

The Dilemma and Reflection of Art Criticism in the Internet Plus Era

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The vigorous development of the Internet is changing all aspects of our lives. Today's "Internet plus" concept has played a vital role in the economic field with its unique advantages. In the cultural field, it still influences people's spiritual and cultural life in a unique way. The free, open, and equal nature of the Internet provides an unprecedented broad platform for contemporary art criticism, and also frees it from the monopoly of a few authorities, entering the artistic life of the general public with a more humane and new attitude. This has played a certain guiding role in artistic creation, appreciation, dissemination, and popularization.

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Introduction

The art criticism in the Internet plus era is based on the open and free platform of the Internet, where art critics at different levels and the general public interpret and comment on different art works in their own ways. The Internet provides an infinite and vast platform and environment for the creation, dissemination, and criticism of art, which has played an unprecedented positive role in enriching the spiritual life of the general public. Therefore, art criticism in the Internet plus era has both the characteristics of the Internet and the characteristics of criticism, and the two complement each other. To understand the art criticism in the Internet era, we first need to have a simple understanding of Internet plus.

Understanding of Internet Plus

"Internet plus" enables human society to develop into the product of the information technology era. This concept was first proposed for the development of the economic field. The concept of "Internet plus" in China was first proposed by Yu Yang, Chairman and CEO of Yiguan International Group, in his speech at the 5th Yiguan Mobile Internet Expo in November 2012. Yu Yang first proposed the concept of "Internet plus". He believes that:

in the future, the formula of "Internet plus" should be the product and service of our industry, which is a chemical formula generated after combining with the multi screen full network cross platform user scenarios we will see in the future. We can find several such ideas according to this idea. How to find the "Internet plus" of your industry is a problem that enterprises need to think about. (Ge & Ye, 2007)

From this, it can be seen that the original intention of this concept is mainly to consider from the perspective of enterprise or economic development. Its ultimate goal is to use information and communication technology

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and internet platforms to deeply integrate the internet with traditional industries and create a new development ecosystem. It represents a new social form, which fully leverages the optimization and integration role of the Internet in social resource allocation, deeply integrates the innovative achievements of the Internet into various fields of the economy and society, enhances the innovation and productivity of the whole society, and forms a broader new form of economic development based on the Internet as the infrastructure and implementation tool.

Generally speaking, "Internet plus" has six characteristics. One is cross-border integration + its cross-border, its transformation, its openness, its reshaping and integrating. The second is innovation driven. China's extensive resource driven growth model has long been unsustainable and must shift towards the correct path of innovation driven development. This is precisely the characteristic of the internet, using so-called internet thinking to seek change and self-revolution can also better unleash the power of innovation. The third is to reshape the structure. The information revolution, globalization, and the internet have broken the original social, economic, geopolitical, and cultural structures. Power, rules of procedure, and discourse power are constantly changing. Internet plus social governance and virtual social governance will be very different. The fourth is about respecting human nature. The brilliance of human nature is the most fundamental force driving technological progress, economic growth, social progress, and cultural prosperity. The strength of the Internet also stems from the utmost respect for human nature, reverence for human experience, and emphasis on the creative expression of human beings. The fifth is to open up the ecosystem. As for Internet plus, ecology is a very important feature, and ecology itself is open. Six is to connect everything. Connections are hierarchical, connectivity is different, and the value of connections is very different, but connecting everything is the goal of Internet plus.

The free, open, and equal nature of the Internet provides an unprecedented broad platform for contemporary art criticism, and also frees it from the monopoly of a few authorities, entering the artistic life of the general public with a more humane and new attitude. In the era of the Internet, the media of literary criticism itself is also undergoing mutation and expansion. With the maturity and popularization of digital imaging technology, literary criticism through audio-visual media, or the combination of audio-visual media and language and writing media, is becoming a new form of criticism. This type of literary criticism, composed of audio-visual media, mainly includes online short videos, documentaries, feature films, etc. The unique art criticism of the Internet has played a certain guiding role in art creation, appreciation, dissemination, and popularization. Although this kind of impromptu criticism can to some extent reflect the cultural significance of art criticism, most internet art criticism is an impromptu speech at the emotional stage, lacking a systematic and serious academic background, neither professional artistic history and theoretical cultivation, nor experience in creative practice. There are even some personal attacks of roast style uncivilized language. So we must calmly approach this open and diverse criticism of internet art.

Art Criticism and Internet Art Criticism

Art criticism is a scientific activity that analyzes and evaluates all literary and artistic phenomena centered around artistic works based on certain critical standards. Art criticism cannot be separated from art appreciation, which is based on art appreciation, but there are strict differences between the two. Art appreciation has more emotional activity characteristics, while art criticism is a scientific analysis activity based on rational activities. The object of artistic appreciation is only literary and artistic works, while artistic criticism requires not only the study of specific artists and works of art, but also the study of related artistic fields such as art history, art schools, art trends, and art philosophy. Compared to art appreciation, art criticism has a more comprehensive, profound,

and rational grasp of artistic activities. Art criticism is the effective interpretation, interpretation, and regulation of the essence of artistic phenomena. This is the essence of criticism, the embodiment of its function, and the method and classification principle of criticism. From this definition, art criticism itself is a process of aesthetic recreation, appreciation is the premise and foundation of art criticism, and criticism is the use of norms and standards in art to analyze and evaluate works. So critics need to apply professional artistic knowledge, skills, and aesthetic care to objectively analyze and convey their works of art to a wide audience through diverse criticism methods such as text and video, rather than being constrained by the art market or other factors that hinder the artist's face (Li, 2015).

