's goal is to pursue a rational basis for art appreciation. The term aesthetics comes from the Greek word *aesthetikos*, which means perception. Some philosophers defined aesthetics as philosophy of beauty, some as philosophy of beauty and ugliness, and some as philosophy of art criticism. Aesthetics is a branch of philosophy and may be defined as a science of systematic philosophizing about all kinds of art. It is concerned with aesthetic experience, the aesthetic problem, and the fundamental principles of art and art criticism. It is distinct from the history of art and the practice of art criticism. Therefore, aesthetics is generally known as the philosophical study of the principles of beauty, especially in art. Aesthetics is not only concerned with the autonomy of art but is also intimately related to the other branches of philosophy. Aesthetics was initially understood by the Greeks in the sense of intrinsic perception. So, aesthetics could be defined as a critical study of art from the philosophical point of view. Art criticism is also one of the important issues in aesthetics. Aesthetician Monroe Beardsley identifies two philosophical forms of art criticism:

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[23] Ibid., pp. 19-20

[24] A.C. Danto, "From Aesthetics to Art Criticism and Back", *The Journal of Aesthetics and Art Criticism*, vol. 54, no. 2, 1996, pp. 105–15

• metacriticism - provides an analysis of art criticism's central concepts;

• aestheticism - views aesthetic characteristics as the proper objects of art criticism.

Thus, aesthetic features become the sole focus of criticism and the basis for artistic value. Aesthetics and art criticism are both concerned with art, but aesthetics differs from art criticism. The interests, attitudes, and specialized purposes differ in aesthetics and art criticism. Art criticism is concerned with a particular work of art and says something about that particular work of art. On the other hand, aesthetics deals with the whole realm of art, so it is a general study of art.[25]

The fundamental distinction between aesthetic and practical judgments was made in the original significant works of philosophical aesthetics, which has shaped the default state of the discipline in a way that suppresses the inclination to inquire about the practical value of aesthetic experience. By the end of the 18th century, many features of Western intellectual history had become incorporated into a coherent body of aesthetic doctrine that soon acquired the standing of tradition. The three dogmas persist in aesthetic discourse in the assumptions that art consists primarily of objects, that these objects possess a special status, and that they must be regarded in a unique way.[26]

However, according to Immanuel Kant: "Taste is the faculty of judging an object or a method of representing it by an entirely disinterested satisfaction or dissatisfaction. The object of such satisfaction is called beautiful". Kant did not distinguish between natural and artistic beauty, stressing that art is considered beautiful when it looks like nature and nature is seen as beautiful because it seems like an art. Therefore, the judgment of beauty may remain unchanged, whether it is beautiful art or natural beauty. Even being flown by the illusion that something is art it is impossible to be mistaken regarding the beauty - "Beautiful art must look like nature".[27] The importance of illusion in philosophy lies in its ability to find something unchanging between representation and reality, such as in the comparison of statues and live

[25] K.C. Myint, "A Critical Study of Five Kinds of Art Criticism", *Meiktila University Research Journal*, 2020, vol.11, no.1, pp.147-149; https://meral.edu.mm/record/7733/files/KhinChoMyint [last access on 15 August 2024]

[26] Arnold Berleant, "The Persistence of Dogma in Aesthetics", *The Journal of Aesthetics and Art Criticism,* vol. 52, no. 2, 1994, pp. 237-239

[27] Immanuel Kant, *Critique of Judgment* (1790), translated by Werner S. Pluhar, Indianapolis: Hackett Publishing Company, 1987

models, yet there could be extraordinary pieces of art that do not clearly resemble anything in nature because they are not representations themselves. The experience of art is essentially following a well-trodden path from theoretical aesthetics to a particular type of art criticism that focuses on distinguishing good art from bad.

Almost a hundred years later, American art critic Clement Greenberg share similar views, stressing that the quality of art is not significantly different from beauty found in nature, as long as one is aware that one is experiencing art. This knowledge should serve as a warning that if beauty is consistent across artworks and other objects, it cannot be considered a fundamental aspect of the concept of art. During Kant's era, it was commonly assumed that artworks aimed to convey beauty as a collective objective, and their existence implied an association with beauty, despite the possibility of failing to achieve this aim.[28]

Aesthetics was developed as a discipline at a time when art had mainly remained stable in its practice and conception over several centuries, and any revolutions in art were more like returns to earlier conditions - from Rococo to Neoclassicism in Kant's time, and from romanticism to Pre-Raphaelitism in Schopenhauer's time. Modernism began in the 1880s, but it did not influence aestheticians to rethink their distinctions, which aligned well with Cezanne and Kandinsky and could even be made to fit with Duchamp. Aesthetics seemed increasingly inadequate to deal with art after the 1960s, a sign of which was an initial disposition to refuse to consider non- or anti-aesthetic art as art at all. As an advocate of abstraction, Greenberg had to deal with whether abstract art is art. That momentary crisis was overcome by revising the theory that art must be mimetic, a move that classical aesthetics facilitated precisely through the weak distinction it insisted upon between artistic and natural beauty, leaving it now open that all that mattered was aesthetic quality. However, classical aesthetic theory was not helpful in dealing with "art after the end of art" because it seemed to disregard aesthetic quality altogether. The refusal to call it art was grounded precisely in terms of classical aesthetics. Once its status as art was established, it became evident that

[28] Clement Greenberg, *The Collected Essays and Criticism*, *Volume 4: Modernism with a Vengeance, 1957-1969*, Chicago: University of Chicago Press, 1995

aesthetics as a theory needed significant improvement to deal with this art effectively.[29]

In the early 20th century, art journals and critics contributing to them elaborated on the concept of "modernism". Instead of a fixed paradigm in the past, modernism suggests a continuous impulse created by a series of innovative works, a force that drives art along a recognizable path. Notably, the avant-garde concept was formulated at the same time as Darwin's theory of evolution. In this new critical climate, the value of a work of art was measured against the critic's or the historian's perception of the direction that the preceding sequence had taken. This change might not have happened as rapidly or as effectively as it did without the help of G.W.F. Hegel. At the end of the 19th century, Hegel played a significant role in shaping the modern view of art history. His vision enabled the blending of idealist traditions of art criticism that had endured in academic thought since the Renaissance with the new progressivism of the Industrial Revolution era. Hegel's *The Phenomenology of Spirit*, the main concept of his philosophy, was a sort of immanent force that presided over a time or a people and guided their artistic efforts in the direction of a consummation which was a natural unfolding of potentials.[30]

In his work *Varieties of Visual Experience* (1972), Edmund Burke Feldman asserts that criticism is a widely practiced activity with theoretical foundations, and its proficiency improves with practical experience. The nature of this activity and its special art-critical status are the subject of inquiry. In response to this inquiry, Feldman formulated his *Model of Art Criticism*[31], which presents art criticism as a methodical and step-by-step process consisting of four stages: description, formal analysis, interpretation, and judgment (evaluation). He defines judging a work of art as the act of ranking it in relation to other works of its kind.[32]

The general question of what art critics do when they criticize points to the paradox that arises from the ambiguity of the term "criticism". There are three "uses of

[29] Arthur C. Danto, "From Aesthetics to Art Criticism and Back", *The Journal of Aesthetics and Art Criticism*, vol. 54, no. 2, 1996, pp. 105–15

[30] J.S. Ackerman, "On Judging Art without Absolutes." *Critical Inquiry*, vol. 5, no. 3, 1979, pp. 441-69

[31] J.D. Carney, "A Historical Theory of Art Criticism", *Journal of Aesthetic Education*, vol. 28, no. 1, 1994, pp. 13-29

[32] M.C. Beardsley, "Languages of Art 'and Art Criticism", *Erkenntnis (1975-)*, vol. 12, no. 1, 1978, pp. 95-118

criticism": occupational use, speech act use, and general activity use. The idea that criticism is a polymorphous activity runs contrary to a working assumption of many educators in the arts who believe that critical discourse does have a fixed and discernible form.[33]

According to the philosopher Jerome Stolnitz, evaluation and interpretation can be carried on in many different ways. Some of the significant trends of art criticism used distinctive methods, they drive attention to different aspects of art. Some emphasize the origins of the work. Some are chiefly concerned with the effect of the work upon the percipient. And some others try to concentrate on the intrinsic structure of the work. Thus, here are some of the significant trends of art criticism:

Criticism by Rules or *Neo-classical Criticism* was traditionalized and formalized, using Greek and Roman art as the model. Evaluation of artwork requires specific criteria. Therefore, the critic must have a standard for identifying and measuring artistic merit. The criteria must be aesthetically relevant. Before passing judgement, the critic must understand what the work is trying to achieve in the reader's experience.

Contextual Criticism explores the historical, social and psychological context of art. The context of the work of art includes the circumstances in which the work originated, it's effect upon society, and in general, all of the relations and interactions of the work with other things apart from its aesthetic life. Contextual criticism can alter and shape the perception and attitude of its audience.

Impressionist Criticism focuses on the impression or emotion of the audience. According to this type of criticism, the critic has no use for history, psychology, and relieves from rules. All that the critics require is a certain kind of temperament, the power of being deeply moved by the presence of physical objects. The impressionists strongly opposed objective criticism.

Intentionalist Criticism depends on the artist's intentions. According to it, focusing on the artist's purpose is the most effective form of criticism. So, the artist is important, along with the society where the creator lives. Moreover, the rules and disciplines regulated by society are major. This approach does not prioritize art created in isolation.

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[33] G. Geahigan, "Art Criticism: An Analysis of the Concept", *Visual Arts Research*, vol. 9, no. 1, 1983, pp. 10-22

Intrinsic Criticism or *The New Criticism* is considered to be the most important critical movement, which devotes to discussion of whether the presentation, style and structure of the creation of art is good or bad, and how the art performs to the audience. It respects the uniqueness of the particular work.[34]

The significance and value of art critics' judgements, insightful analysis, informed perspectives, and robust discourse are greatly appreciated. Art critics contribute to a richer, more inclusive, and dynamic art world. Their work is valuable for its high assessment standards. Through their various roles, art critics add a layer of depth and dialogue that enhances the appreciation and understanding of art across diverse audiences. They play a crucial role in the system of the art world by bridging the divide between artists, artworks, and the public. Education is a domain where art critics make a significant contribution. Through their reviews and analyses, critics enlighten audiences about various art forms, historical contexts, and the technical intricacies involved in creating art. This educational role is instrumental in cultivating a more informed and appreciative audience.

In the art market, critics act as significant influencers. Their reviews have the power to sway market dynamics. A review can enhance an artist's reputation and market value or vice versa. The influence of art critics also extends to galleries, exhibitions, and art fairs, affecting attendance and sales, thus playing a crucial role in the economic aspect of the art scene. Art critics often find themselves in the position of trendsetters. Their endorsements can lead to a ripple effect within the art community, influencing what is showcased in galleries and pursued by artists, thereby steering the direction in which the art scene evolves. Besides that, art critics serve as a historical record, documenting the evolution of art over time. They provide insight into the societal, cultural, and political contexts in which artworks were created, contributing to a richer understanding of art history. By offering a range of opinions, critics challenge both artists and audiences to engage with art from different viewpoints, thereby fostering a more inclusive and dynamic art community.

The role of an art critic transcends mere judgment. It encompasses a dedication to fostering a deeper understanding and appreciation of art. Through their diverse

[34] K.C. Myint, "A Critical Study of Five Kinds of Art Criticism", *Meiktila University Research Journal*, 2020, vol.11, no.1, pp.147-149; https://meral.edu.mm/record/7733/files/KhinChoMyint [last access on 15 August 2024]

contributions, art critics enrich the cultural dialogue, shaping the narrative of art within society. The intertwining of analysis, evaluation, education, and discussion, spearheaded by critics, cultivates a vibrant, dynamic art scene, contributing to the perpetual evolution of artistic expression and public engagement.

Furthermore, critics contribute to maintaining certain standards within the art community, which ensures that artists and institutions are held accountable for the quality and integrity of their work so that the art scene remains a space of excellence and genuine creativity. Their role is indispensable in the continuous development and flourishing of the art market, making them a cornerstone of the artistic world.

2.2 Establishment of art journalism from the 19th century till nowadays

The establishment of cultural journalism as a subfield of journalism happened in the second half of the 19th century and the first half of the 20th century. The trajectory is determined by focusing on outlets, individuals, and aspects highlighting cultural journalism's contribution to democracy in a globalizing world. Early expressions of cultural journalism can be traced back to the 18th century, when it became possible to make a living as a free writer on public affairs and work as a professional critic. The earliest examples occurred in England. By the end of the 18th century and the beginning of the 19th, the critique of theater, music, and literature was a consistent feature in the daily press in many parts of Europe. In this period, the establishment of newspapers was crucial for the structural transformation of the public sphere, and the discussion of the novel was a significant matter in this transformation process. *The Spectator*, a weekly news magazine, was particularly important for this development in Britain. *The Spectator* was published in the 1710s and related to literary texts in two ways: it was a literary text and critiqued other literary texts. This combination of reviewing and producing literary text is seen as a signifying trait of cultural journalism in the 20th and 21st centuries. In Sweden, the newspaper *Stockholmsposten*, established in 1788, featured the country's first theater critic in the late 1700s. In the latter half of the 18th century, the music criticism column became regular in Swedish

newspapers, which was followed up by the daily press in Germany in the first years of the 19th century and slightly later in France.[35]

However, in the middle of the 19th century, cultural journalism started to be viewed as a distinctive part of journalism. In Norway, for instance, this happened along with the rise of the modern newspaper. Around 1840, in the daily Swedish newspaper *Aftonbladet,* a form of "cultural correspondent" content appeared: the author Carl Jonas Love reported in the form of "letters" from Paris, combining reviews with political discussions. During this period, newspapers began featuring the feuilletons, a blend of reviews, scientific, philosophical, and literary essays, broader cultural debate, and a type of serialized fictional story series originating from France and Germany. Thus, this wider scope of cultural coverage influenced cultural journalism in Sweden.

At the same time, France was thriving with the type of cultural journalism that focused more specifically on arts. The magazine *L'Artiste*, founded in 1831, blossomed during the following two decades. *L'Artiste* sometimes called to be the first art periodical because it was the first magazine in which the art section began to be systematically isolated from the political, social, or moral polemics of the day. In this sense, *L'Artiste* was a typical example of arts journalism. This separated art from social and political action in a society characterized by politicization and revolution. An editor's note featured in *L'Artiste* marked the importance of who writes in the cultural journalistic section in the market.

In the United States, for instance, specialized art journalism appeared as a phenomenon in the middle of the 19th century. Starting from the 1740s, issues of artistic concern were discussed in colonial newspapers and general interest magazines; the earliest such magazine essay is believed to have appeared in March of 1745. The articles published in periodicals varied in terms of their nature and content. The ones from the late 18th century were especially concerned with issues of taste, beauty, and artistic genius, while the early 19th-century essays were more pragmatic. They discussed the emerging art institutions in the country and their utility, highlighted some of the country's native artists, delved into the advancements in the fine arts, compared the

[35] N.N. Kristensen, K. Riegert, *Cultural Journalism in the Nordic Countries*, Sweden: Nordicom, 2017; http://norden.diva-portal.org/smash/get/diva2:1168424/FULLTEXT01.pdf [last access on 15 July 2024]

ancients' virtues with the moderns, and examined developments in the new nation. They often questioned the nature of patronage in a republican society and the wisdom of foreign training and expatriation. After the establishment of annual exhibitions at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1811 and at the American Academy of Fine Arts in New York in 1815, reviews of the shows and even discussions about the role and purpose of art criticism itself became significant topics in the periodicals. However, it was not until the 1840s that attempts were made to introduce specialized art journalism, which led to creation of the one issue of *The Art Journal* in November of 1884, the role model for which was the London *The Art Journal*, that started its production in 1839 as the Art Union: *A Monthly Journal of the Fine Arts*. It received an independent title in 1849 and was quite a successful and influential English art magazine during the 19th century. Thus, being extremely popular in the United States was a reason for creating an American edition in 1875 with noticeably different content.[36]

During the 20th century, newspapers in the Nordic countries in Europe, as well as in certain parts of Europe and South America, gradually introduced specific cultural sections with their short descriptive scenes. Cultural journalism in Sweden found its form during the 1910s when it finally started reflecting societal issues. However, it didn't become a daily feature with its own section until the period between the 1920s and 1940s. In Finland, while individual reporters started being assigned to cultural issues during the first half of the 20th century, it took years till the differentiation of newsrooms took place on a broader scale for cultural journalism to become a regular established issue. Before that, cultural journalism was permeated by politics.

In Italy, during fascist rule in the 1930s and 1940s, cultural sections were a regular feature in the fascist weekly newspaper *Il Bargello.* These pages, while being dedicated to high culture, were still inherently political. In his book *The Politics of the Extreme Right From the Margins to the Mainstream*, Paul Hainsworth noted that ideological issues were not explicitly discussed in reviews. Still, articles discussing broad cultural issues, often included the relationship between the arts and politics. Typically these articles were longer and more prominently placed than the reviews

[36] W. H. Gerdts, "Chicago Is Rushing Past Everything: The Rise of American Art Journalism in the Midwest, from the Development of the Railroad to the Chicago Fire", *American Art Journal*, vol. 27, no. 1/2, 1995, pp. 39-83

were often given vitality as they were framed as an intervention in a debate. The emphasis on the debate and the connection between arts and politics in this fascist publications, which is similar to genre and subject patterns in cultural journalism in democratic settings, represents that the political in cultural journalism is not necessarily used to reinforce democracy, but can serve different purposes based on the context.[37]

The 1960s are often viewed as a specifically political decade. During this time, cultural journalism began reaching a wider audience beyond the educated elite through newspapers, radio, and television. This coincides with a challenging of the highbrow in cultural journalism, where popular culture was given increased attention while fine arts lost some of their privilege. The expansion of cultural journalism, targeting audiences outside of the elites, was also common during this period. This set the stage for a "critique revolution" at the end of the 1960s.

However, during the 1990s, the final migration of popular culture to the cultural pages happened in most European countries. The loss of autonomy at cultural journalism desks and a blurring of genres followed in the wake of the merging of entertainment and cultural pages at a time of increased competition in the media market. Several countries have seen a decline in the focus on high arts within cultural journalism, while at the same time, between the end of the 1990s and early 2000s, the reviews share decreased. Nevertheless, cultural journalism in the 2000s was still characterized by primarily concern on symbolic production. Cultural journalism defended ideas and schools of thought, thus forming a public space for intellectual production and constituting an interpretative platform dealing with not only culture but also ideas.

Cultural journalism over time and across the world varies. There are, however, some joint defining features: the mixing of arts, culture, and broader societal and political issues, which are discussed by cultural personas or viewed through a cultural lens, or more specifically discussed in relation to cultural-philosophical ideas and contexts. This is symbolical for most journalism that is characterized as cultural journalism, and existed to different degrees at different times across all European countries, in South America, and in specific media outlets in the United States. Cultural journalism here

[37] N.N. Kristensen, K. Riegert, *Cultural Journalism in the Nordic Countries*, Sweden: Nordicom, 2017; http://norden.diva-portal.org/smash/get/diva2:1168424/FULLTEXT01.pdf [last access on 15 July 2024]

includes multiple genres such as reviews, essays, reportage, news, interviews, opinion, and debate.[38]

Nowadays art reportage or art review is mainly a subject and genre common within the press: newspapers, magazines, and journal articles, and specialists mainly on providing overawes of cultural events going on the art scene. While criticism concerns itself with fundamental and lasting matters, reviewing artistic events is primarily a news function. Though drawing a hard and fast line is quiet tricky. The first and most important obligation of newspaper and magazine reviews is to fulfill its news function. The reviews reach the interpretive criticism level only in case the quality of writing goes further from simple description to a proper application of comparative knowledge within the field and includes profound evaluation and judgment. Thus, the power of the daily press is to influence, raise or lower, the standards of public taste in all the fields of cultural activity. That is where criticism and reviewing share the function of cultivating public taste.[39]

Arts journalism has played a central role in the history of media and information, yet it has often been branded on the spectrum of soft news. Such journalism is defined as editorial coverage of arts, culture, and entertainment events and issues, including news reports, broadcasts, previews, reviews, interviews, and opinions related to matters of artistic publication, production, reproduction, and performance. Arts writers have been defined as cultural intermediaries because their activity overlaps in the journalistic and creative fields. Art writers in the arts sphere typically stay separate from positions in news organizations and claim an arts exceptionalism, presenting their work as being driven by a passion otherwise frowned upon within journalism.[40]

Cultural journalism is a branch of journalism that has arts journalism at its core but is broader in scope. The most prominent strand of research on arts journalism is through the related field of cultural journalism, which is defined as engaging with a wide range

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[38] K. Riegert, A. Roosvall, A. Widholm, "Cultural Journalism", *Oxford Research Encyclopedia of Communication,* August 2018*;* https://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-796 [last access on 03 August 2024]

[39] J. Donald Adams, "Reviewing and Criticism", *The Annals of the American Academy of Political and Social Science*, vol. 219, 1942, pp. 145-150

[40] R. Sharp, L. Vodanovic, "Professional and Personal Identity, Precarity and Discrimination in Global Arts Journalism", *Journalism Studies*, vol. *23*(14), 2022, pp. 1802-1820; https://doi.org/10.1080/1461670X.2022.2112907 [last access on 10 August 2024]

of cultural issues, from the arts to everyday life, or from culture understood narrowly as aesthetic expressions to culture viewed more broadly as a way of life. While arts journalism is characterized by reviews, critique, news, and essays about the arts and popular culture, cultural journalism has a broader take on culture, including lifestyle issues, societal debate, and reflective ethical discussion by cultural personas or expressed in a literary style. The work of both arts and cultural journalists is seen as distinct from mainstream news reporting, involving different viewpoints.[41] Although the terms "cultural journalism" and "arts journalism" are sometimes used interchangeably, cultural journalism encompasses coverage of culture broadly, beyond the arts, including lifestyle, taste, and literacy, albeit in culturally contingent ways. Cultural journalism is described as an activity that has a common practice of being performed not only by professionally trained journalists but also by public intellectuals, critical thinkers, academics, and cultural columnists.

