
Explanation of the Concept of Theoretical Critique in Relation to the History and Philosophy of Art

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Abstract

Among the existing academic texts on plastic art criticism in Iran, and of course among the approaches that are practically applied in writing critique, theoretical criticism has been vastly overlooked. Awareness of the theoretical criticism attributes will help us to achieve a personal perception of artistic media. Such a realization, first of all, has hermeneutic dimensions; because in it, the work of art, as the occurrence of an experience, does not necessarily reveal all its features however the way of its interpretation determines the character of the collection to which the work belongs. This paper is intended to provide a definition of theoretical criticism and determine the relation between this domain and a range of plastic criticism definition, that the applied approach is its beginning and academic approach is the end.

Crisis occurrence of significance in modern art led to the emerging of theories such as formalism, abstraction, institutional theory of art and in order to provide a definition of art. Parallel with these theories, there was a development, revival or birth of the media. The contemporary situation led to a situation that can be considered as the end of artists' art and the beginning of their tendency to create a kind of philosophy through the creation of works of art. Attempting at theoretical critique can be very effective in realizing and receiving this development. The present study aims to redefine the relationship of the domain of discussion between philosophy and art history.

A documentary and library method has been used to collect the material; and as the philosophy of critique is central to the subject matter, the text has a metacritique structure.

Theoretical criticism explains the media intrinsic values by examining a few limited number works. This approach seeks to create a pluralistic history based on discourses. Theoretical critique

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transforms the relation of critique to the philosophy of art from a one-way relation in which critique is the only consumer of concepts to dialectical cycles.

Keywords: Theoretical Criticism; Applied Criticism; Philosophy of Art; Art History

1. Introduction

The challenge which linked modernism in visual arts to the postmodern situation was more about ontology and epistemology questions and aesthetic knowledge about the works of art than a change in the style and idiom of execution of them. In the last years of 1960s, artists of various media had the sensation of responsibility to question the radical situation of the media, which they were expert of, with the help of self-reflexivity and introspection. Doubts about inefficiency of formalist were the result of reviewing the situation and finally classical modernist had entered its post-classical age; the age which its result was the current post-modern situation.

“What is art? How is its context to be defined? Can art be created or perceived when it is no longer bound to an aesthetic object? Can art be political or is art per se integrated into political contexts? Can the discourse about art itself constitute art? How can the authority to make appropriate judgments on art be extended from a small circle of insiders to a large number of stakeholders?

These and many other issues were raised by various works which in the late 1960s radically questioned the traditional idea of what was art” (Marzona, 2004).

In parallel with the fact that artists had a critical vision at the a priori compliment of art, critics also had tried to formalize the situations which were happening. On the other hand, the nature of questions about “what art is” in most cases leads to critical questions; the ones which distinguish good art from bad one. It seems that a neutral definition around art is practically impossible because “even neutral definitions of art implicitly refer to good art and bad art” (Velasquez, 2011).

The deep relationship between art definitions and criticism in theoretical criticism is more organic than other techniques. This research aims to provide a definition of theoretical critique, while clarifying this method defines a particular media by examining a limited number of works of it. We will understand that in this level, theoretical criticism will not get different. Next steps are expression of the relationship between media and art and finally providing a relative definition of art. Theoretical critique has been emerged from the development of traditional ideas around the definition of art; the developments that led formalism in modern art to the context pivot approaches of the post-modern. In order to achieve a deep apprehension of the problem methodology, it is necessary to realize the universal relation between critique, history and philosophy of art and of course, its relation with theoretical criticism, the kind of critique that is the main purpose of this research.

2. Literature Review

None of the Persian article dealt with the subject (theoretical critique) independently. Usually, theoretical criticism is proposed as a method in literary criticism under the literary criticism and literary theory reference books. The book “the light room”, by Roland Barthes and an Alain Scola’s article on the invention of the photographic meaning are some obvious theoretical critique applications in plastic arts. However, using metacritique structure is not new; and of course, we can call the article written by Dr. Helia Darabi, one of the few researchers which consider metacritique

as a method. She defines metacritique, in the first chapter of the article in this way: "Metacritique, or critique of critique, includes the study of the principles, methods and terms of critique both generally and in the way that includes studying of specific critical discourses; and examines the underlying criteria of critical actions such as interpretation or evaluation. Metacritique can be considered as a critical approach to the systematic study of words, critic and critical theoretical discourse, studying of words is approaches and methods of critical action. In other words, if a thesis is about examining and critique of Chehel-Sotoun mural paintings, its subject matter will be art criticism; by the other hand, if it deals with the principles and criteria of such critique, its method or the approaches, the subject matter will be metacritique (Darabi, 2014).

3. Research Methodology

Data of this research have been obtained by documentary-library method; and its methodology has a metacritique structure. Studying of philosophy of critique is called "metacritique"; philosophy of critique is called "metacritique" by Noel Carroll, he believes that being doubtful about art significance is the result of inability to develop a clear concept of philosophy of art. So, he replaces the philosophy of critique instead of philosophy of art (Carroll, 2014). Metacritique is not only a philosophy of critique but also includes research on the subject matters related to critique. "The study of criticism, metacriticism examines theories or critical approaches to textual meaning, author-text-reader relationships, and the criteria by which texts and other cultural artefacts should be judged. Metacriticism is sometimes referred to as hermeneutics (although hermeneutics can also refer to a specific approach to metacriticism) or as meta-interpretation since issues of interpretation play a major role in metacriticism" (Makaryk, 1993). At the macro levels metacritique is used to seeks finding the meaning of the text. Subconsciously examining critique is related to two kinds of text; The first is a textual critique that pursues a meaning about the work. Moreover, the work of art itself is a multi-layered and interpretable text. Understanding how and with what preliminaries the critique concocts the work significance in the audience's mind will be beginning of metacriticism; on the other hand, criticism of art, in the position of a relatively independent literary work, itself is understandable through its structure. Thus, the attempt to form significant units in the structure of art criticism and explanation of its systems will be a kind of metacritique at the macro level.

