

the public need to work together to promote the healthy development of the industry. In the future, how to find a balance between innovation and ethics, art and business will be the direction of continuous exploration in this field.

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METHODOLOGICAL INNOVATION AND RESEARCH OF CONTEMPORARY ART CRITICISM

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Modern art, with its complexity, interdisciplinarity, and heterogeneity of forms, poses great challenges to traditional methods of art criticism. This article discusses the shortcomings of conventional critical methods in dealing with contemporary art practices and advocates methodological innovation and interdisciplinarity. It analyzes the need for breaking away from established paradigms such as formalism and iconology to adopt a more reflexive, contextual, and multidisciplinary stance. Moreover, the essay deals with the evolving role of art criticism in the contemporary art system, emphasizing the shift from judgment to interpretation and the need for public involvement. This theoretical investigation is meant to accompany a more firm and sufficient critical discussion able to confront the dynamic reality of contemporary art.

Materials and Methods. Contemporary art, in its multifaceted manifestations, poses a profound challenge to traditional art criticism. The very nature of contemporary art production, with its characteristic focus on conceptual refinement, interdisciplinarity, and engagement with multiple media, challenges the capacity of traditional critical paradigms [1]. Traditional paradigms such as formalism and iconology are increasingly being found wanting in the face of art practices that privilege ideas, processes, and social interaction over strictly aesthetic considerations. The advent of conceptual art, performance art, new media art, and social engagement art practices necessitates a critical theory that moves beyond the limitations of these historically rooted methods.

Results and discussion. The globalized art world further complicates the waters for art criticism. Western-centric models of criticism are tested more so in an era where artistic practice emerges from fragmented cultural origins and worldviews. The universal applicability of models developed within specific Western art historical and philosophical traditions is undermined by the need to acknowledge and comprehend art in its specific cultural and geopolitical contexts. Furthermore, the increasing influence of the art market and socio-political forces on the production of art raises questions about the autonomy and objectivity of art criticism. Traditional models are inclined to posit a disengaged and objective critical stance, but the circumstances of the contemporary art world demand a more advanced understanding of the intertwined processes between art, commerce, power, and critical discourse. Lastly, the vocabulary and conceptual tools of traditional criticism also fall short to capture and describe the complex experiences and meanings that contemporary artworks generate. The need for an expanded critical vocabulary and conceptual strategy is uncovered in attempting to engage with art that actively resists classification and challenges conventional aesthetic norms.

Resolving the challenges posed by today's art entails a significant methodological diversification and firm integration of interdisciplinary strategies towards art criticism. In a bid to respond appropriately to the complexity of contemporary art practice, criticism must be capable of accessing a broader body of theoretical and methodological knowledge beyond the restricted confines of classical art history and aesthetics. Employing knowledge derived from philosophy, sociology, cultural studies, semiotics, communication studies, and other disciplines is crucial in widening the theoretical foundations of art criticism [2].

Contextual analysis emerges as a ultimate methodological tool in this multi-disciplinary setting. Locating works within larger-scale history, society, and culture is a precondition to meaningful interpretation. That involves going beyond the domain of strictly formal or iconographic explanation to examine the socio-political conditions, cultural rhetoric, and institutional organization that regulate art-making and reception. Furthermore, the integration of different interdisciplinary approaches can further elaborate on the multifaceted character of art experience. The changing roles of critics and curators in the modern art world also address the need for new critical approaches [3]. The emerging field of digital humanities also offers new methodological instruments, applicable to the practice of criticism in the digital sphere [4]. Finally, considering the wider ecology of art criticism, with all its various platforms and agents, is essential for a general methodological framework [5].

Criticists are no longer simply passive judges of taste or disinterested readers of aesthetic value, but are active producers of meaning and influencers of cultural conversation. This necessitates a self-criticism of the critic's own predispositions, cultural positioning, and institutional location, acknowledging how these necessarily inform their critical gaze.

This self-reflexive movement also includes a shift in the function that art criticism is seen to fulfill. In addition to its previous largely evaluative function in determining artistic value, contemporary criticism increasingly relies on the function of interpretation, positioning, and brokering of debate [4]. The critic shifts from being a "judge" to being a "dialogue partner" or "guide," promoting a better understanding and appreciation of art rather than simply rendering value judgments. In addition, contemporary art criticism is more and more widely recognized for its public role and social responsibility. It functions as an important interface between the public and art, promotes literacy in art, and provokes critical thinking to contemporary culture. Ultimately, the evolving role of criticism within the contemporary art system involves remolding its jobs, such as knowledge production, meaning negotiation, and active involvement in cultural construction. This emerging role calls not only for methodologically new modes of critical work but also one that is both ethically healthy and socially engaged.

Conclusion. Modern art criticism's methodological innovation and scholarship are the key to its continued relevance and utility in engaging with the shifting and complex landscape of contemporary art production. Classical critical paradigms' limitations necessitate a development towards methodological diversity, interdisciplinary overlap, and self-reflexive understanding of the critic's role. By embracing a wider variety of theoretical and methodological resources, recognizing contextual complexity, and developing a more dialogical and publicly engaged critical practice, art criticism can successfully negotiate the challenges and possibilities posed by contemporary art.

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