Research on arts journalism is mostly focused on a Western European context, with the definition of arts journalism varying in different media systems. In Europe, arts journalists have traditionally been framed as exceptional advocates for appreciating institutionally established art. Art writers and specialists tend to believe that arts journalism is qualitatively more important than other forms of news journalism.[42]

Cultural journalism is recognized as a journalistic subfield all around Europe and South America to one or another extent, including Italy, though it is especially emphasized in the Nordic countries. In the United States, for instance, the term "cultural journalism" is not commonly used and is marked as "arts and entertainment", "arts and lifestyle journalism", "cultural news," and "cultural reporting and criticism".

2.3 Art criticism vs art reporting. Connection and spheres of activity nowadays

It is important to state that artists, critics, and journalists are not formed as homogeneous groupings with universally accepted goals, purposes, and forms of

[41] K. Riegert, A. Roosvall, A. Widholm, "Cultural Journalism", *Oxford Research Encyclopedia of Communication,* August 2018*;* https://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-796 [last access on 03 August 2024]

[42] R. Sharp, L. Vodanovic, "Professional and Personal Identity, Precarity and Discrimination in Global Arts Journalism", *Journalism Studies*, vol. *23*(14), 2022, pp. 1802-1820; https://doi.org/10.1080/1461670X.2022.2112907 [last access on 10 August 2024]

discourse. Art criticism should deal directly with the art objects being criticized. The politics, personality, and polemics of the artist, his dealer, and his patron are not related to the job of criticism. Art criticism involves giving an account of a work of art and evaluating its merit. The critic is concerned with apprehension, making judgments of quality or value, knowing art in its most personal context, and articulating value judgments with clarity and discipline. A journalist working on the reportage refers to an editor or other professional writer for a newspaper, magazine, or another type of periodical. Journalists, in this sense, are a force with significant influence on the structuring and disseminating of ideas. Journalism and art criticism have been both influenced by the larger forces of commercialism and superficiality that dominate nowadays. People are "looking at" and "reading about" art more than ever before. Reporting and commenting upon works of art being shown in museums and galleries is referred to as being unquestionably one of the many functions of journalism.

Practically all prominent journals keep a so-called art critic with specified assignments for writing about art. For the most part, what goes on under the guise of criticism can be described as a convenient tailoring of journalistic space with words that purport to deal with critical problems. Noticeably, it has been all too simple for individuals engaged as critics to resort to invective, cliche, and other remarks to catch the attention or play on readers' prejudices. Some rationalize this sway of writing by pointing out that a newspaper is a journal of daily events, which is discarded in a day or two and not kept as a documentary of serious writing, so basically place such critical writing in the position of an entertainment content. Some believe that serious writing about art should be reserved for more scholarly journals and periodicals. An emphasis on style and format, rather than serious critical writing, helps to sell more papers and provides some information to large groups of people.

Criticism presents a challenging and demanding issue. Given the rapid changes in the dynamic of contemporary art, the rate of change and the speed and extensive reach of image dissemination create a unique context. Evaluating artworks became more difficult and complex due to the vast variety of imagery the audience is subjected to.

However, art forms have constantly been changing. The very nature of art mandates such changes in form and style; art itself is an open concept. New conditions have continually arisen and will undoubtedly constantly occur. Professional critics typically

need to decide whether new emerging art forms and movements should be further developed and extended. Critics must approach their role by recognizing and articulating values reflected in emerging artworks. This also involves a sense of the traditions and cultural background of the artwork. It consists of the identification of new values through a particular instance of a newly perceived art form. Art criticism can never be entirely objective because critics are subjectively involved through their values and perceptions. Each moment of making judgments demands that one reach back into tradition and ahead into the future. There can be no fixed truth. However, it's considered the trend toward simplification and the superficial acceptance of critical value.[43]

On the one hand, the crucial point in the problem involving art criticism and journalism is that art criticism's proper concern is to place art within the framework of serious human activity, considering the depth of ideas and integrity of action. On the other hand, there is the pervasive force of kitsch culture, which seeks to disseminate, sentimentalize, and simplify the efforts of artists. Moreover, even though art journalism, with its reportage and review, overlaps in a certain way and coexists with the sphere of art criticism, art criticism remains a separate genre. Criticism is not at the same stage as reporting or reviewing news about art events or personages in the art market. Though important events are worthy to be reported and written about, there is a need to list exhibitions and art events. The real difficulty arises when the function of reviewing takes on a critical task, like judging an artwork within a preset format in terms of length and style. Listing exhibitions with a two or three-line commentary, including the artist's name, place of exhibition, dates, prices, and essential conceptual information, is not criticism.

Art criticism faces complex challenges and continues to develop. Thus, to avoid being pushed away from the scene, criticism should be open to innovations in art and lower the defensive barriers against new ideas and forms by applying values presumably drawn from a fixed system of truth about what is beautiful and good art. Open-mindedness as a pillar of the evaluative system could become a crucial basis. An essential element of diversifying art critique is the presence in judgments of deep knowledge and understanding of art traditions, the ability to see art in its broad context

[43] Jerome J. Hausman, "Journalism and Art Criticism", *Art Journal*, vol. 26, no. 1, 1966, pp. 18-20

- from the moment of perceiving a work to the past and present forces that create its meaning and significance. Still, art critics face certain traps, like avoiding raising the question of quality or attempting to shift the focus of discussion to the ground of aesthetic dispute; the quality judgement is not purely based on aesthetic judgment. Besides that, generalizations about art or a particular art period can merely serve as background information for appreciating what is a distinct and unique human effort.

Criticism should be engaged with the realities of the artwork that has been produced. Critics need to be aware of writing about peripheral aspects of art and not confusing it with criticism. Criticism is not related or connected to the work of feature writers, public relations professionals, art dealers, and speculators. While these things may be intriguing to read and may increase newspaper sales, they are not part of genuine criticism. Proper lexicon and words are among the most crucial criticism tools and can become a trap. Thus, critics should refrain from developing a private vocabulary that steals away the show from the artwork to the one who writes about it. Efforts to clarify and raise the level of taste and discrimination should not be confused with oversimplification, mysticism, or distortion.[44]

The field of cultural journalism is a unique blend that combines elements of journalism with arts-related disciplines. Rather, it is located somewhere in between the two fields and formed as a new unique space of discourse. First, cultural journalism is defined by its content. In the mediation of arts and culture, it is crucial how "art" or "culture" is defined because every statement potentially subsumes the agent into the game where the boundaries of art and culture are redefined. Second, cultural journalism is created in different positions, showing varying relationships with the mainstream journalistic ideology and aesthetic theory as well as the subfields supporting them. Therefore, cultural journalism is considered a separate field within arts journalism.[45] As mentioned previously journalists working in the arts field often consider themselves part of the broader journalist community, but they also assert the unique nature of arts journalism by implying that: the ideal arts journalist is better and more extensively qualified than a conventional news reporter; arts journalism is qualitatively different

[44] Ibid.

[45] M. Jaakkola, "Witnesses of a cultural crisis: Representations of media-related metaprocesses as professional metacriticism of arts and cultural journalism", *International Journal of Cultural Studies*, vol. 18, no. 5, 2015, pp. 537-554; https://doi.org/10.1177/1367877913519308 [last access on 05 October 2024]

from news journalism; arts journalism has the responsibility of communicating the transformative nature of the arts. While locating a distinctive culture of journalism that cuts across genres, media, and occupational roles, news coverage is also marked by a variety of specialized subcultures. Art critics that specialize in "high culture" occupy higher positions of the newsroom hierarchy and are also viewed as inherently more authoritative and, therefore, able to pass judgment on the object of their criticism.[46]

Previously, cultural journalism had more defined boundaries when focused on the fine arts, while now it ended up covering everything from entertainment issues to democracy and freedom of speech issues and the working conditions of workers in cultural spheres.[47] Cultural criticism for a long time now been walking close to reviewing. In this case, journalism is subjective and emotional, but by questioning cultural criticism, it is possible to consider it as balancing objectivity and subjectivity, being a matter of taste and emotional evaluation.

The cultural review, a signature genre of cultural journalism, has long provided critical, evaluative discourses about cultural objects. Criticism and review are sometimes used interchangeably nowadays as terms for the professionals producing these reviews, while others distinguish them. They serve the role of cultural intermediaries, gatekeepers, and tastemakers by selecting which cultural offerings gain public attention because their critical, evaluative discourses about these offerings contribute to their cultural valorisation. Criticism is associated with a certain institutional and epistemic level of uncertainty because there are no clear guidelines for how to be a critic. The reason for that is the dual nature of criticism: it is both emotional and subjective, yet it also follows particular objective criteria.

Despite the absence of clear guidelines for how to perform cultural criticism, given the significance of emotional responses and a subjective approach, more objective aspects are often highlighted as part of the professional skill of evaluating the value and quality

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[46] G. Harries, K. Wahl-Jorgensen, "The culture of arts journalists: Elitists, saviors or manic depressives?", *Journalism*, vol. 8, no. 6, 2007, pp. 619-639; https://www.academia.edu/522337/Harries_G_and_Wahl_Jorgensen_K_2007_The_culture_of_arts_journalists_Elitists_saviors_or_manic_depressives_Journalism_8_6_619_639 [last access on 28 October 2024]

[47] K. Riegert, "Negotiating Boundaries in a Changing Media Ecosystem: The Case of Swedish Cultural Journalism", *Journalism Studies*, vol. 22, 4, 2021, pp. 418-434; https://doi.org/10.1080/1461670X.2021.1877180 [last access on 05 October 2024]

of artworks. These aspects are meant to prevent critics from solely providing subjective, emotional reactions. Similarly, criticism involves more than just passing judgment; it also implies explanation, commentary, summary, analysis, interpretation, and so on. These serve as methods for indicating aesthetic, professional, and critical expertise.[48]

This suggests that cultural reviews are neither only objective or subjective nor reasoned or emotional. Furthermore, it suggests that emotions and subjectivity in cultural criticism and reviewing differ from emotions and subjectivity in other types of journalism, as they are important parts of the critical toolbox for the culture beat and a way of signaling expertise by means of analyses of the critic's own emotional response. Cultural critics have always been emotionally affected by cultural expressions and creative visions because the primary function of art is to stimulate emotions. However, critics are not necessarily influenced and affected by these emotions. Thus, emotions and subjectivity in cultural criticism do not indicate a change from established norms in the field. In addition to this, while media and news work in general has become more unstable, cultural journalists and critics are particularly exposed. Historically, critics have had relatively unstable ties to newsrooms, as the culture beat is composed of a diverse mix of full-time staff and freelancers with non-permanent or part-time contracts. Today, these loose connections have become the norm rather than the exception, as many cultural newsrooms have been diminished, and more cultural journalists and critics are hired on a freelance or single-assignment basis.[49]

At the same time, cultural journalism nowadays is a key source for information, evaluation, and reflection in the cultural public sphere. All genres of cultural journalism, both subjective and objective, are potentially important for this sphere. However, opinion, critique, and debate articles are perhaps the most prominent contributors. The cultural public sphere accomplishes other functions than the political public sphere, like identity, empathy, and argumentation.

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[48] Alfredo Cramerotti, *Aesthetic Journalism. How to Inform Without Informing*, UK, Bristol: Intellect Ltd, 2009

[49] N.N. Kristensen, "Critical Emotions: Cultural Criticism as an Intrinsically Emotional Type of Journalism", *Journalism Studies*, vol. 22, 12, 2021, pp. 1590–1607; https://doi.org/10.1080/1461670X.2021.1910544 [last access on 10 October 2024]

In contrast to the political public sphere, with its emphasis on critical-rational debate, the concept of a cultural public sphere refers to the articulation of politics, public and personal, as a contested terrain through affective (aesthetic and emotional) modes of communication. For instance, these forms of communication could allude to popular cultural journalism genres like open letters, critiques, debates, or articles by writers and intellectuals presenting a minority viewpoint or challenging prevailing societal cliches. Cultural journalism has proved to be an anomaly, partly due to its close relationship with the cultural field and partly due to its unique set of genres and writing styles. Cultural journalism tends to rely on recycling information from sources without verifying or critically examining it. Despite this, some journalists resist this tendency and strive to approach their work with reflection and analysis, even though information subsidies seem to influence the coverage of art and culture.[50]

The journalistic paradigm represents the professional ideals and practices of news journalism applied in a cultural context, like cultural interviews and other related news. The journalists within the journalistic framework give priority to a political/democratic reference system, ground their arguments in common sense, distinguish between facts and fiction, and take a proactive approach to culture in their work. This stands in contrast to the reviewers and critics within the aesthetic framework, who advocate for excellence in the arts, base their arguments on expertise in the field, emotion, and personal experience, and predominantly take a retrospective approach to culture. It is typical for journalists of the second group to view themselves more as representatives of the artistic field in the newspaper rather than as representative of the journalistic field in the arts. As a result, members of the aesthetic paradigm actively seek independence from the journalistic paradigm.

Over the last years, there has been a shift towards more news-oriented arts and cultural journalism, with a reduction in the focus on aesthetics: academics have been replaced by journalists, niche journalism, with an emphasis on providing an experience-oriented rather than educational approach. Generally, this represents broader media industry changes toward a more integrated and streamlined production where multi-skilled

[50] K. Riegert, A. Roosvall, A. Widholm, "Cultural Journalism", *Oxford Research Encyclopedia of Communication,* August 2018*;* https://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-796 [last access on 03 August 2024]

journalists replace news reporters in all types of journalism departments. A larger share of the coverage has also been assigned to freelancers or wire services than before, and central management has taken tighter control over the cultural desks. This growth can be attributed to the international influence on media cultural products, an increase in advertising revenue, the growing educational levels of readers, and the overall expansion of newspapers. These changes have also led to an increase in newer types of cultural coverage, such as service journalism and lifestyle journalism, which focus on consumer-oriented coverage, offers guidance to readers through listings reviews, as well as cultural news related to areas such as travel, food, design, media institutions, and celebrity journalism.[51]

The connection between professionalization and cultural journalism has always been complex. The more prevalent role of news genres and journalistic modes of writing in cultural journalism can be seen as a sign of enhanced professionalization because of the shift to a more homogeneous workforce. However, the evolving digital media landscape, where the distinction between producers and consumers becomes less clear, leads to new challenges in the aesthetic paradigm. Online platforms enable greater user participation, and amateurs using blogs, social media, and collaborative websites are challenging the traditional cultural mediators of established media institutions by offering new forms of cultural critique. The shift towards amateur and post-industrial criticism changed the relationship between critics and the cultural field because experience and expert knowledge are no longer seen as main characteristics for a reviewer. So, amateurs conduct cultural critique based on personal preferences, experiences, and tastes, which contrasts with professional criticism linked to cultural institutions and other influential figures in the cultural realm. This shift represents a new approach of cultural selection and evaluation that breaks with old hierarchical practices, where critics tended to legitimize cultural preferences of higher-status groups. reflect an all-encompassing public sphere where individual opinions are expressed and public discussions occur, many amateur critics possess extensive formal education and experience in the realm of aesthetics. This could mean that they simply reproduce established forms of cultural elitism rather than representing something

[51] N.N. Kristensen, "Critical Emotions: Cultural Criticism as an Intrinsically Emotional Type of Journalism", *Journalism Studies*, vol. 22, 12, 2021, pp. 1590–1607; https://doi.org/10.1080/1461670X.2021.1910544 [last access on 10 October 2024]

entirely groundbreaking or new. Therefore, the significance of social media and participatory trends is crucial not only in understanding the challenges to journalism but specifically in questioning the authority of cultural critics within the field of cultural journalism.[52]

[52] K. Riegert, A. Roosvall, A. Widholm, "Cultural Journalism", *Oxford Research Encyclopedia of Communication,* August 2018*;* https://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-796 [last access on 03 August 2024]

CHAPTER 3. ART JOURNALISM IN THE WORLD OF NEW MEDIA (1990s - NOWADAYS)

3.1 New patterns of sourcing and expertise in cultural journalism and criticism in a digital environment

Mass media has basic functions such as entertaining and making use of people's spare time and informing people. Rather than limiting the scope of modern human experiences, mass media broadens and enhances the opportunities for self-expression for today's individuals. Many people now turn to mass media to gather information on economic, social, cultural, and political matters. The influence of mass media on the preservation and advancement of cultural and artistic values in society is undeniable. Through mass media, society is informed about national and international events related to culture and the arts. The creations, perspectives, and ideas of artists are made accessible to the public.

Mass media is in the position of a culture carrier and transferor. Nowadays, almost every serious newspaper in Europe has a comprehensive page where interviews and discussions about cultural and art events take place. Through these pages, communication established with the society gains continuity regarding cultural standpoint. Thus, media show has a significant place in shaping social and political life. To have the show culture reach commercial success, it needs to be entertaining. Not being absent from an activity attended by everybody is becoming an essential factor in the show society. Cultural activities sometimes become a part of the show society, too. Sharing cultural events on social media, claiming the fact of attendance, gives the right to spread opinions about them. This is becoming the most essential element of the show society today, where anyone can become a reporter on a cultural agenda.[53]

The new media concept has brought many opportunities to the modern communication era, providing new communication methods. The new media concept has all the mass media tools, letting people communicate anywhere and anytime. The most important difference of new media is its interactive construction. Arts journalism has also improved with new media. As new media is characterized by high accessibility to

[53] C.I. Büyükbaykal, "Importance of Culture and Art Journalism Education Today", *Journalism and Mass Communication,* no. 6(10), October 2016; https://doi.org/10.17265/2160-6579/2016.10.002 [last access on 15 December 2024]

every user and consumer, the doubts regarding the professionalism and expertise of writers of art journalism on different channels are increasing. Arts Journalism that works with technology is useful for spreading of art within the masses, especially new generations.[54]

Social media users have become the favorite "critics" of the cultural industry, thus creating concern and competition for serious representatives of the profession. Consequently, the importance of sourcing and expertise in the cultural sector has grown. The integration of these new digital news sources, including readers, blogs, and artists 'tweets, into the editorial framework alongside traditional experts and sources has become a prominent topic of discussion. Digital media has transformed journalism as we knew it. In this new ecosystem, media organizations are no longer in control of the news; traditional business models are failing, and the "one to many" communication model has been replaced by "many to many." One of the most disruptive effects has been precisely this. The rise of streaming media platforms like Twitter, Facebook, and Instagram has enabled anyone to publish, recreate, and engage in the creation of critical and cultural reporting content.

Digital media serves as the main source for acquiring news and information, as well as for creating, producing, and sharing content, allowing for the emergence of "everyday amateur experts" within this ecosystem. This phenomenon is especially clear in cultural journalism and criticism, given that culture is a key topic explored in the online realm, making it possible for anyone to be a potential source and authority. Besides official critics, anyone can write a review about a film or an exhibition, a trend further enhanced by the evolving performative aspect of cultural journalism, which links culture to lifestyle, service, and consumption.[55]

In this context, the term "metasourcing" identifies a specific relation between elite sources and amateur sources. It corresponds to a "sourcing pattern, whereby elite

[54] S. Orkan, "Changing View of Arts Journalism in New Media", *Journal of Media Critiques*, December 2014, pp. 272-275

[55] D. Santos Silva, "Digitally Empowered. New patterns of sourcing and expertise in cultural journalism and criticism ", *Journalism Practice*, no. 13(5), 14.09.2018, pp. 592-601

sources are included in the news coverage to comment on, validate and grant legitimacy to non-elite, amateur sources as a form of explicit source criticism".[56]

The digital media landscape is seen in the need to rethink or redefine cultural journalism and critique. These new news digitally empowered sources have changed the way journalists deal with information and also with traditional sources: before digital, the phone number of an artist or any other cultural source was gold to journalists, and they were the intermediaries between the artists and the public. Today, any artist has his own access to the audience with the help of social media, which leads to the elimination of part of the journalist and art critics' role in building a bridge between artist and consumer. In recent years, other cultural intermediaries have entered the sphere of cultural criticism or review.

Traditional criticism has not lost quality, but space for two very common sub-genres of cultural journalism: the review (or preview) and the guide, which is becoming more and more important nowadays due to the interrelationship between culture, lifestyle, and service. The pieces that are read daily in the media and commonly identified as critiques are nothing more than structured reviews or comments in the form of guides inserted into a new performative logic of cultural journalism.

