



THE IMPACT OF CONTEMPORARY VISUAL ART ON GLOBAL CULTURE

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Annotation: This article explores the impact of globalization on the development of contemporary art, focusing on the role of networks, postmodern critical approaches, and the emergence of new art scenes worldwide. Special attention is given to the influence of pop art as a dominant style in various regions, characterized by its use of mass media imagery and postmodern irony.

Key words: contemporary art, globalization, network theory, pop art, postmodernism, artistic practices, visual culture, cultural policy, art scenes, identity

Introduction:

Over the past twenty years, the global art system has undergone a dramatic transformation. Art has shifted from the periphery to the center of society. Before addressing the phenomenon of globalization and its impact on contemporary art, it is necessary to clarify certain concepts related to network analysis. The term 'network,' as used here, should be understood outside of ethical categories. Actor-network theory defines a network as a set of relationships between intersections and nodes. These connections are only temporarily stable, meaning they can always be disrupted. A negative review by an art critic can establish a discursive link between the text, the author, the medium, the artwork, the artist, and possibly the exhibition organizer.

Literature analysis and methodology:

Works of art, whose heterogeneous art-historical contexts or contemporary artistic content might suggest that they are entirely unrelated, can nonetheless exist within the same network. For instance, they may be featured in the same text, collection, or supported by the same gallery owner. From the perspective of actor-network theory, the 'ontology' of the network is not located in its content—as in the case of like-minded individuals or artworks that follow the same tradition—but in its form: it is the connections themselves that create the network. This network is always heterogeneous. The world of contemporary art can be viewed as a global network, in which artistic artifacts serve as the connecting links. These artifacts establish relationships between museum directors, independent curators, gallery owners, artists, collectors, restorers, critics, and others. However, the global network consists of multiple levels and sub-networks. To explain the phenomenon of globalization within the contemporary art space and the functioning of the global art system, it is first necessary to understand what contemporary art actually is.

Defining contemporary art is, at best, a challenging endeavor. Throughout history, art has permeated many spheres of societal life and taken on a wide range of forms. The jury's commentary read as follows: the prize is awarded for the country's encouragement of artists' use of postmodern language, as well as traditional materials and forms, but in a contemporary manner. It is evident that the focus here was not on the quality of the artworks themselves.



However, it is generally the case that at the Venice Biennale, the prize is awarded to a truly outstanding exhibition project, and the jury's decision is usually more or less predictable.

Results:

The rapid emergence of new art scenes was facilitated by the widespread dissemination of information about contemporary art through an increasingly efficient and expansive communication system—books, magazines, radio, television, and the Internet—as well as through major international exhibitions, which played a crucial role in introducing the work of leading global artists. The critical method of contemporary art developed within the framework of postmodern discourse and built upon the language of modernism, which served as a primary tool for addressing formal and aesthetic problems. Its distinctive feature lies in the prominence it gives to a socially critical intention.

Pop art, in one form or another, has become the dominant style of many emerging art scenes. Artists draw upon images from mass media, official propaganda, and pop culture, which they deconstruct through a distinctively postmodern irony—known as *pastiche*. The essence of this approach lies in confronting the viewer with a particular problem that resists rational resolution, thereby placing them in a paradoxical context. In doing so, the artist asserts the absolute sovereignty of their individuality, which is positioned above conventional social frameworks.

Discussion:

At the same time, instead of the seemingly inevitable chaos of individual styles and manners, one can observe a tendency toward their unification: in the most geographically distant corners of the world, very similar artistic projects are being realized. Despite clear stylistic differences, these projects are strikingly homogeneous in terms of their conceptual foundations. What stands out is, on the one hand, the use of postmodern methods and techniques, and on the other, the enrichment of its language through local color and themes. The fact that so many new artistic movements and individualities have emerged in art over the past quarter-century—from diverse parts of the globe—is largely due to the cultural policies implemented by the art system, which reflects the neoliberal spirit of the times.

Conclusion:

At the same time, the image of contemporary art itself is gradually transforming, although, somewhat paradoxically, the Western art world resists this process. Being a narrow and still quite conservative market with a high level of competition, it struggles to accept innovations—especially those coming from the periphery. However, artists from Latin America, Eastern Europe, the Far East, Africa, and the Arab world increasingly seek entry into Western museums and galleries, as well as participation in various non-commercial exhibitions and projects led by prominent curators. Thus, the art system itself has become the first object of critical deconstruction and renewal, triggered by the inclusion of regional art scenes. The most pressing question in the current cultural-political process is whether the symbolic values of Western European modernism will withstand the globalization of contemporary art.

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