In the era of the Internet, art criticism has broken the previous singular situation of art criticism with an unprecedented posture, leading it towards a broader, free, equal, and open situation. Here, the free expression of the artistic audience has become possible; The virtual space created by the internet frees people from the limitations of identity and status given by the real society, making interactive communication easier and more natural. In the past, the position of authoritative critics in the era of print media began to shake and overturn.

In the era of information technology, the Internet has been changing every aspect of our lives, and it has brought about unpredictable changes in art production and criticism. Under the influence of internet media, many diverse forms of online art have emerged, with various art forums, artist blogs, art websites, electronic art magazines, and WeChat platforms developing rapidly. Various related art websites or review websites, such as Yachang Art Network, Crescent Calligraphy and Painting, Cultural Pioneer, Yantian Academy, and Chinese Literature and Art Review, have been widely concerned by art enthusiasts and play a positive role in art dissemination. The public can obtain various artistic knowledge and information that they are interested in through their favorite art websites, which plays a positive role in the dissemination and popularization of art.

In this diverse form of internet art, art criticism thrives with an unprecedented openness. The unique interactivity and openness of the Internet make it possible for audiences to express themselves freely. In the virtual space of the online environment, restrictions such as identity and social status in real society are completely eliminated, allowing the vast audience to communicate and interact effectively in a free and equal atmosphere. The participation of ordinary online popular art criticism not only subverts the monopoly of professional authoritative critics, but also satisfies their cultural desire for self-expression through full participation in criticism, thus obtaining a unique sense of cultural achievement. For professional criticism, this is both a challenge and a supplement. In the online space, it is not the titles of chairman, curator, or president that establish one's own authority, but the critical power of the critical text itself. Internet art criticism places the critical text of critics into a field of public scrutiny, where the significance of art criticism can only truly reflect its value if it is recognized by the public. Art criticism has broken the monopoly of a few intellectual elites and begun to take on the responsibility of guiding mass cultural consumption.

The Dilemma of Internet Art Criticism

Internet thinking has brought the development of literature and art into the fast lane of information technology and into the full media space of communication, and the narrow sense of online literature and art will therefore be upgraded to a broad sense of smart literature and art integrated with big data. (Li, 1997)

In this diversified and new literary and art ecology, art criticism is not applauding in a noisy crowd or aggressively attacking each other roast. Art criticism should use its unique advantages, truth advantages, and value leadership in the function of aesthetic orientation and ideological calling.

Although art criticism in the Internet era has enriched the artistic life of a large audience with its diverse and open attitude, there are still many unavoidable problems in China's current art criticism in the Internet era.

(1) Unconsciously Catering to Vulgarly

Some critics have lost their basic academic ethics and moral bottom line in the face of fame and fortune. Turning serious academic criticism into a "high-quality weight" for fame and fortune, they tirelessly play the role of drummers in a self-indulgent word game. More seriously, as the factional struggle in academia intensifies, academic critics are busy seeking "circles", joining "camps", and "standing in line" all day long. The low-level 'fellow villagers' circle, the 'vulgar friends' circle, the pretended 'literati' circle, and the obedient 'official circles' have created many false criticisms, friendship criticisms, game criticisms, water injection criticisms, political criticisms, cynical criticisms, self entertainment unrelated to the current artistic reality, and even masturbation criticisms, which make criticism flat, utilitarian, foam, philistine, and gang oriented. The earth has damaged the reputation and quality of criticism. The continuous stream of flattering and flattering criticisms has been wildly pushed and reposted by various circles, especially the WeChat circle, with everyone giving likes and sharing amidst cheers. Critics are proud and complacent, while the mindless masses like and praise them. Critics have lost their clear self reflection and inherent persistence, opening their eyes to tell lies. Criticism has turned into insincere flattery, unrealistic praise, and insincere babbling.