The main difference between a critique and a review is the depth of analysis. A review is meant to guide consumers by evaluating a single work and helping them decide if it is worth their time. Criticism, on the other hand, has a broader purpose. It goes beyond a simple recommendation to explore how the work fits into its artistic tradition or cultural context. Criticism involves interpretation and appreciation, ultimately supporting or rejecting the work. A good critique is defined as a clear and coherent informative piece. It informs the reader about the work of art, its historical and artistic context, and the author. It analyses the work synthetically, clarifying the importance of qualities and imperfections. A good critique "goes beyond the analyzed work, using it for clarifying some view of reality". It is essential to consider the evolution of art itself, the author's attitude, and even the public. In contrast, the only purpose of the

[56] N.N. Kristensen, M. Mortensen," Amateur Sources Breaking the News, Metasources Authorizing the News of Gaddafi's Death", *Digital Journalism,* 1 (3), 2013 pp. 352– 367; https://doi.org/10.1080/21670811.2013.790610 [last access on 27 December 2024]

review is to inform, giving a brief idea of the work in question so the public can decide if it is worthwhile.

The new performativity of cultural journalism and cultural criticism has emerged as a consequence of four conditions: two of them have to do with the evolution and reconfiguration of culture and the new dimension of cultural journalism, closer to lifestyle, consumption, and service. The third condition has to do with creative industries and new areas that have entered the media agenda, such as design, cultural entrepreneurship, media arts, and other subjects based on creativity and innovation, which require different criteria of critical analysis and which critics are not used to. The last and most important one is the expansion of unskilled criticism, which removed the monopoly of critics by shifting cultural journalism to a new stage.

Theorists N. N. Kristensen and U. From developed a typology of four cultural critics in contemporary new media culture. Different levels of authority and expertise characterize them, while all four types of cultural critics possess some cultural knowledge, expertise, or skill to gain authority and legitimacy through the media.[57]

- Intellectual cultural critic corresponds to the traditional public intellectual that has historically been framing the cultural debate
- Professional cultural journalists include cultural journalists who are specialized in the field, sometimes combining the cultural and journalistic educational background
- Media-made arbiter of taste corresponds to a new type of cultural critic, usually with a celebrity obtained status, popular within the public
- Everyday amateur expert, an inevitable figure in contemporary cultural criticism in the new media world, includes any potential citizen.

The first two categories are well-established types of critics that have been challenged to share the cultural field with the last two categories, blurring the boundaries between professionals and non-professionals. However, these new voices don't necessarily have a negative impact on the field. Non-professional individuals contributing to journalistic and critique discussions could also deteriorate the content quality. Many amateur experts do have a formal education or even research experience in aesthetic

[57] N.N. Kristensen, U. From," From Ivory Tower to Cross-Media Personas", *Journalism Practice*, vol. 9 (6), 2015, pp. 853–871; https://doi.org/10.1080/17512786.2015.1051370 [last access on 21 December 2024]

disciplines, so they simultaneously reproduce patterns of elitism in the cultural debate and represent a body of alternative voices.[58]

The next very important change and characteristic of cultural journalism in the world of new media is close relationships with the audience, which has the possibility to comment, share, vote, and sometimes reach the author directly. The reader's participation is a significant and required element for the successful professional functioning of the author. The participatory element is a changing pattern of sourcing and expertise, confirming. The audience is considered to be an added value as experts and as sources.

A notable shift in sourcing patterns relates to the accessibility of information through links, which has become common not just among new media outlets but is also now prevalent in traditional media within a digital landscape. Linked sources connected to media archives are now available to readers, taking on functions that differ from their original purposes: they provide context and background. Thus, documentary sources enhance the depth of the article while also being supported by digital technology. These evolving patterns necessitate that journalists adopt new roles: engaging with both traditional and digital sources and tapping into their potential. This includes curating, contextualizing, editing reader contributions, and maintaining an ongoing dialogue with them.

The Internet demanded an expansion of the field due to the transformation of communication and cultural changes demonstrated in social interactions. With plenty of formats and languages on the Internet, cultural journalistic and non-journalistic information coexist, and this model surpasses the logic of mass communication. Moreover, three paradigms of cultural information that circulate on the Internet were identified. First are websites of media sources that are already present on the market, where the duplication model of materials still prevails. Second are non-journalistic digital native publications that fulfill a traditional journalistic function, such as websites that provide free information about cultural agendas or websites that aggregate reviews on cultural themes. Third is hybrid communication gender, like blogs, that move between personal writing, journalism, and literature, refusing

[58] D. Santos Silva, "Digitally Empowered. New patterns of sourcing and expertise in cultural journalism and criticism ", *Journalism Practice*, no. 13(5), 14.09.2018, pp. 592-601

editorial parameters of print journalism and mixing elements of mass, personal, and community communication, sometimes with multimedia elements.

Thus, cultural journalism in a digital environment of the new media world, on the one hand, poses potential in terms of storytelling, distribution, audiences, and innovation to culture, and on the other hand, the uncertainty and crisis that digital reporting signifies for the class and for the field. However, in a digital environment, people participate in culture in a much more active way, which is a profound change. In a non-digital environment, an audience would normally be passive, and cultural journalists would be the most massive cultural intermediaries. Nowadays, as everybody can upload and share content about culture, the erosion of reporting on arts has taken place, providing space for the growth of non-professional reporting, reviews, lists, posts, and discussions on social media, along with amateur websites. In addition to this, new digital tools gave rise to the development of new storytelling techniques. Journalists can tell a story with texts, images, and videos and engage with readers in more contextualized and customized ways. The accessibility of instruments also changed the speed of delivering the information to the audience because, due to the technologies, publishing and updating the review takes much less time compared to old distribution channels. New digital tools have also changed the work of journalists: they have more tools to gather information, communicate, edit, and find reliable sources in the crowd.[59]

There are four distinguished phases in the history of journalism research: the normative, the empirical, the sociological, and the global-comparative phases. The last phase is primarily associated with the blurring of boundaries between, for example, professionals and amateurs, the public and the private, the local and the global: phenomena that are seen, precisely, as outcomes of digitalisation and globalisation.

Moreover, social media have dissolved the boundaries between professional cultural critics and amateur voices, who currently speak up as both public and private personas, which challenges the understanding of the relation between producer and consumer but also between the critical genres of cultural journalism such as previews and reviews, reviews and criticism. Thus, digital technologies, participatory practices, and

[59] D. Santos Silva, "Cultural Journalism in a Digital Environment: New Models, Practices and Possibilities", Doctoral Thesis, Faculty of Social and Human Sciences, University of Lisboa, 2015; https://run.unl.pt/handle/10362/17022 [last access 02 January 2025]

the decentering of journalism have challenged both the aesthetic tradition and the more recent media-professional logic of cultural journalism.[60]

From one point of view, the digital turn for art critique and cultural writing seems a promising tool for building a loyal community, experimenting with different forms of writing that could connect to more prominent themes and art world discussions. From the other point, the formation of specialized websites and pages with cultural content only reduces the presence of such content in general cultural sections of magazines and newspapers. That results in the formation of a specific audience for art criticism and limits the general audience accessibility. Nevertheless, the digital era has inspired creativity in criticism itself, with experimentation happening on the fringe and outside of traditional media. There are a number of projects within different social media platforms, varying in forms and content, the audience for which is dedicated and influential, however limited in size. New media's struggle is to capture and hold an audience's attention. Established critical essays, reviews, and profound research risk being too heavy and complicated for comprehension for the audience, thus resulting in getting lost in the wide variety of reading material. Catching the audience's attention today became another challenge for the art critics and cultural journalists due to the specifics of the behavioral and consumption habits.

The art world has changed in the sense that not only do the critics have a significant influence on the artists 'careers, but with visual social media tools, the audience can express their discourse with likes, swipes, and comments with live speed. The population at large is expressing itself and generating visual culture on a scale that is hard to wrap one's head around. Due to the rise of internet resources, audiences have become more informed about art, while still, those same audiences are also more confused about it. That can only confirm that the pathfinding role of critics, the job of discerning what's genuinely art and worthy of our collective attention, is more essential than ever.[61]

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[60] N.N. Kristensen, U. From, "Cultural Journalism and Cultural Critique in a Changing Media Landscape", *Journalism Practice*, no. *9*(6), 2015, pp. 760-772; https://doi.org/10.1080/17512786.2015.1051357 [last access 04 December 2024]

[61] M.L. Chumacher, "As Digital Discourse Turns to a Din, Art Critics 'Clarity Will Be More Essential", *ArtNews*, 12 February 2020; https://www.artnews.com/art-news/news/art-criticism-future-mary-louise-schumacher-1202677719/ [last access 08 December 2024]

3.2 Tendencies in modern reviewing and critique

The increasing use of information and communication technologies is deeply changing the pre-existing research methodologies and vector of development in many disciplines, including art history, art criticism and art journalism. J. Pedro Lorente in his book *Great art critics (1750 - 2000). Emergence and development of profession in permanent crisis*, has highlighted not only the variety of practices and functions of art criticism but, above all, the development of a profession that constantly makes self-analysis and questions its own methodology.[62] Since art criticism is inherently a heterogeneous discipline, it addresses different audiences and places of debate: art criticism includes academic essays in specialized journals as well as critical reviews appearing in press releases, online interviews as well as exhibition catalogues. At the beginning, when art criticism became a proper discipline between the end of the 19th and the beginning of the 20th century, an art critic was pre-eminently a connoisseur who, like a scientist, thoroughly examined the artwork in its materiality and style, so as to be able to assert its origin, establish its authorship, comparing formal details with documentary evidence.

Today, there are many ways to write about art and think about art criticism's roles and functions. Despite the common idea that art criticism is about to end, which joins the apocalyptic view of the end of art and, more generally, the post-history theory, several forms of critical texts document artworks, their production context, and the artist's intention. In this sense, the extreme variety of ways of writing about art depends not only on the object of study but also on the subjects involved. Art criticism, more or less academic, is part of a complex system of relationships whose main subjects are certainly the artworks, the artists and the critics 'point of view, but it is also established on a set of relationships between many actors in the exhibition system (public and private museums, galleries and exhibition places), collectors, and the general public. In the current proliferation of press releases, reports, news, essays, texts following the performances, and short notes that museums usually post on their social network

[62] J. Pedro Lorente, *Great art critics (1750 - 2000). Emergence and development of profession in permanent crisis,* Mimesis International, 2020

profiles, the artist's intention and message are overwhelmed by a redundancy of information.[63]

There is no history of the artist interview as a critical genre in its own right. Instead, it has been underplayed as a journalistic tool or overplayed as a historical source, predicated on the authentic artist's voice. Since the "Artists 'Lives" project, house by British library was established in 1990, the artist interview has tended to be subsumed within the field of oral history and its established protocols, restricting opportunities for interpretation and minimising its performative and creative aspects.

The artist interview is positioned at the intersection of art history, critical practice, and dialogic aesthetics. The artist interview has different formats, including scripts, live dialogue, audio or audio-visual recordings, and transcripts.[64]

Recently, thanks to the Swiss art critic and curator Hans Ulrich Obrist, the interview has become the most popular form of testifying the thought of an artist. Obrist is the author of *The Interview Project*, an extensive ongoing project of interviews, and is also co-editor of the art journal *Cahiers d'Art* review. From the very beginning of his career, Hans Ulrich Obrist has undertaken an ongoing, expansive project to interview an incredible cast-list of the major cultural figures that have defined the 20th and 21st centuries. So far, over 2,000 hours of interviews have been recorded. According to Obrist, the interview itself is a genre, and he was inspired to create his project by having profound conversations with historical figures of his time after coming across Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects*.[65] The conversations with people from the art world unveil a deep convergence from different contexts and a mutual curiosity that generally does not appear in more field-oriented talks. The interviews allow to move subjective questions towards an intersubjective level and, consequently, to communicate what the artist sometimes does not even consciously formalize in his artistic practice.[66]

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[63] M.G. Mancini, L. Sauro, "A Conceptual Model for Art Criticism", *Život umjetnosti,* November 2019, pp.141-152; https://hrcak.srce.hr/en/file/339147 [last access 02 January 2025]

[64] R. Wolf, "The artists interview: an exclusive history", *Journal of Art Historiography*, December 2020, pp.1-25, Glasgow; https://arthistoriography.wordpress.com/wp-content/uploads/2020/11/wolf.pdf [last access 02 January 2025]

[65] A. Elkann, "Hans Ulrich Obrist", *Alain Elkann Interviews*, March 2024; https://www.alainelkanninterviews.com/hans-ulrich-obrist-2/ [last access 01 February 2025]

[66] D.T. Max, "The art of conversation", *The New Yorker*, December 2014; https://www.newyorker.com/magazine/2014/12/08/art-conversation [last access on 15 December 2024]

All kinds of texts, such as interviews, short articles published in newspapers, or art magazine reports and editorials, are not involved in a critical process of evaluation. However, they offer information to a general audience, or they elucidate the artist's theoretical choices.

The international debate of the last decades, the analysis of the functions of criticism has returned to the concepts of evaluation and judgment, even if, in the current situation, criticism is confronted with a fragmented and globalized cultural context and with a neoliberal production of culture, where the "cognitive workers," such as artists and creative designers are not producers of new perspectives anymore but are part of the negative process in which the economic crisis branched, according to the radical Italian philosopher Franco Berardi. In this scenario, the critical thinking that connotes radical criticism is weakened, and art criticism is one of the subjects of the free-market economy.

In his article for *Artnews*, American art critic Raphael Rubinstein tried to identify who became the current audience for art critique, as he noticed a sufficient downturn in interest towards works of art critics among his students. According to him, the younger generation became less interested in following art magazine issues along with art criticism articles in them. Along with that, there has also been an increasing investment by art galleries in publishing critical writing beyond the usual exhibition catalogue format: for instance, Gagosian and Hauser & Wirth started producing ambitious periodicals like *Gagosian Quarterly*, launched in 2017, and *Ursula*, launched in 2018. The sparkle of online publications, blogs, and specialized art platforms, in addition to the constant social media flow of opinions, lead to the conclusion that art critique is not struggling but even developing or changing format using new media sources.[67]

Even though a lot of art critique is available within plenty of sources, single pieces of writing rarely have the kind of impact that certain texts did in previous decades. Previously, the influential critical text was widely read and influenced the subsequent direction of art and its discourse. In contrast, now, such influence is more relevant to the general scope of audience response or professional writing within new media sources rather than just to a single work. The reason might be that critics today don't

[67] R. Rubinstein, "The Ghosts of Art Criticism", *Art in America*, October 2019, pp. 26–30. https://www.artnews.com/art-in-america/features/where-is-the-audience-for-art-criticism-now-63661/; last access [17 December 2024]

wield the kind of authority that prevailed until the 1990s. Another explanation could also be that the art world is now as fractured and niche-ridden as the rest of the culture. The wide availability of materials does not allow the general audience to follow the same discourse or read the same article.

Another tendency in art critique and art reviews that are published via new media sources is the speed of their consumption by the audience as immediate online material, which results in a lack of editing input in online material. From this point of view, comparing the largely unedited style of online writing with the artisanal practice of writing for print is a wrong perspective. The web, especially in social media outlets, prizes immediacy over eloquence and succinctness over structure. Thus, the critic authority should cope with the multi-voice universe.

Art critics and reporters today are also equipped with new tools and technology to diversify their practice and provide a deeper picture of the issue under discussion. These accessible tools are images of artworks, videos for documentary footage, and filmed and recorded interviews and conversations. These tools provide a unique opportunity to develop critique language, creating new formats of critical "essays that go far beyond print's staid text-and-illustration format.[68]

According to British writer and art critic Orit Gat, the web has promoted a specific type of criticism - "service criticism". This is especially visible in cultural industries that have experienced the digital shift in a much more extreme way than the visual arts, mainly because their output, film, music, and literature, is easily circulated via digital files. Examples could be digital platforms for arts and culture or private blogs that provide readers with reviews on exhibitions and cultural events. The popularity of such sauces is explained by the need of consumers to look up to a trusted source that will guide and save the time of personal research. Thus, the audience is looking for recommendations. This kind of criticism is not new, but it is increasingly what's on offer online, especially given that search algorithms favor reviews.[69]

When a user is looking for information about an art event or exhibition, the first result provided by Google is the official link to the museum, while the following list of links

[68] Ibid.

[69] O. Gar, "Art critics need to get serious if they want to thrive online", *The Art Newspaper*, July 2015; https://www.theartnewspaper.com/2015/07/01/art-critics-need-to-get-serious-if-they-want-to-thrive-online [last access on 24 December 2024]

often consists of reviews, and some particular websites even provide a ranking based on the visitor's reviews. The audience requires direction more than analysis. Such websites-aggregators offer consensus rather than opinion, which is what the recommendation-seeking audience seeks - keeping the market in check.

It would be too presumptuous to say that this is the only material for art criticism to be offered online. Because of the growth and proliferation of online organizations conducting their activity solely or partially online, like *Artsy*, *Artspace,* and online marketplaces of huge auction houses such as Christie's, Sotheby's and etc., the coverage of the events occurring in online space and directly influencing art world is most logically could exist in the same space. In an economic system where content is a valuable product, most of the respectable printed media already exists in online format duplication printed issues or adding value to them with extra articles, short reviews, and new types of critical material. Still, much of the art writing currently offered on the internet is a vague confluence of journalism and critical writing that winks at the structures of criticism but doesn't engage with it, mainly because, as in the cases of editorial content on *Artsy* and *Artspace*, it is used to feign the kind of writing that creates value.[70]

The public debate on the quality of cultural criticism and journalism in the world of new media is preoccupied with the decline in the quality of the writing, which is interpreted as increasing personalization and sensationalization of the coverage of art and culture. Cultural journalism is at certain risk of transformation from critical cultural reflection to publicity-driven journalism, entertainment, as a debasement of arts and cultural journalism. That is seen as a development in cultural journalism from cultural critique to cultural service journalism. In this context, cultural journalism and cultural critique are not as oppositional, incompatible concepts but mutually dependent parts of a complex equation: while cultural journalism is in some contexts more likely to take shape as intellectual and reflective criticism of culture and society nowadays. In that way, the developing new types of cultural critique or reviewing facilitated by digital media technologies neglects the traditional division of labor between critics,

[70] Ibid.

professional cultural journalists, and amateurs and offers new opportunities and challenges for the conceptualization of critique.[71]

Nevertheless, through blogs, websites, and social media, there is more writing than ever on the arts, but the question of whether it adds meaningful insight is still a matter of debate. With the seismic internet effect, all established and existing art magazines, like *The Art Newspaper*, *Frieze, and Artforum,* have substantial online presence and are meant to compete in this field with online-only art sites like *Hyperallergic, Artnet, Artribune,* and *ARTNews.*

Reportedly, it could be said that with the rise of new media spaces for critique writing, the art press became less elitist, so contemporary art became more central to wider cultural public dialogs. From this perspective, news of the art world is more likely to reach a wider audience. Publishing and disseminating of art critique has changed with the transformative effect of the internet, which led to representational diversity of writers published and artists covered. Online publishing provided a unique opportunity for readers and artists to respond to critics. Never before could an artist explain or defend his creation or the reader complain about his experience with art. This crucial turn signifies a new level of relationship between art critics and their audience, where the art critic should be ready to face criticism of his opinion and get into a healthy debate facing the disagreement. Critics from the position of opinion makers and influential forces of the art history discourse, with the presence of new media sources, faced the struggle of being judged for their harsh judgements. In certain contexts, that fact could lead to self censoring, thus affecting the depth of critical thought. Meanwhile, print media maintains its prestige by keeping a barrier to entry, creating a perceived higher value to words in print.[72]

It is essential to consider that while the audience perceives the world through art and images, the journalists who make sense of visual culture are facing a critical moment of generational change and insecurity. Art is often a lens through which debates that occupy society, about race, gender, political and ecological issues, are seen. Thus, art

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[71] N.N. Kristensen, U. From, "Cultural Journalism and Cultural Critique in a Changing Media Landscape", *Journalism Practice*, no. *9*(6), 2015, pp. 760-772; https://doi.org/10.1080/17512786.2015.1051357 [last access 04 December 2024].

[72] B. Luke, G. Harris, **"**The Art Newspaper at 30: how has art criticism changed in the digital age?", *The Art Newspaper*, 30 October 2020; https://www.theartnewspaper.com/2020/10/30/the-art-newspaper-at-30-how-has-art-criticism-changed-in-the-digital-age [last access on 04 December 2024]

world discussions may begin with a single artwork, an artist's action, a recently published article, or even a social media post, which, due to the speed of spreading information and accessibility of sources, could become a national debate. One sign of generational change is the degree to which arts journalists today are willing to write at the intersection of art and politics. While traditional reviews tend to have small, loyal readerships, reviews or essays that address broader political issues tend to hold meaning for a broader audience.

