

Editor's Note

Dear readers,

Let's celebrate the first anniversary of the Art Style Magazine!

Since its first edition in March 2019, our Magazine has strictly maintained its quarterly periodicity, publishing articles by renowned researchers and professors, as attested by the previous four volumes available to readers, whether linked to the academy or not. Indexing the Art Style Magazine is just a matter of time. As we know, to have our magazine indexed, most databases require one or two years of publication. We are strictly following the procedures required and essential to the indexing process. Regardless of the quality of articles published, analyzed, and discussed at international conferences, we are very attentive to the formal issues in achieving our objective—that is, to index Art Style Magazine. Thus, we will continue with the same rigor on the necessary protocol for that to occur, i.e., maintaining clarity of information about the journal publication criteria.

Art Style Magazine is not just another publication among many in this field; it is a medium with its own characteristics, through which the arts and cultures shape its content and connect with a broad audience of readers around the world. This connection is due to the engagement of our editorial team and scientific committee, through social and academic media, presenting a vast number of readers with our first four online editions. Across the entire year, the traffic on our website has reached 9,426 views and 2,460 visitors, and the Issuu statistics show 1,124 reads and 27,278 impressions. And, look at that. We are not even in the index database yet! However, our campaigns have grown this number with each edition, and the result is our anniversary gift—the growing interest of a broad audience, including the academic community, for the ideas, reviews, and research results published by *Art Style*, *Art & Culture International Magazine*. It is a surprising and even more stimulating result for a magazine that shows itself to be increasingly academic without losing the quality of the graphic design of its editions, something that seems simple when we see it published. However, one thing is sure: without all the technological advances that we have available, it would not be possible. Besides, considering all the difficulties of the analog era, which I know well, it is perfect to have all this software and social media available for spreading arts and culture worldwide!

Additionally, the art of publishing, especially in the academic field, must commit to knowledge by disseminating and contributing to the democratization process and supporting unrestricted access to science. Art Style Magazine supports this cause and remains very distant from the definition of “predatory journals.” Quite the contrary, publishing in Art Style Magazine is free of charge for anyone. There are no article processing charges or other publication fees. There is no copyright transfer toward Art Style Magazine, and the authors hold the copyright and publishing rights without restrictions (see Art Style Magazine's Terms and Conditions). Our authors, as well as our scientific committee, are renowned professors and researchers willing to support this initiative—*Art Style*, *Art & Culture International Magazine*.

In *Art Style Magazine's* one-year editions, in addition to the challenges and achievements reported above, I reflected a lot on the craft of publishing and the contribution of that craft to the democratization of culture and art. I thought not only of the precursor techniques but, specifically, the origin of a vehicle that deals mainly with the arts and cultures, of space for socio-cultural criticism. What were the stimuli, challenges, difficulties, achievements, and successes of the notable names that opened the door to this art of publishing?

Thus, seeking answers regarding the history that in part belongs to all of us interested in spreading knowledge of art and culture, I wrote, as a conclusion, the article "The Democratization of Art, Media and the Art of Publishing on Art."

Firstly, thinking about the magazines' celebration, we present one of our favorite subjects in the arts: the discussion of "good taste," its meaning in space-time, its cultural and market value, and, aesthetically speaking, what is ugly or beautiful. However, in the face of a general audience, taste is still discussed, and beauty is questioned. To this end, we celebrate our anniversary edition with Jeff Koons' *Celebration* series, *Tulips* (1995–2004) on our cover, supported by Mathias Rithel's article, "Be Tasteful! Be Kitsch! A critical analysis of social standards of beauty."

In addition to these aspects that are always present in the socio-cultural context, new interests currently dominate the art scene. It is contemporary digital art questioning what is visible and what is not visible. The focus is cyber control, the commercialization of the use of satellites and camera drones, and, even more, the live observation of the planet. Something even further, to our knowledge, is the article by Pamela C. Scorzin, "Orbital Art in the Age of Internet and Space Flight: From Terrestrial to Orbital Perspectives — with a particular focus on German artist, Achim Mohné," which takes us on this journey.

Moreover, without a past, we cannot imagine and build our future or maintain this path of technological innovations. Therefore, we included contribution of Katarina Andjelkovic, who discusses the transformative impact of ancient technology on the medium. In her article, "The Medium Alone is Not Enough: An Archeology of Diffused Entities and Illusory Spaces," she contextualizes the problem of the medium (space, light, and time) in the history of surface projections. She also explores how projections structure the perception of space, challenging the notion of materialism concerning the medium.

Finally, to close out our edition, we are pleased to present readers with significant essays. One such essay by Carol Lina Schmidt, "Figuring out the Female Presence in the Arts," will come next, followed by "Mass Culture, New Capitalism, and Its Codes" by Professor Caldas, which describes substantial contributions to the Western culture by Marshall McLuhan, Richard Sennett, and Jean Baudrillard. As such, we highlight an excerpt from Caldas's opinion: "The three authors mentioned above, in my opinion, have a connection and ideas at the same time, an in-depth, entirely convergent reasoning analysis. Their reflections, each in their way and starting from different themes, give us a reasonably accurate view of contemporary society."

Thus, we conclude our anniversary edition, with my essay and many expectations, as this edition also marks a new stage; it is the first edition of a new year with many achievements.

Cheers, and enjoy your reading!

Christiane Wagner
Editor-in-Chief