(2) The weakness of theoretical weapons

Unconsciously and unconfident, some academic literary criticisms mostly accept Western literary theories and aesthetic principles, which they regard as irrefutable truths and classics. With the widespread dissemination and popularity of Western art criticism theories such as visual art psychology, psychoanalytic criticism methods, iconographic analysis methods, and abstract concepts in China, many new terms in Western art theory have also been tirelessly used by some critics to demonstrate their erudition and depth, such as the writing of history, the limits of criticism, rapid marginalization, rebellious posture, the warmth of the times, historical illusions, desire writing, discarded masks, indescribable hardships, the heaviness of the soul, warm guarding, returning to the scene, implicit writing, diving, fission, zero degree writing, meta narrative, XX discourse in XX works, tension (relationship) Working together, working together, resisting, resisting, and using the seemingly ambiguous and ambiguous words such as "centricity", "this seems to be a paradox", "allegory of a nation state", and "collusion" are prevalent in many critics' articles. Make the article obscure and difficult to understand, making it unpredictable. For example, a professor from a certain university commented on the movie "Hundred Birds Facing the Phoenix": in the movie "Hundred Birds Facing the Phoenix", the discussion caused by marketing methods during the release period to some extent masked the inherent awkwardness of the film. Its awkwardness mainly lies in the inability to bridge the gap between the perspectives of the youth and the elderly within the narrative of the film. The interrupted and jumping interlude style text structure of the film fails to create the aesthetic emotional context required by the film, and also exposes the authoritative fetishism within the narrative representation. This babbling expression is inevitably accompanied by a sense of mystique. In this Western style criticism theory that overwhelms the East, traditional art theory in China has been put aside, and few people have delved deeply into it. It is very necessary for us to re-study the theory of traditional Chinese art criticism in order to make up for and enrich the shortcomings and deficiencies of current critical concepts.

(3) Self-righteous expression (unclear evaluation criteria (not objective, not scientific))

Some critics only spare no effort in expressing their personal feelings, without effectively applying rich theoretical knowledge to objectively, fairly, and deeply interpret works and even artistic creators. Some critics

lack a sense and experience of creative practice, as well as a sufficient understanding of the artist himself. So it is impossible to provide a truly comprehensive interpretation of artistic works. The famous Italian historian of modern criticism, Wenduri, once said, "If a critic only relies on his own feelings, it is best to remain silent. Because if he abandons all theories, he cannot determine whether his aesthetic feelings are more valuable than those of an ordinary passerby" (Wang, 2006). As Popper said, "thoughtful and academically competent critics analyze works from both historical and contemporary perspectives. They strive to provide readers with useful insights into the author's techniques and purposes, guiding them to grasp the meaningful and noteworthy elements in the work" (Wang, 2011). Art criticism is not a free expression of subjective feelings, it requires scientific analysis and interpretation of works with certain theoretical support. To expose and grasp the deep connotations and implications of artistic works. Due to the length of the article, we will not conduct a detailed analysis here.

Art works are an infinitely open existence, and true art criticism is also an infinite process of recreation. However, this kind of creation is not a subjective fabrication inspired by critics. It requires solid theoretical knowledge in fields such as philosophy, history, art psychology, and art aesthetics to support it. Only in this way can we broaden the width, depth, and breadth of art criticism.

Reflection on Literary Criticism in the New Era

The construction of spiritual civilization and cultural development in our country cannot be separated from the prosperity and development of literature and art, which is closely related to the guidance of criticism. In the era of information explosion on the Internet, people's means of obtaining information often overly rely on visual images or hearing, and their focus and patience in reading text are no longer as good as before. In this situation, people's rational thinking is easily suppressed, and their interpretation of artistic phenomena often stays at a superficial level. How to scientifically regulate criticism is an important issue we face. In the era of the Internet, Chinese art criticism needs to establish its own critical standards.

Firstly, we need to strengthen the construction of art criticism and enhance the comprehensive literacy of critics. The level of art critics determines the quality of art criticism. Art critics should not only strengthen their professional skills, but also continuously improve their moral cultivation. Critics should do the following four things:

- (1) Don't touch the red line: speak politics, don't be confused about right and wrong, establish a sense of direction and direction.
- (2) Hold the bottom line: speak conscience, tell the truth but not lie, establish a sense of responsibility and mission.
- (3) Remember the middle line: talk about practical results, improve quality and focus on aesthetics, establish market and network awareness.
- (4) Desire high line: speak of ideals, respect art and be good at criticism, establish a sense of quality and classics. (Wolf, 1998)

We should establish a high-level art review team to provide professional guidance and industry supervision for art reviews, cultivate high-quality art critics through various forms and strengthen the team of art critics, properly legislate on culture and regulate artistic behavior, and protect the rights of artists and art critics.

Secondly, We should in depth explore and research traditional art criticism theories in our country, in order to adapt to current art exploration, while critically absorbing Western art criticism theories and methods, as a beneficial supplement to China's current art criticism. To promote the development of art criticism in China, we should make the past serve the present and the foreign serve the Chinese.

Thirdly, scientific commentary is needed. Russian critic Belinsky once said,

Art appreciation is direct consciousness, while criticism is philosophical consciousness. Therefore, this determines that art criticism must go beyond direct self-awareness and personal likes and dislikes, using various theoretical tools and objective logic to conduct fair and dialectical analysis, and thus obtain literary and artistic works with certain academic value and artistic reference value. (Xie, 2000)

Art criticism itself is full of the rigor and theoretical qualities that social sciences possess.

We believe that with the advocacy and standardization of the country, we should attach great importance to and effectively strengthen the work of literary criticism, use historical, people's, artistic, and aesthetic perspectives to evaluate and appreciate works, advocate telling the truth and reasoning, and create a good atmosphere for conducting literary criticism. With the continuous improvement of the quality of art critics, art criticism in the era of "Internet plus" in China will certainly form a good critical atmosphere and develop healthily, playing a positive role in the spiritual and cultural life of the people.

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