Besides all its advantages, the world of new media also brought job insecurity to the art journalism and critique market. Cultural reporters and critics are not keeping long-term office positions in newspapers, magazines, or online publishing platforms but rather work as contributors, even if on a regular basis. Thus, some are forced to occupy several projects and work with several publishers, while some occupy hybrid positions or spread their thematic horizon.[73]

Among current tendencies for art criticism, professionals on the market notice that while back in times, critics were highly powerful participants in the art market ecosystem, now their role is more philosophical compared to influential collectors, dealers, or curators. Nobody fears critics anymore, which is a real danger sign for the profession. Arts criticism today tends to be a stepping-stone toward more stable and remunerative employment, such as academia, art consulting or art dealing. For centuries, criticism functioned as the rough draft of art history, drubbing out bad work while championing the innovative and accomplished. Critical influence was a version of enlightened public relations, as critics became more informational, less purely analytic, and less imperial in their impact on an artist's perceived value and level of public attention. Dealers certainly became more important, aggressively pushing their actual and perceived power to put an artist in the limelight. Granted, today's critics still have the power to direct their spotlight. But curators and gallerists are more efficient and influential when it comes to discovering a new talented artist and assisting in building his career. Thus, the role of art critic in pushing the career of the artist was taken over by other art market players, especially curators. The curator builds up a career by becoming the new stronghold for the validation of taste. The

[73] M.L. Schumacher, "Visual Arts Journalism: Newsroom Pressure and Generational Change", *Nieman Reports*, March 2019; https://niemanreports.org/articles/visual-arts-journalism-newsroom-pressure-and-generational-change/ [last access 08 December]

curator is also closer to the artist because where the critic is trying to be objective, the curator is clearly subjective. Ultimately, the critic seems trapped in an inherently reactive and ever-more marginalised position. After all, the function of critics has remained largely static while the art world metastasised, growing too big to allow them any real overview, charging too fast for their publication deadlines, and developing a slew of new information channels that bypass critics altogether. Just as importantly, to have an impact, critics need to criticise and be more judgmental, while today's art writing, especially in art magazines, is merely descriptive or context-giving but more overweening. But in a system with so many intertwined players, the one power critics can really exploit is that of rendering independent judgment.[74]

To conclude, art criticism has witnessed a significant transformation in the modern era, particularly with the advent of the digital landscape. This modernization has not only amplified the reach of art criticism but also diversified its nature. The proliferation of digital platforms has democratized art criticism to an unprecedented extent. Unlike in the past, where a few elite critics dominated the discourse, the internet has enabled many voices to participate in the discussion surrounding art. Platforms like blogs, social media, and online art forums have become fertile ground for a more inclusive and diverse range of opinions. This digital democratization fosters a richer and more nuanced conversation around art, allowing for a broader spectrum of perspectives.

Many reputable art publications have transitioned online, expanding their reach globally. Websites and online magazines like *Artforum*, *The Art Newspaper, ARTnews,* and others provide platforms for professional critics to share their analyses with a broader audience. These online publications continue to uphold the tradition of professional art criticism while adapting to the digital age's demands and opportunities. Social media has significantly impacted modern-day art criticism. Platforms like Instagram, Facebook, and Twitter allow critics, artists, and audiences to interact more immediately and informally. While this has made art criticism more accessible, it also poses challenges concerning the depth and quality of discourse. The

[74] M. Spiegler, "Today's frenetic art world pushes criticism to the sidelines—and many critics are not helping matters. Do art critics still matter?", *The Art Newspaper*, April 2005; https://www.theartnewspaper.com/2005/04/01/todays-frenetic-art-world-pushes-criticism-to-the-sidelinesand-many-critics-are-not-helping-matters [last access 15 November 2024]

bite-sized reviews common on social media may lack the depth and nuance that traditional, long-form criticism offers.

Algorithms play a growing role in curating what we see online, including art. Critics are engaging with this new reality, examining how algorithmic curation impacts art appreciation, the visibility of artists, and the dynamics of the art market.

The modern-day scenario of art criticism is a blend of traditional practices enriched and challenged by digital innovations. The essence of critical discourse remains intact, but its execution continually evolves to reflect the digital age's complexities. As critics navigate this new landscape, the interplay between traditional art criticism and digital platforms will continue to shape the art world's discourse, offering exciting prospects for the future of art criticism in the digital realm.

CHAPTER 4. ITALIAN SCENE OF ART JOURNALISM (20 - 21 CENTURY)

The birth of cultural journalism in Italy dates back to the 17th century. At that time, periodicals such as the *Giornale de' Letterati* in Italy reported literature, philosophy, science, art, and cultural information. These publications were particularly appreciated for their editorial style and critical content.

The birth of cultural journalism in Italy is considered to be the "third page" of newspapers. The name derives from the presence of news regarding culture, art, and customs on the third page of newspapers. It appeared for the first time in December 1901 in the Roman daily newspaper *Il Giornale d'Italia,* directed by Alberto Bergamini. For the premiere of the tragedy *Francesca da Rimini* by Gabriele D'Annunzio in Rome, *Il Giornale d'Italia* assigned four journalists to report on it. The event was considered to be of high cultural importance. Thus, the whole third page of the newspaper was dedicated to it. The third page of 11 December 1901 was an exceptional event and had no further follow-up. The structure of the Third page, as it is known today, was developed by the *Corriere della Sera*. The content of these pages was cultural in nature and dealt with various topics such as art, culture, entertainment, science, and philosophy. Over time, the cultural pages of newspapers have mixed with other content. Even today, some parts of these are dedicated to culture. The feature that differentiates these articles from traditional ones is their critical nature: a regular informative article reports facts and events, whereas a cultural journalism article is much more similar to criticism, therefore reporting arguments and objections on facts or events in the cultural panorama.

The great bust to the development of cultural journalism and critique in Italy was the implementation of the Critic's Prize at the event of the second International Art Exhibition in Venice in 1897. The jury set up a Critic's Prize with the intention of improving the promotion of the event. On the one hand, this prize stimulated the production of articles and reviews, thus enhancing the quality of Italian art criticism in that period, and on the other, it reached a milestone in the history of contemporary art criticism. The jury, supporting the line of cultured and moderate criticism, awarded the prize to Primo Levi. In contrast, the tendencies of militant criticism obtained a

second place with the prizes to Ugo Ojetti and Vittorio Pica (who would later become Secretary General of the Biennale).[75]

4.1 Italian cultural periodicals at the beginning of the 20th century

Since the beginning of the 20th century, the emergence of cultural art periodicals and magazines diversified the country's cultural debate and social scene. Most of the periodicals created lasted just several years; others had a more long-lasting history. The general tendency showed that early periodicals and cultural magazines were specified in literature and socio-political changes as the true representation of the movement of thought during these years. The art magazines of the beginning of the 20th century served as a platform for statements, opinions, and manifests, particularly for the futurism movement. It was the period of the birth of cultural movements, and periodicals played a crucial role in the promotion and spreading of the idea among the masses.

Leading cultural magazines of the beginning of the 20th century were oriented towards literary debate. Among the most organic, coherent and long-lived magazines of the early 20th century was bimonthly *La Critica* (1904 – 1944)[76] directed by Benedetto Croce. It had a great influence on all Italian culture of that period. *La Critica* had as its subtitle a magazine of literature, history and philosophy. It was published for the first time on January 20, 1903, and continued its publication until 1944. From 1945 to 1951 the *Quaderni della Critica* were published at irregular intervals, in total of 20 issues. Compared to other magazines that had a short life and often not a clear program, *La Critica* had an organic, coherent, and univocal program. Many of the articles and essays published in this magazine later will be included in the six volumes of *Letteratura della Nuova Italia*, a fundamental reference point for Benedetto Croce's criticism and a training ground for scholars of literature and philosophy.

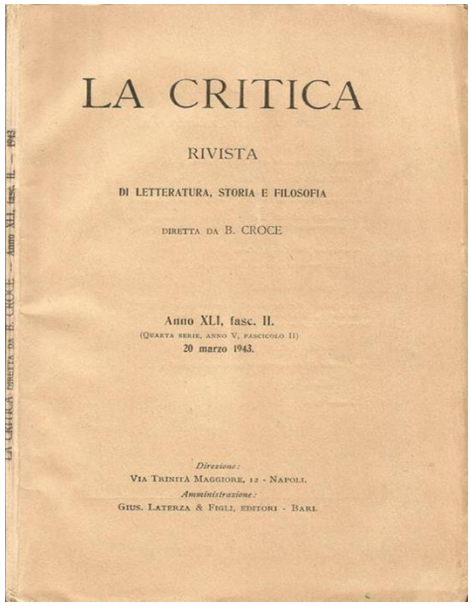
Benedetto Croce, a central figure of neo-idealism, was the point of reference for the aesthetics of literary criticism and historiography of the Italian 20th century. Until 1923, he collaborated with philosopher Giovanni Gentile.

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[75]Website: https://www.labiennale.org/en/history-biennale-arte [last access 27 January 2025]

[76] Archive of magazines "La Critica, 1903-1944", "Quaderni della Critica, 1945-1951", Fondazione Biblioteca Benedetto Croce; http://www.fondazionebenedettocroce.it/it/60/croce-in-digitale [last access 20.01.2025]

Other collaborators were the philosopher Guido De Ruggiero, the historian Adolfo Omodeo, and the literary scholar Francesco Flora. The partnership with Gentile broke when he joined fascism, while Croce resolutely sided against the new regime by publishing the manifesto of the anti-fascists in 1925.


LA CRITICA

RIVISTA

DI LETTERATURA, STORIA E FILOSOFIA

DIRETTA DA B. CROCE

Anno XLI, fasc. II.
(Quarta serie, anno V, fascicolo II)
20 marzo 1943.

Direzione:
Via Trinità Maggiore, 12 - Napoli.
Amministrazione:
Gius. Laterza & Figli, editori - Bari

Ill. 7. La Critica. Rivista di letteratura, storia e filosofia. (1904 – 1944, periodicity: bimonthly)

Although he abstained from active politics, Croce remained a constant point of reference for intellectuals opposed to dictatorship and developed alongside his philosophical and critical activity. *La Critica* was for 42 years the observation point on the scenario of half a century of Italian history and reviewed philosophical and literary movements, currents of opinion, political and civil events: from positivism to futurism, from pre-war nationalism to literary decadent, from the conflict of 1914-1918 to the advent of fascism, from Gentile's idealism to the Second World War. When intense polemics between neutralists and interventionists arose, *La Critica* declared itself on the side of the neutralists. When Italy entered the war, *La Critica* continued its essayistic and historiographical works. Thus, while other magazines suspended publication or stopped dealing with literature and art, Croce's magazine continued affirming the importance of duty towards truth.

Leonardo (1903-1907)[77] was the first of a group of Florentine magazines that, in the first fifteen years of the 20th century, made Florence one of the liveliest cultural centers in Italy. A common feature of Florentine magazines was the need to break with positivism and renew Italian culture, opening it to contemporary avant-garde European culture. *Leonardo* was a monthly periodical, which came out in 1903 and ceased publication in 1907. The magazine was founded by two well known authors of the early 20th century, the Florentine Giovanni Papini and the Perugian Giuseppe Prezzolini.



Ill. 8. Leonardo. Rivista d'Idee. (1903 – 1907, periodicity: bimonthly)

The magazine did not have a coherent and organic program, and politically, it was of nationalist tendency. The only fixed point of discourse was the polemic against philosophical and literary positivism. It had the merit of rediscovering foreign poets and philosophers, mainly English and German, such as Blake, Novalis, Shelley and others.

La Voce (1908 – 1926) was the most prestigious and incisive of the Florentine magazines, dedicated to culture and politics. Despite its short life, it is considered one of the most important cultural magazines of the 20th century: it was characterized by the unscrupulousness of its cultural and social battles and by the lively polemics on

[77] Website: Università di Trento, CIRCE - Catalogo Informatico Riviste Culturali Europee; https://r.unitn.it/it/lett/circe/leonardo [last acess15 January 2025]

the conformism of the Italian bourgeoisie of that period. It was founded in 1908 by Giuseppe Prezzolini.

Through various phases, it continued publication until 1916. The first phase goes from December 1908, the beginning of publication under the direction of Prezzolini, until November 1911 when, on the occasion of the Libyan campaign, a collaborator, Gaetano Salvemini, left the magazine to found his *Unità*.



LA VOCE

Esce ogni giovedì in Firenze, via dei Robbia, 42 ✦ Diretta da GIUSEPPE PREZZOLINI ✦ Abbonamento per il Regno, Trento, Trieste, Canton Ticino, L. 5,00. Un numero cent. 10.

Anno I ✦ N.° 43 ✦ 7 Ottobre 1909.

Intorno alla vita e al carattere di Giambattista Vico.(*)

Ill. 9. La Voce. (1908 – 1926, periodicity: weekly, every Sunday)

The second phase goes from 1912 until the end of 1913, when the direction is taken over by Giovanni Papini. A third phase lasted only one year, 1914, in which Prezzolini resumes the magazine's direction. A fourth phase lasted from 1914 to 1916 when Prezzolini handed over the direction to Giuseppe De Robertis. From the end of 1914 De Robertis made it an exclusively literary magazine.[78]

A magazine dedicated to literature, arts, and politics *Lacerba* (1913 – 1925) was founded in Florence on January 1, 1913, by Giovanni Papini and Ardengo Soffici. The periodical availed itself of the collaboration of Aldo Palazzeschi and Italo Tavolato.

The fortnightly, printed in brick red and later black characters, took its title from Cecco d'Ascoli's poem *L'acerba. The c*ontent of the magazine was irreverent, nonconformist, provocative, and aimed to demolish myths, beliefs, and conventions of bourgeois society and exalt the instinctive forces of man. Given its nature and program, *Lacerba* was collaborated by the Futurists, who used it for about two years

[78] L. Brogioni, "«La Voce», la rivista che volle farsi editore", Fondazione Mondadori, pp. 26-32; https://www.fondazionemondadori.it/wp-content/uploads/2018/12/4_Brogioni_La-Vocela-rivista-che-volle-farsi-editore.pdf [last acess 20.01.2025]

to advocate their anti-traditionalist ideas. From March 15, 1913 they began to occupy leading positions.[79] In October 1913, *Lacerba* published *Il programma politico futurista (The Futurist Political Program)*[80], which affirmed the primacy of Italy and advocated colonialism, irredentism, the fight against Austria, and the need to modernize the country.



LACERBA

Periodico quindicinale — Qui non si canta al modo delle rane.

Anno I, n. 24 — Firenze, 15 dicembre 1913 — Costa 4 soldi

CONTIENE: Grande Serata Futurista — MARINETTI. Agli spettatori — SOFFICI. La pittura futurista — PAPINI. Contro Firenze passatista — CARRÀ. Contro la critica — BOCCIONI. Dinamismo plastico — MARINETTI. La polizia futurista — PALAZZESCHI. Cari concittadini — SCARPELLI. Lettera a Papini — PAPINI. Ai Fiorentini — GOVONI. Io e Milano (II) — SOFFICI. Giornale di bordo — *Comunicati*: Competente mancia; I futuristi e la Gioconda.

Grande Serata Futurista

Firenze - TEATRO VERDI - 12 Dicembre 1913

RESOCONTO SINTETICO (FISICO E SPIRITUALE) DELLA BATTAGLIA

Da una parte (sul palcoscenico):
2 poeti (Marinetti, Cangiullo)
3 pittori (Boccioni, Carrà, Soffici)
1 antifilosofo (Papini)
1 immoralista (Tavolato)
1 volontario occasionale (Scarpelli).

Armi: Coraggio, Straffottenza, Disinvoltura, Idee nuove, Insulti necessari, Buoni Consigli, Poesia originale.

Stati d'animo: Disgusto per la bestialità dominante. Soddisfazione estetica per lo spettacolo magnifico della folla contrastata e infuriata.

Alleati: Gruppi di amici e simpatizzanti (giovani, operai) in due o tre palchi e in platea. Molto chiasso e poca energia. Per far cessare il rumore ne facevan dell'altro. Disorganizzazione. Gettito di fiori. Battimani senza continuità. Ci volevano cazzotti. Bisognava fare sgombrare i palchi più indecenti.

Feriti: Un ferito (Marinetti).

Resultati: Irritazione del pubblico che voleva ascoltare. — Aumento di simpatie per il futurismo. — Conversioni immediate al futurismo. — Vergogna postuma di gran parte della cittadinanza. — Rimproveri di tutti i giornali alla vigliaccheria stupida degli spettatori. — Grande gioia dei futuristi.

Dall'altra parte (nella sala):
5000 nemici:
Clericali (per la morale e la religione).
Borghesi (in difesa de' luoghi comuni).
Studenti (per difender Mazzoni, sobillati dai professori).
Liberali (per vendicare il loro presidente ecc.).
Aristocratici (beceri più degli altri).
Cristiani (Cristiani O) che insultano e si vendicano).
Giornalisti (indifferenti, ironici).
Poliziotti (inattivi).
Becchini (presi a nolo).

Armi: Patate, carote, cipolle, assalotida, torsoli, acciughe sardine, uova, pattona, sputi, mele, castagne, pasta-sciutta, lampadine elettriche, fagioli, ceci. Trombettine, trombe d'automobile, corni, ragnaelle, chiavi ecc.

Stati d'animo: Voglia di far chiasso. Becerismo scatenato. Volgarità finalmente trabocante nell'impunità. Odi personali. Risentimenti postumi. Ebbrezza d'essere in molti contro pochi. Cretinismo furioso. Vigliaccheria in libertà. Sfogo degli inferiori contro i superiori. Paura di far parlare. Vendetta contro colpi vecchi e nuovi. Asinità. Bovità. Pecorinità. Maialità.

Alleati: La teppa fuori e le guardie dentro.

Feriti: Molti feriti in platea (dai loro compagni dei palchi).

Resultati: Noia, Stanchezza, Spese, Spolmonatura, Insulti reciproci fra gli spettatori. Fuga generale. (All'uscita i futuristi non trovarono un solo nemico e neppure per la città e per i caffè).

Ill. 10. Lacerba. (1913 – 1915, periodicity: fortnightly / not regular)

The political manifesto was addressed to Futurist voters in view of the elections of 26 October 1913, the first with universal male suffrage, inviting them to vote against the clerical-liberal-moderate lists of Giovanni Giolitti and the Catholic Vincenzo Ottorino Gentiloni and against the democratic-republican-socialist program. The magazine ceased publication on 22 May 1915, two days before Italy entered the war. Papini's last editorial was titled "*Abbiamo vinto!*".

Poesia (1905-1909) was founded in Milan in 1905, came out monthly, and was initially directed by the art critic, writer and playwright Sem Benelli, the poet Vitaliano Ponti and Filippo Tommaso Marinetti. The collegial direction lasted only one year, Marinetti therefore became the sole director. *Poesia* was published on the 20th of each

[79] Website: Università di Trento, CIRCE - Catalogo Informatico Riviste Culturali Europee; https://r.unitn.it/it/lett/circe/lacerba [last acess 15 January 2025]

[80] D. Della Terza, "F. T. Marinetti e i Futuristi Fiorentini: L'ipotesi Politico-Letteraria Di Lacerba.", *Italica*, vol. 61, no. 2, 1984, pp. 147–59

month, with pages of hand-pulled paper, a rectangular album format, and an elegant polychrome cover – the drawing depicting the allegorical victory of poetry over the sea hydra will be regularly reproduced from one issue to the next with the only change in color. In addition to promoting the works of Giovanni Pascoli, Giosuè Carducci and Gabriele d'Annunzio alongside those of Gustave Kahn, John Keats and William Butler Yeats, it published the *Manifesto of Futurism* in 1909, becoming the organ of the movement. On the back cover of the first issue of 1909, the magazine was defined as *Organe de Futurisme*. The words *Il Futurismo* appear on the cover of the last two issues.



Ill. 11. Poesia. (1905 – 1909, periodicity: monthly)

A typical feature of *Poesia* was the investigations, promoted by the director, which became the vehicle for the diffusion of both serious and committed cultural issues, such as free verse, and of a more worldly and salon vision of culture, launching, for example, the investigation into the beauty of Italian women. The common denominator of each issue were the so-called "medallions", that is, poetic and graphic tributes dedicated to Marinetti's favourite authors.[81]

L'Italia Futurista was founded on 1 June 1916 in Florence after closure of *Lacerba*. *L'Italia futurista* until the last issue of February 11, 1918 represented the main forum of the period of the so-called second Florentine Futurism.

[81] Website: Università di Trento, CIRCE - Catalogo Informatico Riviste Culturali Europee; https://r.unitn.it/it/lett/circe/poesia-1905-1909 [last acess 15 JAnuary 2025]

Sufficient space of the magazine was dedicated to the writings of Marinetti. In the magazine pages appear not only articles on various topics but also serial novels, drawings, posters, sequences of futurist synthetic theater, advertisements and other futurist works and events.


L'ITALIA FUTURISTA

DIREZIONE ARTISTICA
A. GINNA - E. SETTIMELLI

Edizioni de l' «Italia Futurista» - Collezione diretta da MARIA GINANNI.

Ginna

LE ARPIE - Sensazioni futuriste di Arnaldo Ginna.

L'utilizzazione del giuoco.

ENERGIA ITALIANA

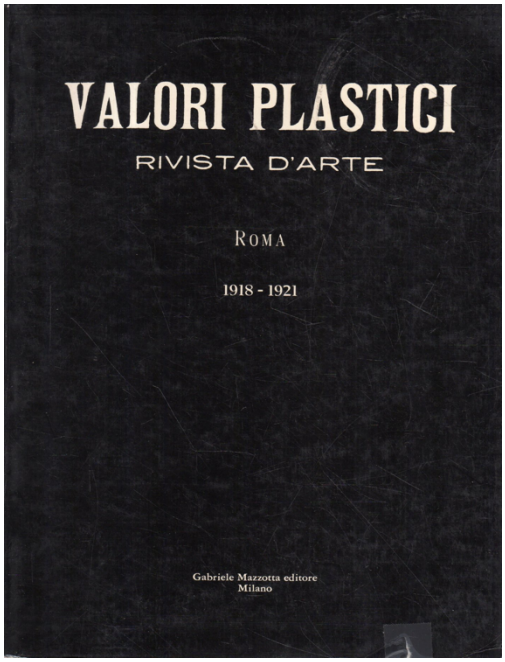
Ill. 12. L'Italia Futurista. (1916 – 1918, periodicity: fortnightly and weekly)

The directors of *L 'Italia Futurista* Emilio Settimelli and the brothers Arnaldo and Bruno Ginanni-Corradini were joined by two constant collaborators: Mario Carli and Remo Chiti. The contributions of the Milanese group around the founder of the futurist movement were also published, such as Umberto Boccioni and Giacomo Balla and of course by Filippo Tommaso Marinetti himself, whose collaboration with the magazine almost constantly concerns war as a means of vital renewal and the fight against *passatismo,* a term that recalls that of past, is the attitude typical of those who support a form of cultural and ideological conservation characterized by obstinate attachment to the ideas, artistic expressions, customs and behaviors of the past and the values of tradition. *L 'Italia Futurista*, on its pages, gave importance to the war and dedicated large space to women. A unique magazine column was reserved for the youngest, still unknown futurists.

With the first directors Bruno Corra and Emilio Settimelli (the managing director is Federico Querci), *L 'Italia Futurista* presents itself as a fortnightly in 42 x 58 format.

And while the many main topics, from war to literature, from entertainment to science, from cinema to architecture and art to politics, remain the same, in the second year, the managing director changes and Arnaldo Ginna becomes its director in place of his brother alongside Settimelli. The format also changes, being reduced from issue 10 of 1917 to 38 x 50. There are further changes regarding the publication date. From fortnightly to weekly and from 12 August 1917 until the last issue of 27 January 1918 it comes out fortnightly again.[82]

The magazine *Valori Plastici* was created in Rome in 1918 from the idea of its director Mario Broglio, writer and painter. The same year, the movement that takes its name from a magazine takes shape. The magazine existed only for 4 years till 1922. Numerous artists collaborate with this magazine, some had reproductions of their works published in it, which is why it is conventionally referred to as the *Gruppo di Valori Plastici*[83] though there was no manifesto.



Ill. 13. Valori Plastici. Rivista D'Arte. (1918 – 1921, periodicity: monthly / bimonthly)

The magazine was the meeting place between the local and national Italian pictorial culture. *Valori Plastici* published articles whose authors were often the artists

[82] Project "PRO FIRENZE FUTURISTA", *Kunsthistorisches Institut in Florence* digital archive; http://futurismus.khi.fi.it/index.php?id=96&L=2 [last access 25.01.2025]
[83] J.V. Lombardo, "20th Century Italian Art", *Art Education*, vol. 5, no. 6, 1952, pp. 1-10

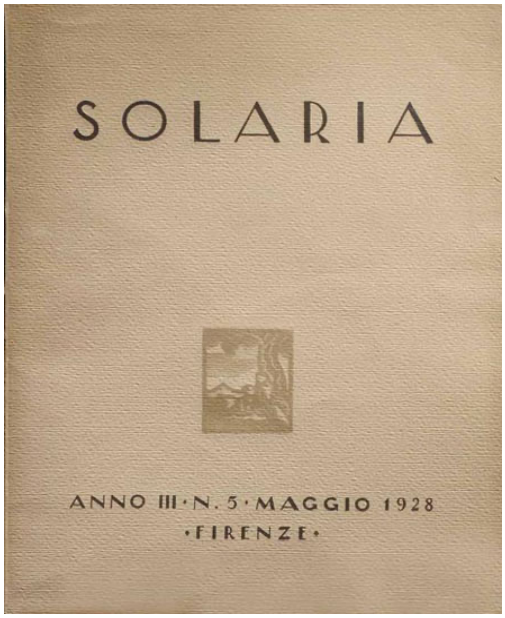
themselves, like De Chirico, Savinio, Broglio, etc., and contained reproductions of works by Italian and foreign artists. In 1919, an entire issue was dedicated to Cubism, which resulted in the spread of Picasso's paintings. The magazine should have been a monthly but had discontinuous publication. The Italian artists who collaborated with the magazine were coming from avant-garde experiences and rejected the avant-garde in favor of a rediscovery of a painting and sculpture more tied to tradition, which did not mean a simple return to the past. They desired to rediscover the Renaissance pictorial tradition and the rediscovery of historical tradition and profession of painter. *Gruppo di Valori Plastici* wanted to leave behind all the excesses that had characterized the great Italian avant-garde movement that was Futurism and the difficulties and pitfalls that the war and post-war period had left. That is the reason why in the works of *Gruppo di Valori Plastici* artists there is a clear return to figuration, including De Chirico, the first promoter of metaphysics, Carrà, signatory of the futurist manifesto and then metaphysical painter Morandi, who, after having had a brief futurist beginning by participating in the Sprovieri exhibition and having been a metaphysical painter, becomes part of *Valori Plastici*. The need to set aside the avant-garde movements also affects the literary field; in fact, in Rome, the literary magazine *La Ronda* was published in the same period between 1919 and 1923. Writers such as Cecchi, Cardarelli, Bacchelli, and others who support the same ideas as *Valori Plastici* collaborate with this magazine. [84]

Solaria was a literary magazine founded in 1926 by Alberto Carocci and lasted a decade until 1934. Within the magazine there were two lines of thoughts. The first, *rondisti*, authors from the magazine *La Ronda*, determined to give life to a true humanistic civilization independent of politics. The second were true Solarians who supported an activity of denunciation and criticism towards contemporary reality, embodied in this case in the fascist regime. Both directions had in common Europeanist cultural mission, which consisted in connecting the most important European literary works of the time.[85]

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[84] B.H.D. Buchloh,“ Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting”, *October*, vol. 16, 1981, pp. 39-68

[85] G. Cardone, “Riviste. La cultura in Italia nel Primo ‘900 in mostra alla Galleria degli Uffizi”, *News-Art. Notizie dal mondo dell’Arte*, June 2023; https://news-art.it/news/riviste--la-cultura-in-italia-nel-primo--900--in-mostra-alla-galleria-degli-uffizi.htm [last access 25.01.2025]



Ill. 14. Solaria. (1926 – 1934, periodicity: monthly)

With the approach of fascist rule in the 1930s and 1940s, cultural sections were a regular part of fascist newspapers and the content was highly political and ideological.[86] With the rise of fascism, a cultural trend opposed to xenophilia and cosmopolitanism asserted itself in Italy: it was *Strapaese* that supported the idea of an autarchic culture, of art that served to guide political action and restored bourgeois fascism to its true nature. *Strapaese* was a literary and cultural movement that developed in Italy around 1926, characterized by the patriotic spirit and the defense and valorization of the national territory. Together with the antithetical movement Stracittà it constitutes one of the two main lines of development of fascist literature. The strongholds of this trend were the magazines *Il Selvaggio* (1924-1943) and *L'Italiano* (1926-1942). They were born far from the capital: the first, in Colle Val d'Elsa, then moved to Florence under the guidance of Mino Maccari; the second, in the heart of Bologna, where it was founded and directed by Leo Longanesi, who in the 1930s found himself leading both of them. Both soon abandon their original political orientation to make room for purely artistic and literary themes while reaffirming the right to laugh at anyone, including the powerful.

[86] N.N. Kristensen, K. Riegert, *Cultural Journalism in the Nordic Countries*, Sweden: Nordicom, 2017; http://norden.diva-portal.org/smash/get/diva2:1168424/FULLTEXT01.pdf [las access on 15 July 2024]

4.2 Italian art periodicals between 1960 and 1980

The period before the fascist rule was indeed the great season of the movements. After the period of censorship and restrictions implemented on dissenting publications, slowly started liberating the space in the press for independent cultural thought slowly started liberating, which led to the boom of cultural periodicals and magazines starting in the 1960s.

The newspaper *La Repubblica* first appeared on Italian newsstands on January 14, 1976. The new daily newspaper, as founder and editor-in-chief wrote in the first issue, "independent but not neutral", was born in this context and already in the usual foliation: articles on cultural topics would come out of the enclosure of the *terza pagina* (third page) as it had been since the early twentieth century alone, an elegant and well-behaved pause inserted between the domestic and foreign political news, but would occupy the double page at the center of the newspaper, would be its heart, a sort of pivot around which everything revolves.[87]

During the 1970s, the influence of art periodicals in Italy was precisely strong; it was commonly acknowledged by art critics and artists that visibility and reproduction in an art magazine was worth several real live shows.[88] This expressed the importance of photographic reproducibility and the distribution of art periodicals for artwork circulation and promotion. To artists and critics who were concerned about exhibition value, the photographic circulation of artwork revealed its pseudo-democratic effects instead: in contemporary art, where even multiple copies, still mostly coming in limited editions, were only affordable for a few owners, the public visibility of artwork was certainly a way to widen its audience and increase its value. What at some point was considered to be a democratic feature of technology, namely the end of the work of art's aura and of its cult value through seriality, was actually producing a new form of exclusive value.

If observed today, the history of art magazines in Italy after 1960 stands out as another episode into the broader process that affected first mass media and then social media: the need to plan content for an audience according to the principles of agenda setting

[87] M. T. Carbone, "Cultural Journalism in İtaly", *Etkileşim*, no. 12, October 2023, pp. 543–546; https://doi.org/10.32739/etkilesim.2023.6.12.233 [last access 02 January 2025]

[88] J.A. Walker, "Periodicals Since 1945," *The Art Press: Two Centuries of Art Magazines,* Eds. Trevor Fawcett and Clive Philpot. London: The Art Book Company, 1976, pp. 45-55

and the emergence of the Attention Economy[89], aimed at inducing a greater cognitive focus in its consumers. These communicative mechanisms emerged slowly within art magazines and became stronger after 1968 with the "dematerialization of art". At a time when art became more and more immaterial and multipliable, photographic circulation among magazines was a good way to reactivate some sort of fetishization of the work of art and to compensate somewhat for its material inconsistency: its circulation guaranteed capital of interest, also developed through various ostensive mediations, from the exhibitions to articles in magazines. In Italy, for example, during the 1970s, art magazines replaced institutions, lacking a form of museum validation. Contemporary museums first opened in Italy only in the 1980s: The Museum of Contemporary Art at the Castello di Rivoli opened in 1984, and the Centro per l'Arte Contemporanea "Luigi Pecci" in Prato in 1988.[90] Thus, magazines were one of the few internationalization tools for Italian art. They significantly contributed to the reputation of artists, regulating their visibility. Starting with periodicals such as *Metro*, which promoted New Dada and Pop Art in Italy and Europe, a decisive metamorphosis took place: art magazines ceased being arenas for the debate among critics and started instead to ground their mediation upon the selectivity implicit in their topics, with the result of generating indicators of the prestige of given artists, such as the significance of the spaces dedicated to them. In this way, magazines actively contributed to the public recognition of artwork and prompted provisional evaluations of its possible commercial worth or future musealization. Magazines not only validated the work of art on the market, but they could also increase its value through visibility.

After 1960, the history of Italian magazines can be reconstructed upon the progressive consciousness they achieved about these new communicative strategies: starting with *Metro,* and going through the attempts of refusing the interference of advertisements perpetrated by magazines such as *Bit* and *NAC* in 1968, up to the ability of exploiting such mechanisms by *Flash Art* with the advent of Transavanguardia movement in 1979.

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[89] C.L. Carpentier, "New economics for sustainable development. Attention economy", *United Nations Economist Network*; https://www.un.org/sites/un2.un.org/files/attention_economy_feb.pdf [last access 02 January 2025]

[90] A. Zorloni, "Structure of Contemporary Art Market and the Profile of Italian Artists," *International Journal of Arts Management*, vol. 8, no. 1, 2005, pp. 61-71

Italian art reviews during the 1960s and 1970s could be divided into three types in accordance with their communicative and marketing strategies:

- self-promoted and experimental review - aimed at realizing an artistic and high intellectual product (a good example of this sort was *La città di Riga*, published between 1976 and 1977, with the contributions of several neo-avantgarde critics and artists);
- advisor review - tried to guide the taste of its readers and bourgeois collectors, while expanding its audience among the art public (*D'ars agency*, since 1960, and *Bolaffi Arte*, since 1970, have been the most popular in Italy, by giving many information about auctions, quotations, etc.);
- the combination of the previous two, by offering a militant and neo-avangardist approach to art and an attempt to create an international community of readers.

Table 1 represents the list of Italian art magazines of that period with a description of their performance and direction of artistic interest.

To fully understand the reputational influence of these art magazines and their circulation, it is worth considering two aspects: first of all, in the post-war period, despite the vast development of mass media, information on contemporary art was monopolized by specialized magazines, and secondly, specialized magazines had no interest in widening their distribution too much, because it proved more effective to address an international art community, rather than a mass audience. Italian magazines, especially those belonging to the neo-avantgarde, show this networking approach well: while their circulation only reached about 5,000 copies, distribution reached the most strategic Western countries, soon requiring English translations. However, the high price of international shipping impacted the cost of these already expensive magazines, which prided themselves for their exclusive graphic design and high standard of reproductions. Until the arrival of Idea Book, an international wholesaler and distributor founded in 1976 and specialized in art related publications, the international distribution of art magazines, such as *Data* or *Flash Art* remained expensive and limited to a global elite.

In the face of the economic realities, periodicals had to maintain a delicate balance between their selective reliability and the demand for visibility they received from private galleries. Art reviews had to negotiate inevitably between critical autonomy

and economic interests, resorting to the tools at their disposal: their ability to generate circulation and to produce visibility.[91]

Table 1. Italian art magazines emerged between 1960-1980

Title	Years	Issues / frequency	City	Description
D'Ars	1960 - ongoing	quarterly	Milano	Found as contemporary art magazine by artist and theoretician Oscar Signorini. Focused on the national and international avant-gardes. In the 60s and 70s, it dealt with research topics such as cybernetics, linguistics, and experimental aesthetics.
Metro	1960 - 1970	15	Milan, Venice	It promoted New Dada and Pop Art, stressing the relationship between Italy and the USA. It contained monographic articles and high-quality reproductions.
Quaderni milanesi	1960-1962	trimestral	Milan	Founded by Oreste Del Buono, Tommaso Giglio, Domenico Porzio and Giuseppe Ajmone with the aim of opening debates on the arts and literature by questioning and inviting painters, writers and poets to dialogue.

[91] D. Viva, "Circularity and Visibility in Italian Art Periodicals (1968-1978)", *Artl@s Bulletin*, vol. 10, no. 1, 2021, Università di Trento, 2021, pp. 98-107; https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1251&context=artlas [last access 27 December 2024]

Marcatré	1963-1970	irregular	Genoa, Roma, Milan	It was linked to *Gruppo 63* and took the form of a newsletter and a short bulletin and did not publish single-thematic issues. It was characterized by a transdisciplinary structure that was reflected in the composition of the steering committee.
Bit	1967 - 1968	10	Milan	It was dedicated to reviewing Arte Povera and Fluxus. It had an experimental design solutions.
Flash Art Italia	1967 - ongoing	monthly	Rome, Milan, New York	A monthly magazine covering contemporary art and culture, with a particular emphasis on emerging artists and avant-garde trends. It was created as a bulletin for arts.
NAC	1968 - 1974	81	Rome, Milan	It was dedicated to reviews of different artistic movements and topics without specialisation on a particular theme. It was created as a debate platform.
Bolaffi Arte	1970 - 1980	monthly	Turin	The magazine aimed to provide various information on the world of art, visits to artists' studios, galleries, private and public collections and museums. Covers were illustrated with works by artists of the time, most of whom were already well-known and famous, and by promising young artists who had the potential to become great masters in the future.

Data Arte (DATA)	1971 - 1978	28	Milan	It was dedicated to reviews on Arte Povera and Conceptual Art, was mostly oriented on monographic articles, and contributed to a survey on female artists in Italy.
La città di Riga	1976 - 1977	2	Macerata	Magazine collected the works, studies and debates of a large group of artists and intellectuals
Segno	1976 - ongoing	bimonthly	Pescara	Contemporary art magazine was born from an intuition of Umberto Sala and Lucia Spadano, driven by the will and desire to carry out a passionate and true chronicle and critique of those expressive languages of contemporary art that, from conceptual art to Arte povera, were radically changing the Italian and international art scene.

The state of Italian cultural criticism is historically correlated with the state of a political-institutional system, with the economic crises and Italy's positioning in international geopolitical arene. The initial downgrade of art critique that was noted around the 1980s was first mentioned in an international conference on art criticism entitled *Teoria e pratiche della critica d'arte* held in Montecatini Terme in 1978, which followed an essay by Filiberto Menna, published two years later, on *Critica della critica.*

Closer to the end of the 20th century, a slow but mounting process began by which critique debate slowly lessened within the Italian cultural scene. This coincided, internationally, with a qualitative leap in the world economic system, which increasingly tended to integrate cultural production into the general production of commodities. A commodity, and especially an aesthetic one, does not need to be critiqued but rather to be promoted to improve its circulation. So, criticism has gradually turned into promotion, indeed not only in Italy. Critique adapted itself to the

needs of a cultural industry in step with the times. Historians identify three reasons behind the crisis of criticism in Italy:

- Endogenous - determined by this country's economic-political crisis;
- Exogenous - relating to the structural transformation of the global cultural industry;
- both endogenous and exogenous - corresponds to a widespread slowdown in social conflict, determined by the free-marketeer cultural hegemony that has entrenched itself internationally.[92]

4.3 Catalogue of cultural periodicals in Italy as of 2024-2025.

In Italy, contemporary art criticism is alive, albeit somewhat diluted in the vast flow of discourse that permeates both online and offline media. This dilution can make it challenging to isolate and fully engage with. However, certain forms of art criticism are becoming increasingly rare, particularly when we recognize that critical discourse should not be confined to the one-way trajectory of favorable judgment and obligatory admiration. While some critiques may refrain from issuing definitive statements of taste, they often devolve into mere commentary. One plausible explanation for this phenomenon is that some publications have adopted an editorial stance where a more neutral and opportunistic indifference has supplanted negative criticism. This manifests as a tendency to overlook, omit, or ignore works deemed unworthy of discussion. Consequently, we find ourselves with a review landscape dominated by positive critical pieces, suggesting a form of selective visibility. Aside from the immediate consequences of this "positivist" approach—such as an undeniable homogenization of what can be termed "service" criticism—the lingering question remains: statistically, not everything that receives exposure proves to be successful, impactful, or relevant within the realm of critical discourse.[93] What Italian critic Alfonso Berardinelli said about cultural journalism can also be partially found in contemporary art: it is part of the logic of the market, to which art and mainstream magazines respond to a reasonable extent, that certain artists, projects, entities or

[92] F. Menna, *Critica della critica,* Milano, Feltrinelli, 1980
[93] L. Bochicchio, "As if there is no more criticism being done. In Italy, art criticism exists and lives, but it is diluted", *Finestre sull'Arte*, no. 13, March 2022; https://www.finestresullarte.info/en/opinions/as-if-there-is-no-more-criticism-being-done-in-italy-art-criticism-exists-and-lives-but-it-is-diluted [last access 11 December 2024]

subjects also receive greater visibility because of an accrued social credit, and thus because of a discrete potential influence on the vital functions of the magazine itself.[94] Nowadays, there is a noticeable significant decline in the presence of magazines in the Italian public cultural debate, and the internet plays a double role in that phenomenon. It brings challenges and new ways of accessing and negotiating with the audience, the same as new communicative languages in cultural debate. The prerogative of a magazine is to make known the spirit of its time, but the paper medium is no longer suitable for that task due to changed habits of young readers, the digitalisation of the world, and costs of publication, so the majority of cultural magazines have moved to a medium more suited to contemporaneity. Yet, the native digital magazine, or even the digital transposition of a paper magazine, actually represents a new object, and superimposing the two identities does not allow for an understanding of the phenomenon, much less its correct exploitation for the purposes of cultural communication.

The first issue appears to stem from a unique characteristic of the magazine: its non-daily periodicity. The print version, for instance, ensured complete adherence to its established schedule and could not accommodate immediate responses to significant last-minute events; instead, it necessitated a degree of coherence. In contrast, a print magazine with an online counterpart can publish a special edition to engage in timely discussions that it deems important. Essentially, the realm of web magazines presents a much more intricate variety compared to that of print magazines, blurring the lines of distinction between the two.[95]

There are four main formats of publishing platforms for cultural journalism and critique on the Italian editorial art market:

- newspapers and their cultural supplements;
- art magazines (some with parallel online format);
- online art magazines;

[94] M. Cicala, "La situazione è critica", La Repubblica, December 2021; https://www.repubblica.it/venerdi/2021/12/03/news/critica_letteraria_fine_intervista_alfonso_berardinelli_cicala_venerdi_repubblica-328187831/ [last access on 11 December 2024]

[95] P. Zambrin, "Le riviste di cultura in Italia: problemi e prospettive", *Diacritica*, 2021; https://diacritica.it/storia-dell-editoria/le-riviste-di-cultura-in-italia-problemi-e-prospettive.html [last access on 17 December 2024]

- online blogs or platforms.

All four of these groups successfully coexist, catering to various audiences while sharing similar goals: to educate their readers, cover the national and international art scene, and provide insightful reviews of ongoing cultural events both locally and globally. While some platforms aim to provoke thought and set trends, others adopt a more restrained approach, focusing solely on informative content. Nonetheless, each publishing format embodies a distinct style of cultural journalism that influences the format of its content. The following will offer a closer examination of the most notable magazines and platforms currently active in the Italian cultural journalism landscape.

4.3.1 Cultural supplements to newspapers

In Italy, as in other Western countries, newspapers now feature cultural content, news, and reviews in weekly supplements distinct from the publication's main body. There are currently three most readable daily newspapers in Italy that are *La Repubblica*, *Corriere della Sera*, and *Il Sole 24 Ore*. Each of them produces a weekly supplement that is fully dedicated to cultural debate and overview. These supplements are sold as a separate and independent product. The content of the newspaper supplements varies between different cultural themes but has a strong characteristic of reportage. Newspaper supplements have stable differentiation on rubrics, among which prevailing literary content and only second place is taken by columns specializing in art content. Articles are written as an overview, informative material, or advice to "read" / "visit", aiming to inform the audience rather than form a strong opinion. The level of critical judgment, analysis, and controversial discourse is minimised. The periodicity of publication could explain this: the supplement is to be read weekly and initially, as an addition to the newspaper, taking a niche of informative and educational sources that provide the reader with a current cultural agenda. Both the structure and filling of the newspaper supplements correspond to the cultural journalism format.

Table 2. Robinson

Robinson	
Category	newspaper supplement to newspaper *La Repubblica*
Format	printed
First issue	November 2016
Frequency	weekly, every Sunday
City	Rome
Founder	Mario Calabresi, Valentina De Salvo
Director	Mario Orfeo
Language	Italian
Website	https://www.repubblica.it/robinson/



Contributors (Art section)	Olga Gambari, Lara Crinò, Lorenzo Madaro, etc.
Rubrics	Copertina, TikTok, Libri, Fumetti, Libri per ragazze e ragazzi, Classifiche, Arte, Spettacoli, Festival, Straparlando
Size	39-40 pages
Price	2.70 euro on Sunday with obligatory copy of *La Repubblica;* 1.30 euro any other day + price of the daily newspaper

La Repubblica offers a separate supplement called *Robinson*, which is released every Sunday. On Sunday, the supplement is sold solely in combination with *La Repubblica,* while on any other day of the week, it is possible to purchase it independently. Designed like a magazine, *Robinson* comprises various sections, each with its own unique graphic and editorial identity. Since its debut in November 2016, *Robinson* has replaced *La Domenica*, the traditional weekend insert. Spanning approximately forty pages, *Robinson* includes a variety of materials such as previews, interviews, unpublished literary works, infographics, reports, and cultural columns. Key themes encompass art, theater, music, and entertainment, with a significant emphasis on books and reading recommendations. The content features reports on exhibitions, events, and festivals, along with rankings of books and exhibitions, interviews with various authors, and contributions from established national writers. Additionally, the supplement offers previews of the initial chapters of upcoming books set to hit the shelves. The front section presents a flowing narrative combining diverse storytelling elements, including illustrations, infographics, and photography. The central portion is dedicated to the cover story, formatted like a magazine feature, complete with an opener and six pages of content. The back section focuses on reviews, styled distinctly with more standardized layouts. Furthermore, *La Repubblica* maintains a website with a dedicated cultural section that includes brief notices, small articles, and related news.[96]

La Lettura[97] is a weekly supplement of *Corriere della Sera* dedicated to the realm of culture. This section features a curated selection of long-form articles written by

[96] Website: https://www.repubblica.it/robinson/
[97] Website: https://www.corriere.it/la-lettura/

contemporary intellectuals discussing topics related to culture, society, and new media each week. Originally published from 1901 to 1946 as a monthly illustrated magazine, it was founded by Luigi Albertini and directed until 1906 by playwright Giuseppe Giacosa.

Table 3. La Lettura

La Lettura	
Category	magazine supplement to newspaper *Corriere della Sera*
Format	printed and digital
First issue	January 1901; November 2011
Frequency	weekly, every Sunday
City	Milan
Founder	Luigi Albertini
Director	Antonio Troiano
Language	Italian
Website	https://www.corriere.it/NewsletterCorriere/la-lettura/c3c74c96-4818-11ee-9f25-836bb120d659_laLettura.shtml
Contributors (Art section)	Stefano Bucci, Marco Del Corona, Davide Francioli, Andrea Fanti, Filippo Motti, Edoardo Sassi, etc.
Rubrics	Il dibattito delle idee, Orizzonti (filosofie, religioni, società, visual data), Libri (narrativa, saggistica, poesia, ragazzi, classifiche), Sguardi (pittura, scultura, architettura, fotografia, le mostre), Maschere (teatro, musica), Percorsi (biografie, inchieste, reportage, racconti), Percorsi Street Art, Percorsi Controcopertina
Size	48-50 pages
Price	2.50 euro on Sunday with obligatory copy of *Corriere della Sera* (1.00 euro *La Lettura* + 2.50 euro *Corriere della Sera*); 1.00 euro any other day + price of the daily newspaper



After operating monthly until 1945 and undergoing various formats until 1952, *La Lettura* was revived in November 2011 as a supplement to the Sunday edition of *Corriere della Sera*. A significant change occurred in July 2015 under the direction of

Luciano Fontana, which included an increase in pages, optional purchase availability, and the magazine's presence on newsstands throughout the week. *La Lettura* quickly established itself as the leading voice in Italian cultural discourse. Each week, its cover showcases an artwork created exclusively for *Corriere della Sera* by internationally recognized artists. Despite the existence of this supplement, the culture section within *Corriere della Sera* continues to provide news and shorter notices.

Table 4. Domenica

Domenica	
Category	supplement to newspaper *Il Sole 24 Ore*
Format	printed and digital
First issue	1983
Frequency	weekly, every Sunday
City	Milan
Founder	Gruppo24Ore
Director	Marco Carminati
Language	Italian
Website	http://ilsole24ore.com/
Contributors (Art and Culture sections)	Michele D'Aurizio, Sara Deganello, Claudio Giunta, Stefano Jossa, Paola Italia, Laura Leonelli, Diego Marani, Ada Masoero, Simone Menegoi, Carla Moreni, Marina Mojana, Ugo Nespolo, Carlo Ossola, Giacomo Cardinali, Lorenzo Tomasin, Angela Vettese, etc.
Rubrics	Economia e società, Terza pagina, Letteratura, Storia e storie, Scienza e filosofia, Cultura e società, Personaggi, Religioni e società, Grandi critici, Moda e modi, Alla ribalta, Tempo liberato, Editoria
Size	21-25 pages
Price	2.49 euro


Domenica

BREVIARIO #INVIDIA

E L'ITALIA IMBOCCÒ L'AUTOSTRADA DEL FUTURO

MEPHISTO WALTZ FUSSE CHE FUSSE LA VORTA BBONA

One more example is *Domenica*, which is a weekly Sunday supplement of *Il Sole 24 Ore,* whose history dates to 1983. The supplement is available for purchase in shops

solely every Sunday in addition to *Il Sole 24 Ore* and is not sold separately any other day. Whilst the website contains a digitalised archive and versions of *Domenica*, available for purchase at the same price, allowing buying a needed copy of any needed period. The supplement deals with and explores themes related to art, poetry, literature, philosophy, theater, cinema, painting, antiques, architecture, and design. *Domenica* was designed as a point of reference for cultural suggestions; it reports events and exhibitions, performances and publications, news in the narrative and essay fields, and addresses actual contemporary socio-cultural issues. Its new columns are dedicated to contemporary phenomena and formats. Among the themes of the supplement are art, philosophy, science, music, literature, poetry, cinema, theater, and any other artistic form. Newspaper, along with its supplement, has a fully supported online version and a profound website.

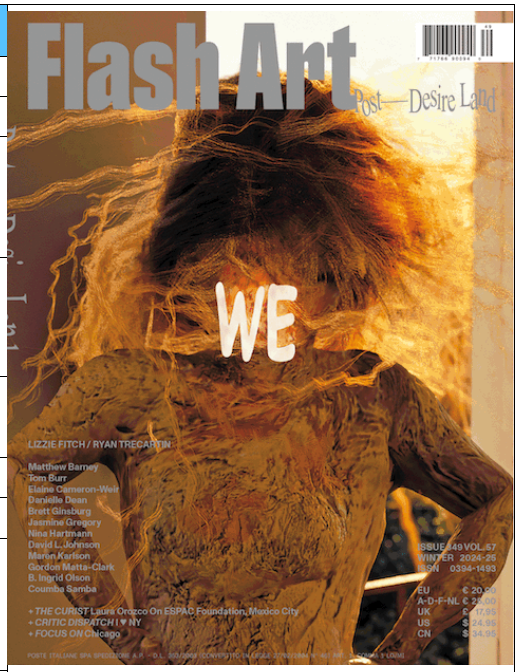
4.3.2 Art magazines

The next category of publicity formats encompasses art magazines. Some of the currently represented art magazines on the Italian market were founded at the end of the 20th century and have by now developed into trustable and influential sources of art information both nationally and even worldwide. Being independent established products, art magazines serve as a source of actual information regarding the art market, ongoing and planned exhibitions, art historical information and overviews, interviews with artists and art market participants, critical essays, and research. The content of art magazines is much more diversified compared to newspapers, characterised by more profound discourse and exclusively specified art content. Along with reportages and report formats, which are part of cultural journalism, art magazines publish interviews, which became a new approach to revealing interrelationships between art market participants, adding personal visions and diversified opinions regarding cultural events, movements, and news.

One of the most renowned and influential art magazines is *Flash Art*[98], which was founded by Giancarlo Politi in 1967.

[98] Website: https://flash---art.it/

Table 5. Flash Art

Flash Art / Flash Art International		
Category	magazine	
Format	printed and digital	
First issue	1967 (*Flash Art*); 1978 (*Flash Art International*)	
Frequency	Quarterly: Winter, Spring, Summer, Fall	
City	Rome (1967-1970); Milan (1970- currently)	
Founder	Giancarlo Politi	
Director	Gea Politi	
Language	Italian (*Flash Art*); English (*Flash Art International*)	
Website	http://www.flash---art.it/ http://www.flash---art.com/	
Contributors	Federica Boragina, Michela Ceruti, Simone Ciglia, Cecilia De Nisco, Alessandro Di Pietro, Vincenzo Di Rosa, Sara Dolfi Agostini, Caroline Elbaor, Camille Henrot, Rose Higham-Stainton, Helena Kontova, Giovanna Manzotti, Rebecca Moccia, Manuela Pacella, Leonardo Pellicano, Giancarlo Politi, Giulia Pollicita, Aurora Riviezzo, Marta Silvi, Gaia Vincensini, etc.	
Rubrics	Features, Reviews, Conversations, Brand New, Report, On View, Critic Dispatch, Time Machine	
Size	208 pages	
Price	10.00 euro *Flash Art*; 20.00 euro *Flash Art International*	

It was the first publication dedicated to contemporary art information in Italy and later expanded internationally with the launch of *Flash Art International* in 1978. From its inception, the magazine has focused on contemporary art and culture, placing particular emphasis on emerging artists and avant-garde movements. Over nearly sixty years, *Flash Art* has featured prominent critics and artists, including Achille Bonito Oliva and Maurizio Cattelan, to whom the magazine dedicated 12 covers during the

1990s, collaborating closely with him. Other notable contributors include Francesco Bonami and Massimiliano Gioni. Since 2015, the magazine has evolved under the leadership of Gea Politi and Helena Kontova, introducing a new editorial team that addresses pressing contemporary issues. Beginning in the 2000s, *Flash Art* made a significant transition from print to digital, establishing a dedicated online platform. A pivotal transformation occurred in 2024 when the Italian edition transitioned to a yearbook format. Currently, *Flash Art Italia* concentrates on providing a more profound analysis through its print publication. This special issue will be followed by additional thematic and geographical editions, while the international version maintains its commitment to seasonal releases. Simultaneously, the magazine is enhancing its digital presence by investing in its website and social media.[99] *Flash Art* is known for it covers featuring artists who subsequently become leading figures in the art world. The magazine includes photoshoots, productions, critical essays, monographic profiles, conversations with emerging and established artists, and a range of ongoing and thematic columns that change every few years. The website has two editions: English for F*lash Art International* and Italian for *Flash Art*, which allows one reading some articles from the previous additions in open access. Among the contributors to the magazines could be found both regular and invited ones.

Under the same publishing group is produced *Flash Art Volumes,* that is *Flash Art's* annual publication that addresses issues related to design and art publishing in general, positioning itself as a new zero degree, using economics, theoretical analysis, and the market to redefine boundaries and positioning itself as a bearer of value, defining waves of attention and setting a new tone: amplification.

Flash Art is publishing another magazine, Dune, an academic journal of fashion and visual culture, bilingual (Italian and English), biannual, which welcomes scientific contributions from scholars through an open call. It is directed by Maria Luisa Frisa, founder of the degree course in Fashion Design and Multimedia Arts at the IUAV University of Venice, published by *Flash Art*, with the graphic design of Multi Form. The title refers to the science fiction novel by Frank Herbert, published in 1965, and to the film directed by David Lynch in 1984. Dune is intended as a space for theoretical

[99] L. Montagnoli, "L'evoluzione di Flash Art. La storica rivista d'arte italiana uscirà una volta all'anno", *Artribune*, February 2024; https://www.artribune.com/editoria/2024/02/flash-art-rivista-evoluzione-annuario/ [last access 02 January 2025]

and visual reflection, criticism, and the introduction of new research, and reflects the research interests, writing methods, and theoretical production of the Iuav fashion degree course working group. It is monothematic, characterized by a keyword or phrase that permeates the contents and combines insights into figures and stories that are not very in-depth, returned with the visions of young authors. It has a scientific committee and involves a group of scholars and researchers as reviewers. The published contributions are subjected to a peer review process (Double-blind Peer Review). The scientific committee is characterized by the presence of authors and professionals active in the fields of criticism, fashion studies, contemporary art, museum management, curatorship, publishing, artistic direction and photography. Each issue can gather various types of contributions Chronicles, Conversations, Essays, Performative Writings, Reviews, Self-Analysis, Studies. *Dune* is part of the Iuav FLAIR research cluster and is supported by donors who believed in the editorial project. The magazine, without traditional advertising pages, is the expression of a working group interested in new forms of dialogue with companies, institutions and collectors.[100]

The next periodical to consider in this group is *Il Giornale dell'Arte*[101], a monthly specialized newspaper focused on the art world. Founded in May 1983 by Umberto Allemandi, it has had an online version available since 2002. The publication aims to deliver an innovative editorial product within the art sector. Notably, it is designed to resemble a traditional daily newspaper while maintaining a monthly frequency, providing coverage of news across various fields of art and culture. *Il Giornale dell'Arte's* information system comprises six international titles, offering a comprehensive overview of both the Italian and global cultural landscapes. Created to inform readers about the art world, it highlights its key figures, economic aspects, narratives, and everyday happenings. Produced in Turin since its inception, the magazine boasts a monthly circulation exceeding 20,000 copies. Although it is scheduled for monthly publication, its structure and visual design mirror that of a daily newspaper, focusing on news and events from the art sector.

[100] Website: https://flash---art.it/dune-journal/
[101] Website: https://www.ilgiornaledellarte.com/

Table 6. Il Giornale dell'Arte

Il Giornale dell'Arte	
Category	newspaper in magazine format
Format	printed and digital
First issue	May 1983
Frequency	Monthly
City	Turin
Founder	Umberto Allemandi
Director	Luca Zuccala
Language	Italian
Website	https://www.ilgiornaledellarte.com/
Contributors	Arianna Antoniutti, Barbara Antonetto, Francesco Bandarin, Roberta Bosco, Laura Buccino, Maurita Cardone, Arabella Cifani, Franco Fanelli, Olga Gambari, Paola Iazurlo, Laura Lombardi, Alessandro Martini, Ada Masoero, Elisabetta Matteucci, Stefano Miliano, Giulia Moscheni, Maria Letizia Paiato, Rischa Paterlini, Elisabetta Raffo, Christian Simenc, Helen Sroilas, Enrico Tantucci, Valeria Tassinari, etc.; Full list to be found: https://www.ilgiornaledellarte.com/Autori
Rubrics	Notizie, Opinioni, Documenti, Musei, Turismo, Archeologia, Libri, Restauro, Forografia, Arte Orientale, Ottocento, Il Giornale delle Mostre, Il Giornale di Economia, Gallerie
Supplements to magazine	Vernissage, Vedere a, Rapporti Annuali, Vademecum
Size	96-100 pages
Price	14.00 euro

The topics covered include archaeology, photography, art literature, exhibitions, restorations, as well as economic and political issues that pertain to contemporary art and its various forms of expression. Among the pages of the magazine, a sufficient space is dedicated to advertising of cultural events and exhibitions.

There are few other periodicals linked to the magazine: *Vernissage* - the photo journal dedicated to events and people that fall within the current affairs of international art; *Vedere a* - the fresh press that delves into specific geographical areas with the related cultural events; *Rapporti Annuali* - collections of market surveys and opinions of specialists; *Vademecum* - a publication tailor-made for clients who wish to promote exhibitions and events. The website of *Il Giornale dell'Arte* is a partially autonomous editorial product, managed every day by the editorial staff, which republishes, enriched, the articles that appeared on paper and, above all, ensures a daily digital first production of digital, cross-media editorial content and formats between word, video, audio and image.[102]

Table 7. Art e dossier

Art e dossier	
Category	magazine
Format	printed and digital
First issue	April 1986
Frequency	Monthly
City	Florence
Founder	Maurizio Calvesi
Director	Claudio Pescio
Language	Italian
Website	http://www.artedossier.it/it/
Contributors	Alfredo Accatino, Luca Antoccia, Donatella Biagi Maino, Marco Bussagli, Valeria Caldelli, Aldo Colonetti, Lauretta Colonnelli, Alessio Costarelli, Sara Draghi, Giovanna Ferri, Ilaria Ferraris, Alberto Fiz, Marco Fossati, Fabio Isman, Marcella La Monica, Stefania Landucci, Daniele Liberanome, Paolo Linetti, Fernando Mazzocca, Francesca Orsi, Giulia Perin, Ludovico Pratesi, Sergio Rossi, Ilaria Rossi, Marta Santacatterina, Sileno Salvagnini, Maurizia Tazartes, Federico Zanoner, Mauro Zanchi, etc.



[102] Website: https://www.ilgiornaledellarte.com/Chi-Siamo

Rubrics	Art news, Finestre sull'arte, Camera con vista, Antiquariato, Architettura per l'arte, Storie a strisce, XXI Secolo, Intervista, Eventi, Mostre, In tendenza, In Galleria, Cataloghi e libri, La pagina nera, Studi e riscoperte, Aste e mercato, Centomostre, Dossier
Size	96 pages of magazine + 48 pages of dossier
Price	6.90 euro printed edition, 3.49 euro digital edition

Art e dossier[103], founded in 1986, is a monthly periodical from the Florentine publishing house Giunti. It is among the most authoritative and appreciated magazines dedicated to the world of art. Inside the monthly magazine, there are news and articles dedicated to museums, exhibitions, trends, and innovations that concern the world of art. On the magazine's pages, there are many contributions from critics and historians. Each newsstand issue is combined with a dossier to collect, an in-depth study written by an art historian and dedicated to an artist or an artistic movement. The magazine is also available in a digital version. The magazine has a profound website, where published art news, a list of art events and exhibitions, information regarding ongoing art competitions, book presentations, and interviews.

Another art magazine that has been published since 1970 is *Arte. Mensile di Arte, Cultura, Informazione*[104] was founded in Milan by Giorgio Mondadori (a brand owned by Cairo Editore) and directed by Michele Bonuomo. It's dedicated to contemporary art market and provides the reader with an updated overview of artists, events, appointments and news regarding contemporary art, both national and international. Pages of the magazine contain interviews, images and descriptions of works that immerse the reader in the world of art. Due to the authority that the monthly magazine has gained in the editorial field, since 1984, it established the Arte Award, which aims to discover new talents by addressing those emerging artists who have never exhibited their works in personal exhibitions.[105]

[103] Website: https://www.artedossier.it/it/
[104] Website: https://www.cairoeditore.it/Arte/
[105] Website: https://artemagazine.it/

Table 8. Arte. Mensile di Arte, Cultura, Informazione

Arte. Mensile di Arte, Cultura, Informazione	
Category	magazine
Format	printed and digital
First issue	1970
Frequency	monthly
City	Milan
Founder	Giorgio Mondadori
Director	Michele Bonuomo
Language	Italian
Website	https://www.cairoeditore.it/Arte/
Contributors	Armando Audoli, Arianna Baldoni, Sara Bogglo, Argano Brigante, Cristina Campanini, Elisabetta Castellari, Stefano Castelli, Michela Delfino, Renato Diez, Giusi Diana, Alberto Fiz, Francesco Foli, Laura Leonelli, Marco Meneguzzo, Marina Mojana, Giulia Oglialoro, Chiara Pasqualetti Johnson, Chiara Pilati, Elena Pontiggia, Ludovico Pratesi, Cara Ronza, Silvia Tomasi, Marco Tonelli, Eugenio Viola, etc.
Rubrics	Le Mostre in Italia, Le Mostre nel Mondo, Art in Galleria, Flash, Fotografia, Aste Moderne e Contemporaneo, Investimenti, I Libri, Riservato & Personale, Anticipazioni, Aste Fotografia, Fiere, Mercato, Agenda
Size	170-200 pages
Price	5.00 euro



Segno[106] *is* a bimonthly contemporary art magazine that was first published in 1976. It was born from an intuition of Umberto Sala and Lucia Spadano, driven by the will and desire to carry out a passionate and true chronicle and critique of those expressive languages of contemporary art that, from conceptual to poverty, from the incorporeal to the return to the figure, were radically changing the Italian and international art scene in the space of a few years.

[106] Website: https://www.rivistasegno.eu/

Table 9. Segno

Segno	
Category	magazine
Format	printed and digital
First issue	1976
Frequency	Bimonthly
City	Pescara, Roma
Founder	Umberto Sala, Lucia Spadano
Director	Ivan D'Alberto, Paolo Balmas
Language	Italian
Website	https://segnonline.it/
Contributors	Andrea Bardi, Isabella Battista, Milena Becci, Giuliana Benassi, Alessandra Bianco, Matteo Binci, Federico Bilò, Cecilia Buccioni, Maila Buglioni, Francesca Cammarata, Valeria Ceregini, Barbara Caterbetti, Laura Catini, Carmelo Cipriani, Viana Conti, Lia De Venere, Ivan D'Alberto, Francesco Paolo Del Re, Michela Delfino, Miriam Di Francesco, Amalia Di Lanno, Marilena Di Tursi, Tommaso Evangelista, Angela Faravelli, Marta Ferrara, Giuseppe Frazzetto, Valeria Gaetani, Andrea Guastella, Azzurra Immediato, Alice Ioffrida, Fabio V. Lacertosa, Tiziana Leopizzi, Martina Lolli, Carla Abril Maizon, Antonella Marino, Simone Marsibilio, Massimo Mazzone, Cristina Meli, Marta Michelacci, Duccio Nobili, Rita Olivieri, Dario Orphée La Mendola, Elda Oreto, Sibilla Panerai, Cecilia Paccagnella, Lisa Parra, Ilaria Piccioni, Gabriele Perretta, Giulia Perugini, Francesco Pozzi, Nicoletta Provenzano, Mosé Previti, Roberta Ridolfi, Valeria Santoni, Davide Silvioli, Luca Sposato, Stefano Taccone, Antonello Tolve, Valeria Todaro, Alberto Ulisse, Maria Vinella, etc.



Rubrics	Magazine: Mondi dell'arte, Segnolibri, Segno Architettura, Recensioni, Scenari critici dell'archivio Website: Heuresis, Sistematica, Studio Visit, La Pittura Contemporanea in Italia, Esplorazioni Visive, NFT e Cryptoart, Solaris. Arte, Vita, Media, Incontri, Art e Committenza, Segnoarchitettura, Libri & Cataloghi, Artisti Italiani all'Estero, Vivo. Speciale Performance Art, Altre Mostre
Size	88-90 pages
Price	8.00 euro

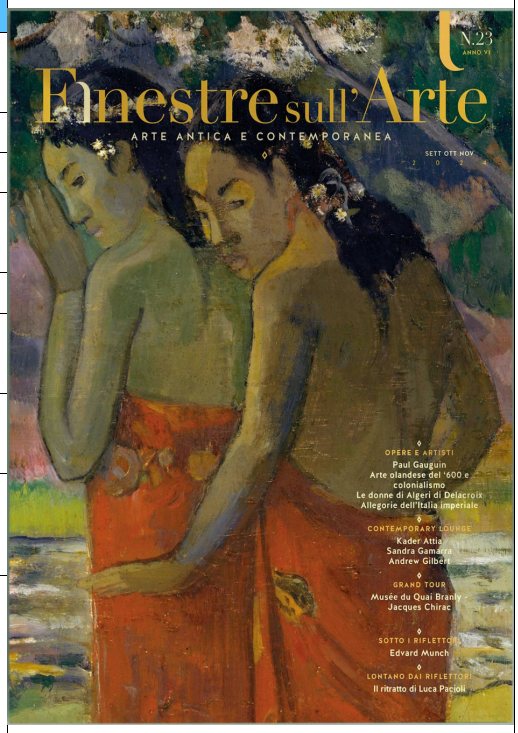
Since its first publication, the aim of the magazine was to provide readers with a chronicle, and at the same time a critique, of contemporary art expressions. In the past, the magazine established the Segno d'oro award, a sculpture created specifically in five copies by Luigi Ontani, awarded at Arte Fiera Bologna to Costas Varotsos in 2007 and to the sculptor Nunzio in 2012. Over the years, the magazine's editorial staff has also collected over 30,000 exhibition catalogues in Italy and around the world, which are currently being catalogued in order to make this heritage accessible to the public through the project http://biblioteca.rivistasegno.eu. *Segno*, considered one of the most authoritative editorial products in the sector, boasts prestigious contributions from the most important and esteemed art historians and critics in its forty-year history, including Filiberto Menna, Rossana Bossaglia, Achille Bonito Oliva, Pietro Marino, Paolo Balmas, Gillo Dorfles, Marco Meneguzzo, Demetrio Paparoni, Gabriele Perretta, Marco Scotini, Marisa Vescovo, Giorgio Verzotti to name just a few. Since 1994, *Segno* has also been present on the web, accompanied by a calendar of events that contains news and updates regarding the most interesting exhibitions organized by museum institutions, foundations, and private galleries.[107]

Among the esteemed giants that have already earned the trust and respect of their audience, new projects continue to emerge and carve out their niche in Italy's editorial cultural landscape. One such initiative is *Finestre sull'Arte*[108], which began in 2009 through the efforts of journalists Federico Giannini and Ilaria Baratta as an art history podcast.

[107] Website: https://www.rivistasegno.eu/redazione/
[108] Website: https://www.finestresullarte.info/en/

Table 10. Finestre Sull'Arte

Finestre Sull'Arte	
Category	Newspaper in form of magazine
Format	printed and digital
First issue	June 2017
Frequency	daily online version, quarterly printed version
City	-
Founder	Federico Giannini, Ilaria Baratta
Director	Federico Giannini, Daniele Rocca
Language	Italian, English, German, French, Spanish
Website	https://www.finestresullarte.info/en/
Contributors	Ilaria Baratta, Francesca Della Ventura, Adam Ferrari, Gabriele Giannini, Federico Giannini, Chiara Guidi, Giacomo Montanari, Cristina Principale, Marina Umelesi, Lara Venè, etc. Full list to be found: https://www.finestresullarte.info/chisiamo.php
Rubrics	News, Works and Artists, Exhibition Reviews, Opinions, Travel, Design, Jobs, Rendez-Vouz, Dentro la Mostra, Grand Tour, Contemporary Lounge, Wunderkammer, Agenda, Art Gallery
Size	176 pages
Price	11.90 euro



It evolved into a blog in 2012 and was re-established in 2017 as a registered newspaper. Starting in 2019, *Finestre sull'Arte* has been available in print by subscription.[109] The magazine is dedicated to ancient and contemporary art and cultural policies. It publishes reviews, in-depth articles, critical articles and reports on exhibitions and events and aims to be a tool for popular and specialized information.

[109] Redazione, "Nasce il magazine cartaceo di Finestre sull'Arte! 168 pagine di divulgazione di qualità", *ArtsLife*, January 2019; https://artslife.com/2019/01/24/nasce-il-magazine-cartaceo-di-finestre-sullarte-168-pagine-di-divulgazione-di-qualita/ [last access 07 January 2025]

Since 2024, articles have also been published in English, French, German and Spanish.[110]

Table 11. Bianoscuro Art Magazine

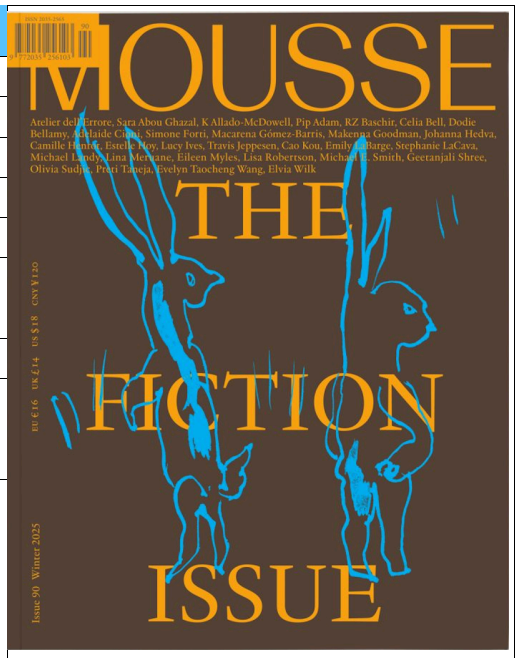
Bianoscuro Art Magazine	
Category	Magazine
Format	printed and digital
First issue	2013
Frequency	Bimonthly
City	Pavia
Founder	Vincenzo Chetta
Director	Vincenzo Chetta
Language	Italian
Website	http://artmagazine.biancoscuro.it/
Contributors	Vincenzo Chetta, Flavio Ennante, Carla Margone, Mario Gambatesa, Lucia Garnero, Daniela Malabaila, Rebecca Miniti, Ettore Tiretto, etc.
Rubrics	Magazine is not divided in rubrics, but in content always present such section as Exhibition overviews, recensions, Art Fair data
Size	110 pages
Price	10.00 euro printed edition, 5.00 euro digital edition

Another young bimonthly art magazine is *Bianoscuro Art Magazine*[111] founded in 2013, initially available in both paper and digital formats. The contents of the publication include news and insights on modern and contemporary art, and in particular on international events and exhibitions. *Biancoscuro* is also a cultural association that since 2013 has promoted the "Biancoscuro Art Contest", a competition

[110] Website: https://www.finestresullarte.info/en/
[111] Website: https://www.biancoscuro.it/site/

that offers the cover of the magazine, the possibility of organizing exhibitions and the creation of monographs in e-book and/or paper format as prizes.

Table 12. Mousse

Mousse	
Category	Magazine
Format	printed and digital
First issue	2006
Frequency	Quarterly
City	Milan
Founder	Alessio Ascari, Edoardo Bonaspetti
Director	Barbara Casavecchia
Language	Italian, English from 2017
Website	https://www.moussemagazine.it/
Contributors	Liberty Adrien, Alex Bennett, Stephanie Bailey,Shu Lea Cheang, Lauren Cornell, Mira Dayal, Alia Farid, Louis Fratino, Makenna Goodman, Anthony Huberman, Martin Herbert, Pujan Karambeigi, Steven Knepper, Matthew Lyons, Sohrab Mohebbi, Ikechúkwú Onyewuenyi, Ana Teixeira Pinto, Tiffany Sia, Jina Valentine, Marina Vishmidt, McKenzie Wark, etc.
Rubrics	Editorial, Conversations, Essays, Reviews, Tidbits, Exhibitions Survey, Opinion, Monograph, Thinkers, Curators, Criticism, Reprint, Books, Visual, Fiction
Size	256-300 pages
Price	16.00 euro

In 2006 scene of contemporary art magazines grew with the foundation of *Mousse* in a tabloid format, published quarterly in both Italian and English. Mousse has an average print run of 35,000 copies and broad distribution in Europe, the United States, Australia, and Asia. Among the contents of magazines are news regarding the trends of global contemporary art, interviews, conversations, and essays by some of the most important figures in international criticism, visual arts, and curating today, alternated

with a series of distinctive articles in a unique format.[112] *Mousse* has a website, fully supported in English, that publishes news, articles, overviews, and essays on cultural themes. Some of the articles from the previous editions are available for free access via the magazine's website.

CURA. is a curatorial and editorial platform founded by Ilaria Marotta and Andrea Baccin in 2009. It consists of a magazine, a publishing house and an exhibition program that operates internationally in collaboration with museums, foundations, galleries, institutions and independents. The curatorial research and critical activity developed by *CURA.* focus both on the investigation of new contemporary languages and on the development and realization of new exhibition formats. *CURA.* magazine can be understood as a dynamic and flexible exhibition space in continuous evolution, where the reader can discover the most interesting expressions of contemporary visual arts.

Table 13. Cura.

CURA.	
Category	Magazine
Format	printed and digital
First issue	2009
Frequency	Biannual: Fall/Winter; Spring/Summer
City	Rome
Founder	Ilaria Marotta, Andrea Baccin
Director	Andrea Baccin
Language	English
Website	https://curamagazine.com/



[112] Website: https://www.moussemagazine.it/

Contributors	Cory Arcangel, Francis Alÿs, Orian Barki, Adriana Blidar, Ben Broom, Meriem Bennani, Sadie Benning, Diana Campbell, Giulia Civardi, Petra Cortright, Travis Diehl, Emma Enderby, Charlie Fox, Matt Hall, Anne Imhof, Kevin Jerome Everson, Tyler Mitchell, Steve McQueen, Margot Norton, Jessica Ramm, Martine Syms, Natalia Sielewicz, Lumi Tan, Róisín Tapponi, Hans Ulrich Obrist, John Watkinson, Ana Simona Zelenovic, etc. Full list to be found: https://curamagazine.com/almanac/
Rubrics	Conversations, The New Now, Inside the Cover, Essay, Spotlight, Visual Essay, Portraits
Size	260-300 pages
Price	20.00 euro

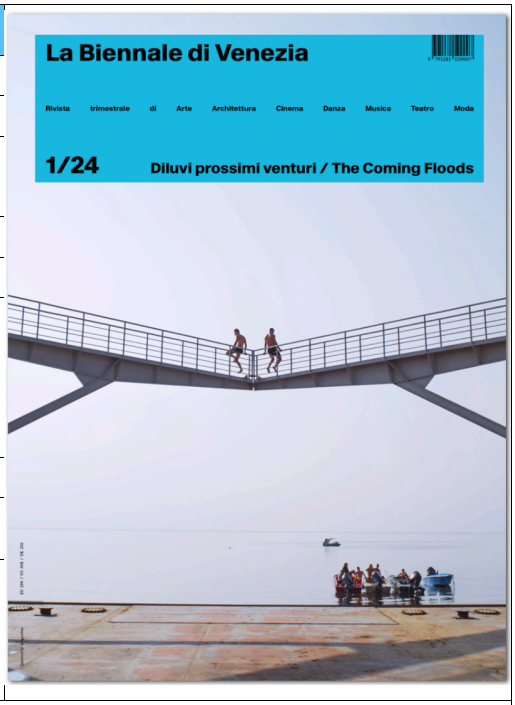
The magazine includes specific sections dedicated to curatorial approaches of the past and present and interventions by curators and artists who propose experiments with text, graphics, and images. Conversations, visual essays, critical texts, thematic analyses, and laboratory projects are just some of the various formats through which the contents of the magazine are developed and presented. The different sections allow for exploring and presenting a wide range of artistic practices and are facets of a single, organic research project. The website of *CURA.* contains of articles from the previous editions of the magazine, exhibition presentations and profound visual content that is given an equal importance as to the text materials.[113]

It is still probably one of the most interesting phenomena of art magazines that was born in the middle of the 20th century and had several stages of rebirth after the *Venice Biennale Magazine.* The first stage of its development was between 1950 and 1971. Given the tremendous success of the 14th International Art Exhibition of the Biennale in 1948, the first after the Second World War, in the early months of 1950, the Institution decided to publish a magazine to make it the official organ to promote its events. The idea was to create a quarterly magazine entitled *La Biennale di Venezia*. The cover image varied each time in relation to the activities of the Biennale and the magazine from the beginning presented itself as a precious object, enormous in format, very carefully edited from an editorial point of view, with advertisements on different

[113] Website: https://curamagazine.com/

papers and of various consistencies, many refined images, mostly in black and white, but also with color plates that increased over time.

Table 14. Venice Biennale Magazine

Venice Biennale Magazine	
Category	Magazine
Format	printed
First issue	1950-1971; 2024 - currently
Frequency	Quarterly
City	Venice
Founder	ASAC – La Biennale di Venezia Historical Archive of Contemporary Arts
Director	Luigi Mascheroni
Language	Italian, English
Website	https://store.labiennale.org/en/
Contributors	Manal AlDowayan, Engin Akyurek, Carlo Barbante, Davide Brullo, Carolyn Carlson, Aziza Chaouni, Giovanni Lindo Ferretti, Giulia Foscari, Chiara Ianeselli, John Kinsella, Piersandro Pallavicini, Francesco Palmieri, Gilda Palusci, Orhan Pamuk, Mariagrazia Pontorno, Elena Pettinelli, Andrea Rinaldo, Emanuele Rosa, Stenio Solinas, José Tolentino de Mendonça, Lorenzo Toso, Luciano Violante, Peter Weir, Kongjian Yu, etc.
Rubrics	Each issue is dedicated to particular theme, which is explored through: Research, Contributions by artists, Testimonies, Interviews, etc.
Size	176 pages
Price	28.00 euro

The opening title was *La Biennale di Venezia. Quarterly magazine of art, cinema, music, theater, fashion*. The launch issue was published in July 1950 and consisted of 50 pages of text, 5 color plates and 65 black and white plates. Publishing house: Vittorio Alfieri, Florence; Printing house: Carlo Ferrari, Venice. The editorial board was composed of the President of the Institution Giovanni Ponti, the Secretary General

Rodolfo Pallucchini, the editor in chief of the magazine was Elio Zorzi (head of the press office), who made use of the following collaborators: Umbro Apollonio (ASAC manager), Antonio Petrucci, Giovanni Piccini, Adolfo Zajotti, Ferdinando Ballo.

Second phase of the magazine took place between 1960 and 1971. The double issue 36/37 July-December 1959 is the last of a transition phase. Pallucchini had left his post at the Biennale in 1957 and was replaced by Gian Alberto Dall'Acqua. The direction of the magazine was taken over by Apollonio, with an official appointment in the role from 1958, who immediately worked in great harmony with Vladimiro Dorigo. The less academic orientation set by Apollonio tended to give space to the demands of the art of the new generations to further update the look of the periodical in a less glossy way. The change of pace is clearly visible from issue 40 of July-September 1960: the font was changed again, the critical contributions increased, and the images were mostly in black and white. The renewed line wanted to give "ample room for the most compelling critical debates in a combination of formal historical aesthetic aspects that today's world art proposes and develops". It was also decided that the magazine would be published by the Biennale itself, without involving other more or less renowned publishers, who were always having trouble with sales. This editorial line was maintained until the 1970s, when, starting in 1975, the magazine was replaced by the Annuari directed by Dorigo.

The third phase of the magazine started recently in 2024. The historic magazine published by the *Venice Biennale* is reborn, 53 years after its last publication. Issue 1/24, entitled "Diluvi vicini venturi / The Coming Floods", and the project for the new quarterly magazine – which is part of the activity of the Historical Archives of the Biennale – have been presented in Venice in October 24. Conceived and produced as a printed edition and featuring a significant iconographic apparatus that draws largely from the Historical Archive of La Biennale and from national and international photographic research, the magazine will be published quarterly. Each issue will have a monographic focus, establishing a dialogue between the disciplines characteristic of La Biennale di Venezia – visual arts, architecture, dance, music, theatre, cinema – as well as the sciences and literature. Like the original magazine, fashion is also included among its areas of interest by reason of the relation of its creative processes with art, archives, and experimentation. Each issue will contain original and exclusive articles,

testimonies, interviews, dialogues, and contributions by artists, scholars, and leading Italian and international figures in the world of culture and civil society. There will be a range of expressive modes, giving space to graphic design and the cross-fertilisation between languages.[114]

Each issue, planned on a quarterly basis and dedicated to a specific theme, collects new testimonies, stories, and *ex cathedra* contributions by artists, researchers, and personalities from the world of culture and society. Documents from La Biennale's Historical Archive illustrate and complete the texts published in the magazine, providing a framework for the history of the Institution while also containing links and suggestions introducing the topics explored in the issue.

Artribune[115] is one of the most popular and appreciated online magazines on contemporary art and culture, founded in Milan at the end of March of 2011 and distributed free of charge. The platform is focused on emerging artists and new trends in Italy and worldwide. The contents are available in paper copies or in digital format through the pages of the web magazine. The first, number one, online magazine was presented for the Venice Biennale in the known format today with a website and a web TV.[116] *Artribune* is the point of reference for information, 24-hour updates, and communication in the world of art and culture in Italy. Thanks to the paper magazine, the web platform with its web TV, the web app and a presence on all social media, *Artribune* addresses a transversal and heterogeneous audience that loves art, creativity, architecture, design, fashion, music, literature, cinema and experimental theater, quality travel, food and wine. Directed by Massimiliano Tonelli and chaired by Paolo Cuccia, it has over 400 collaborators throughout Italy and abroad: a group of professionals, journalists, curators, art critics and historians, bloggers, communication experts, philosophers, university professors, and intellectuals.

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[114] Historical note from official website of La Biennale di Venezia; https://www.labiennale.org/it/news/rinasce-dopo-53-anni-la-storica-rivista-edita-dalla-biennale-di-venezia [last access 07 January 2025]

[115] Website: https://www.artribune.com/

[116] Redazione, "Il compleanno di Artribune? Si festeggia il 13 aprile a Milano! Intanto ripercorriamo la storia del caso editoriale del 2011", *Artribune*, April 2012; https://www.artribune.com/tribnews/2012/04/il-compleanno-di-artribune-si-festeggia-il-13-aprile-a-milano-intanto-ripercorriamo-la-storia-del-caso-editoriale-del-2011/ [last access 07 January 2025]

Table 15. Artribune

Artribune	
Category	Magazine
Format	Online, printed
First issue	2011
Frequency	Bimonthly
City	Milan
Founder	Paolo Cuccia, Gambero Rosso
Director	Massimiliano Tonelli
Language	Italian
Website	https://www.artribune.com/
Contributors	Caterina Angelucci, Carolina Chiatto, Alessia Caliendo Massimiliano Tonelli, Giulia Giaume, Claudia Giraud, Helga Marsala, Desirée Maida, Livia Montagnoli, Valentina Muzi, Santa Nastro, Roberta Pisa, Valentina Silvestrini, Emma Sedini, Alberto Villa, Alex Urso, etc. Collaborators worldwide, full list to be found: https://www.artribune.com/chi-siamo/
Rubrics	News, Stories, Ending, Grandi Mostre, Studio Visit, Dietro La Copertina, Focus, Libri, Osservatorio Residenze/ Non-Profit, Architectura, Queerspectives, Mercato, Focus Arte Fiera, Short Novel, Talks Show, Editoriali
Size	96-120 pages
Price	Online free of charge

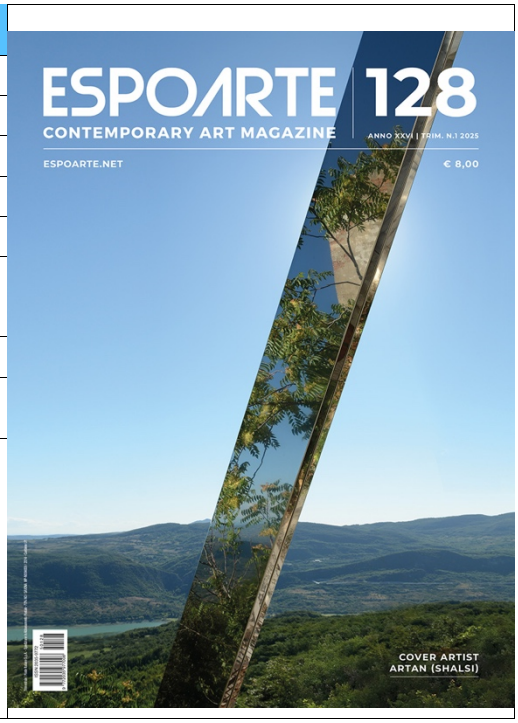


Artribune has the largest and most widespread cultural editorial staff in the country and the most followed information, updating and in-depth tool in Italy on the topics of art, culture and everything that revolves around them: communication, creativity, politics and cultural policies, publishing, mass media, advertising, new technologies, architecture and urban planning, design, cinema, music, theater, philosophy, literature, etc. It is a web magazine but also a free press, thanks to a free paper magazine printed in 55 thousand copies and distributed throughout Italy.

“Grandi Mostre” rubrics intend to give voice to the main players in the creative world - from artists to curators to museum and institution managers, without forgetting those who work “Behind the Scenes”, providing a broad view of the universe of “Major Events”. The mosaic is completed by the opinions of important personalities of Italian criticism, detailed reports from abroad and from the world of photography - a discipline that deserves a relaunch and greater visibility also through the trade press, regional itineraries dedicated to art and food and wine, and advice on the latest editorial releases. All conveyed through clear language and attractive graphics, suitable for both the specialized reader and an audience of enthusiasts. Contemporary art is at the heart of the project, but with a careful eye on every form of contemporary creativity, from literature to design, from architecture to cinema, from photography to new media. A profound editorial and graphic restyling, completed at the end of 2018, has transformed *Artribune* magazine into an even more essential platform, with ample space dedicated to investigations and reports that combine long-form journalism with photographic services created ad hoc and infographics developed by specialists and illustrators.

Table 16. Espoarte

Espoarte	
Category	Magazine
Format	Online, printed
First issue	2000
Frequency	Quarterly
City	Albissola Marina
Founder	Arteam Cultural Association
Director	Livia Savorelli
Language	Italian
Website	https://www.espoarte.net



Contributors	Maria Vittoria Baravelli, Alice Barontini, Luca Bernardini, Eleonora Bianchi, Nicoletta Biglietti, Ilaria Bignotti, Michele Bramante, Daniel Borselli, Chiara Canali, Valeria Carnevali, Benedetta Carpi De Resmini, Silvia Cini, Gabriele Cordì, Francesca Di Giorgio, Miriam Di Francesco, Tommaso Evangelista, Matteo Galbiati, Matteo Galbiati, Giulia Andrea Gerosa, Gabriele Salvaterra, Ilaria Introzzi, Mattia Lapperier, Francesco Liggieri, Francesco Liggieri, Alessia Pietropinto, Nicoletta Provenzano, Leonardo Regano, Leonardo Regano, Livia Savorelli, Cosimo Veneziano, Tiziana e Isabella Pers, Antonello Tolve, etc.
Rubrics	Cover Artist, Close Up, Arte & Impresa, Punti di Vista, Speciale Collezionismi, CloseUp, Speciale Nuove Nomine
Size	120-150 pages
Price	8.00 euro printed edition, 6.00 euro digital edition

Espoarte Contemporary Art Magazine[117] was established in July 2000 as a periodical focused on the cultural and artistic activities of the Savona province. Over the years, the magazine has successfully expanded its influence and secured a prominent position among national contemporary art publications, all while maintaining its original mission. Today, it encompasses a broad spectrum of art, photography, and contemporary national and international culture.

This quarterly magazine is available at newsstands and bookstores nationwide, distinguished by its high-quality content and fresh, innovative graphic design. It is complemented by a robust online platform and a series of special thematic e-books offered for free distribution under the banner of *Espoarte Digital*. These resources, alongside the print magazine, facilitate extensive editorial coverage.

The *Espoarte* online information portal is updated daily with a wealth of new content, including interviews, insights, and reviews. Additionally, it covers a variety of topics such as art, exhibitions, events, fairs, art awards and competitions, as well as spaces, galleries, museums, foundations, projects, photography, design, publishing, new media, comics, performing arts (music, theatre, dance), cinema, and lifestyle (food & wine, fashion, travel).

[117] Website: https://www.espoarte.net

Table 17. Exibart

Exibart		
Category	Magazine and online portal	
Format	Digital, printed	
First issue	1996 – online portal; 2002 – printed issue	
Frequency	Bimonthly	
City	Rome	
Founder	Giovanni Sighele	
Director	Federico Pazzagli	
Language	Italian	
Website	https://www.exibart.com	
Contributors	Alessandra Angelucci, Alessandra Caldarelli, Alessio Crisantemi, Angela Faravelli, Anna de Fazio Siciliano, Alice Bortolazzo, Annapaola Di Maio, Anna Frattini, Anna di Corcia, Antonello Tolve, Antonio Cocchia, Antonia Bertelli, Bianca Martinelli, Beatrice Benella, Asia Ruffo di Calabria, Camilla Boemio, Bill Claps, Carlo Maccioni, Carmelo Cipriani, Carolina Trupiano Kowalczyk, etc. Full list to be found: https://service.exibart.com/exibart-team/	
Rubrics	Agenda, Archeologia, Architettura, Arte antica, Arte contemporanea, Arte moderna, Arti performative, Attualità, Bandi e concorsi, Beni culturali, Cinema, Contest, Danza, Design, Diritto, Eventi, Fiere e manifestazioni, Film e serie tv, Formazione, Fotografia, Libri ed editoria, Mercato, MIC Ministero della Cultura, Moda, Musei, Musica, Opening, Personaggi, Politica e opinioni, Street Art, Teatro, Viaggi	
Size	88-120 pages	
Price	5.00 euro	

Exibart is a news magazine dedicated to art, architecture, design, cinema, experimental theatre, music, and general culture, distributed both in digital and paper format. Its slogan is: "The historical brand of contemporary art. Indispensable for always being informed". *Exibart* was initially born as an internet portal in 1996, on the initiative of Giovanni Sighele, who entrusted the editorial direction to Massimiliano Tonelli in 1999. The first printed issue was released in March 2022 as a free press distributed bimonthly with a tabloid format of 88 to 120 color pages, depending on the issue. The

magazine established itself as an important source of information, analysis and updating dedicated to the world of art and related ones, with a series of windows on the international panorama, news from the market and in-depth analyses on the most important current affairs issues, fashion, architecture, design, electronic music, experimental theatre, comics and more.

Table 18. ArtsLife

ArtsLife		
Category	Online newspaper	
Format	Digital platform	
First issue	2004	
Frequency	Daily updates	
City	Milan	
Founder	Paolo Manazza	
Director	Massimo Mattioli, Luca Zuccala	
Language	Italian	
Website	https://artslife.com	
Contributors	Lucia Antista, Danilo Bogoni, Federico Bonezzi, Jacqueline Ceresoli, Mariateresa Cerretelli, Ilaria Chiodi, Matteo Cocci, Luca Del Core, Simona Isacchini, Luigi Capano, Paolo Levi, Marco Marelli, Stefano Monti, Ludovico Pratesi, Alessandra Quattordio, Andrea Rossetti, Pierangelo Sapegno, Maurizia Tazartes, etc.	
Rubrics	News, Mercato, Critica, Speciali, Fotografia, Cinema, Teatro, Archeologia, Libri, Data Art, Progetto (S)Cultura, Art Border Line, La Riflessione, Food & Wine, Le Fiabe D'Arte, Art & Law, Studio Legale Bipart	
Size	format of website pages	
Price	Online free of charge	

ArtsLife[118] was founded by Paolo Manazza, a painter, but also a writer and journalist (for the *Corriere della Sera*). *ArtsLife* is a daily cultural newspaper, specialized in art criticism and the art market. It deals with informing and reviewing all cultural events, in Italy and in the world, from all angles: exhibitions, auctions, theater, cinema, music, television, trends and cultural politics. Created in 2004, as a working tool for the students of the chair of "Theory and practice of multimedia in art" at the Academy of

[118] Website: https://artslife.com

Fine Arts of Brera in Milan. On July 2008 *ArtsLife* was registered as a newspaper. It has become an essential point of reference for professionals in the sector and art and culture enthusiasts. The platform is updated daily with the contribution of the editorial staff and about a hundred collaborators spread throughout the world.

4.4 Current trends of Italian art journalism

According to the database created in the previous subchapter, cultural journalism in Italy has a significant presence and ample opportunities for further development. The card files presented included only newspapers, art magazines, and online art magazines with a physical presence. Additionally, numerous small and medium cultural projects are not explicitly classified as magazines or newspapers or positioned as traditional editorial endeavors and were not included in the research analysis, which does not mean they do not play any role but instead represent other formats that do not correspond to the current research themes of the thesis. Nevertheless, these initiatives still engage in curatorial and writing practices, including art critique and research, which form the core of their activities. The provided in previous subchapter research and analysis of art periodicals outlines some trends that are present in Italian art journalism nowadays.

Following cultural agendas is an integral aspect of the broader connoisseur experience, as daily newspapers consistently allocate space for cultural pages and offer readers extensive weekly cultural supplements. These cultural supplements provide a general overview of artistic life, primarily at a national level, encompassing not only the arts but also various fields such as theater, music, literature, fashion, exhibitions, and economics. A predominant trend within these supplements is their focus on literary discourse, often including chapters from newly published books, while only a few pages are dedicated exclusively to news from the art world. The art sections of newspaper supplements typically feature information about ongoing exhibitions, brief overviews of materials, and historical insights into notable artistic themes. The affordability of these supplements is quite appealing, and the range of topics covered ensures they cater to a diverse audience.

Both newspaper supplements and art magazines share a common approach of maintaining a stable core of managerial and editorial staff while inviting contributors

to provide written materials and articles, either on a regular basis or as one-time contributors. It is not uncommon to see the same authors contributing to various editorial formats and across different publications simultaneously. Weekly and monthly newspapers and magazines typically engage more regular contributors, whereas art magazines published bimonthly or biannually tend to draw from a broader pool of contributors. Additionally, emerging art magazines that began in an online format often exhibit a diverse range of contributors and are generally more open to collaborations. In addition to this, art magazines, especially young ones, accept contributions and articles from artists and often collaborate with them not only withing the design of a cover or interview format, but also provide space for their texts and publications.

Regardless of whether an art magazine originated in a print format or began as a digital platform, they all now offer both printed and online editions available for subscription or single purchase. Each art magazine maintains a website, which serves as a vital extension of the editorial board. These websites not only represent the magazine and facilitate purchases but also act as independent sources of information. They feature recent updates, news, brief announcements, current overviews, and information on art market events. Additionally, the websites provide free access to numerous articles from previous editions of the magazine. Beyond this, users can find not only past materials but also special projects, articles created exclusively for the online format, and multimedia resources such as interviews and podcasts.

There is a growing trend among art magazines to adopt multilingual formats to appeal to a broader international audience, reflect a global cultural agenda, and enhance their positioning within both national and international art market spheres. This trend is evident not only in the increasing number of languages used in both print and online publications but also in the inclusion of contributors from around the world. Similar to newspapers, art magazines often categorize their content into thematic sections. While the specific titles of these sections may vary, the fundamental concepts are generally consistent across publications. Some of the most common sections found in art magazines include:

- News
- Reviews / Overviews

- Recensions / Opinions / Critical dispatch / Criticism
- Interviews / Conversations
- On view / Exhibitions in Italy / Exhibitions worldwide / Museums / In Gallery / On show / Spotlight
- Market reports / Art market reviews
- Essays / Surveys / Monographs

Newspapers and art magazines are distributed through various platforms. Distribution points for newspapers include news kiosks and online subscriptions. While cultural supplements are often developed as independent entities to enhance the content of newspapers, purchasing conditions may sometimes require them to be acquired alongside the main newspaper. In contrast, art magazines have a wider distribution net, which includes news kiosks, bookstores, museums, exhibitions, art fairs, biennales, and online subscriptions for both digital and print formats.

Regardless of the presence of a wide selection of established or developing art periodicals and journals in Italy, new cultural magazines continue to emerge and take their niche and space in the market. For instance, the new magazine of arts, media, and visual cultures, *Zona Critica*, is born now. *Zona Critica* is the biannual magazine, directed by Vincenzo Trione, published by Il Mulino di Bologna in paper format, and will be released in late spring of 2025 with the first title *Manifesto Presente*. It will offer a broad view of the contemporary critical debate by bringing together intellectuals, writers, philosophers, and artists of different generations. *Zona Critica* will attempt to recover the sense of criticism in its highest meaning, proposing an ontology of the present. Each issue will address a significant contemporary theme, presenting contributions by invitation and others by open call for young scholars and intellectuals. The magazine will bring scholars of art, cinema, and aesthetics into dialogue with intellectuals, writers, philosophers, and artists on the contemporary critical debate in collaboration with the Center for Visual Studies of the IULM University of Milan. Drawing on art and politics and together with new technologies and philosophy, looking at social activism and collective practices, the theme of each issue will be divided into two sections, Theories and Genealogies, to be explored

through a theoretical point of view or retraced starting from episodes of a historical-genealogical nature.[119]

Thus, there are plenty of platforms and spaces for cultural debate and art critique in Italy, which still does not limit opportunities for the emergence of new cultural magazines and encourages further development of cultural journalism. Each art journal occupies its niche, focuses on a particular theme, and encourages various topics and discussions in diverse formats.

[119] C. Angelucci, "Nasce una nuova rivista di arti, media e culture visive. Intervista al direttore Vincenzo Trione", *Artribune*, February 2025; https://www.artribune.com/arti-visive/arte-contemporanea/2025/02/zona-critica-rivista/ [last access 14.02.2025]

CONCLUSION

Over the decades, the power and notoriety of the arts critic was growing, perhaps because being culturally informed was socially appreciated. During the first half of the 20th century, critics were seen as an elite corps of taste-makers, culture shapers, and standard bearers, writing for the most powerful publications in the world. But, starting from the end of the 20th century, things have changed. Reviewers have become an endangered species in the arts ecosystem. The spheres of influence between cultural and art journalists started crossing with art critics, and the new merged professions have been created.

The profession of art critic per se does not exist solely anymore. Nowadays, critics are combining other professions as curators, researchers, journalists, artists, art managers, and lately even social media influencers. Even the audience could be seen as a critic, as people received a unique opportunity to translate its opinion due to the digital era and high accessibility of cultural events to everyone. Other forms substituted the critique based on aesthetic markers, cultural magazines and platforms dedicate most considerable percentage of its spaces to more journalistic formats such as: review, reportage, interview, recommendations, reports, etc. As the digital era ushers in a new wave of art criticism, blending traditional with contemporary, the discourse around the significance and impact of art critics has become more polarized. The eternal questions are the connection between criticism and artistic practice, the definition and functions of criticism, its relationship with art institutions, popular culture and the market, and the search for ways to update existing languages and styles of expression.

The constant renewal of critical discourse, which had previously strengthened the position of art and literary criticism through discoveries drawn from other fields, from philosophy and sociology to structural linguistics, anthropology, and psychoanalysis, are no longer noticeable. The elitism of modernist criticism and the general transdisciplinary significance of art criticism itself were destroyed, and interdisciplinarity became a prerequisite for the ever-increasing esotericization of languages.

Previously, it was believed that a work of art could not exist in a discursive vacuum, that it owed its existence partly to critical discourse. And hence the need for catalogues with serious critical articles. This need, which was present both among artists and

dealers, has weakened in recent years that, by and large, the institution of such catalogues has disappeared. They have been replaced by review articles in magazines and social networks, accompanied by visuals. The understanding that there is a discursive space where an artist must be placed for his work to gain significance has almost disappeared from reputable art magazines. Articles in gallery catalogues are essentially marketing tools and cannot be considered as critical analysis. On the other hand, if criticism is defined as writing about art, art magazines and news platforms cope with the role of creating an information feed, discussion and forming recommendations and opinions. Thus, critical language and style of expression have lost their usefulness and effectiveness, having transferred the prevention formats that came from journalism.

Culture is quite a prominent topic in Italian media. Italy has a long history of editorial products such as art, cultural, and literary magazines aimed to sustain the discussion with the audience and promote cultural movements and events. The general trend among the national platforms is the evolution of cultural coverage that is closely linked to the shift towards digital publishing and the new media economy, driven by detailed analyses of reader behavior. Cultural journalism in Italy is adapting to digital platforms and changing the audience's reading habits. Cultural articles, reviews, news, research, and discussion attract audiences and have high reader engagement.

Cultural journalism not only as a descendant of art critique, but as a unique phenomenon with its forms and genres, proved to be an essential and valuable element for the vitality of the cultural public sphere. And yet, some doubts remain, not only about the economic sustainability of that sphere, but about the sense that a cultural review can have today in Italy, where the publishing market in fact rests on a small minority of "big readers", while the recent trend is an attitude of total detachment from reading.

This thesis looks at such phenomenon as cultural journalism, specifically in Italy, from only one perspective of descendant of art criticism, overviewing its formats of writing, goals, and spheres of activity. The perspective of further research could touch such questions as the range of participants actually involved in the elaboration of art magazines, audience numbers and characteristics, and what weight the published texts have to strengthen the critical dimension of collective discussion.

Currently, both globally and in Italy, online art magazines provide various materials for consideration and dialogue, including essays, interviews, reviews, and discussions. While cultural journalism serves a distinct purpose – offering a more structured informative perspective on news and current events – it should take advantage of relevant opportunities to foster discussions and comparisons. Most art magazines are established by individual personalities or intellectual collectives. Cultural journalism ought to encompass various levels of involvement, forming a whole in which everything, at least in theory and as much as possible, fits together: contributions of different scales and tones, each with unique purposes and styles, taking into account space and time (including the importance of timely relevance to events). This approach differs from merely providing one, two, or three essays each day, even if they are highly useful and outstanding.

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