4. What is Theoretical Critique?

One of the eldest Persian texts that provides a definition of theoretical criticism is the book of literary criticism by Sirus Shamisa, its first edition was in the year 1999. In, this book definition of theoretical critique is begun in this way: "Theoretical critique is a coherent set of terms, definitions, categories and classifications, that can be used in considerations, studies, and interpretations of literary works. It also sets out the criteria and rules by which literary works and their authors can be judged, evaluated and so-called valued" (Shamisa, 2020). In this article, the theoretical critique means expression of rules and techniques; even if the goal of expressing them is to forbidden their use. Accordingly, in this approach, the theoretical principles of critique are explicitly used to critique a normative phenomenon from a predetermined point of view. In the following, in this book, Shamsia provides a definition of theoretical critique in the literature that is consistent with understanding of the present research. "Theoretical critique means discussion of what literature is and what its values and benefits are" (ibid). The reason for finding this approach is having declarations for media as we had for poems. The present study examines three other reasons for

emerging of such an approach: the emerging of new media, the combination of media, and the inefficiency of the priori definition of art.

Applied criticism in general, or what is specifically known as journalistic criticism, is always considered the opposite side of theoretical criticism; however, it seems that these are continuously related; and we can consider academic approach as the cause of this connection. The academic vision of art criticism provides theoretical basics for the applied domain of criticism, thus is embellishing the taste in journalistic criticism with reasoning debatable arguments. We can understand the common spirit of academic and theoretical approach to criticism by this sentence, from Andy Grundberg: "Criticism's task is to make arguments, not pronouncements" (Barret, 1989). Their difference is that the subject matter of discussion and argument in academic criticism is more internal issues and structural features of the work addressing; and this is mainly done with the aim of developing the awareness of the audience. However, in theoretical critique, the subject matter is the relation of the work to fundamental external issues in order to raise questions in the audience.

"Newspaper and magazine criticism is largely concerned with evaluation—think, for instance, of film reviews, which exist chiefly to tell the viewer whether a film is worth seeing—but most academic criticism assumes the value of the works it discusses, and it is chiefly analytic and interpretive" (Barnet, 2015). Although being certain about work of art values and presenting analysis and exegesis of it are necessary for theoretical criticism; it ignores formalist and internal analysis about the work as possible as it can; and makes external critique of the work as the source of the theory. In this method, instead of dissecting the work for the purpose of the anatomy of it, one or some works are considered parts of the structure of an explanatory whole.

In academic critique, the basic premise is: a work of art has the value of analysis and discussion. After assuming this, the critic presents a thesis or theory and its description, a theory which usually considers the internal subject matters of the work to express the external facts of it. What by theoretical critique we will face is adding a new step to the set of applied and academic critique. Here the use of theory is achieving something beyond the visual perception of that particular work. The main goal is to achieve media definition of which the art work is considered as a sample of it. The next step is to use these findings to have an art definition, however, this step is not included in all the theoretical critique samples necessarily. In theoretical critique, it is possible to have the artist's biography as an external subject matter, which is linked to the main goal of the critique. Usually, explanation of the artist's biography shows the artist's mainstream. The critic seeks to achieve the artist's definition of media and art through the work of art by understanding his mainstream.

We present important claims, through theoretical critique, in the form of general theories; and by explaining the differences between these theories and the ones in other domains, their attributes can be understood. Habib Ayatollahi believes that there is a difference between scientific and artistic theories; "In science, the scientist, in the first place, present the theory based on his guesses and then tries to prove it. Proving of the theory may be done by the scientist himself or by other scientists. If it gets proved, it will turn to science. Therefore, first of all we achieve theory, after that experience and if we get experienced, science will be obtained. However, in art, theory is derived from the proven experience of artists. It means that when a number of artists have believed in a task over the centuries based on numerous experiences, they declare it as a theory" (Ayatollahi, 2014). Theoretical critique is based on the belief that artists' works of art of are a practical experience of an idea or a theory. Meantime, theoretical critique can explain the theories of artists about the

media they use or art, can formulate a theory from the previously known method of science through the evidence found in works of art about phenomenological issues in art.

“Andy Grundberg, a former photography critic for the New York Times, perceives two basic approaches to photography criticism: the applied and the theoretical. Applied criticism is practical, immediate, and directed at the work; theoretical criticism is more philosophical, attempts to define photography, and uses photographs only as examples to clarify its arguments. Applied criticism tends toward journalism; theoretical criticism tends toward aesthetics” (Barret, 1990). Grundberg considers mentioning the critic's feelings while observing the work and ignoring the analytical aspects of critique as a worthless technique of applied critique; so in describing the acceptable samples of applied critique and theoretical critique definition considers current situation, the origin of the theoretical and practical approach, the relationship between theoretical criticism and epistemology, the closeness of theoretical criticism with philosophy and aesthetics, as well as the applications of applied and theoretical criticism. “Applied Criticism is essentially practical, immediate, and directed at specific objects that we call “the work.” It tends toward journalism and functions to “review” the work. Theoretical criticism, on the other hand, is ontological; it endeavors to tell us what photography’s nature is. In this respect its references to specific photographs or bodies of photographs are tangential, even if they are intriguing. If applied criticism tends toward journalism, then theoretical criticism tends toward philosophy. In practice, of course, these two approaches can, and usually do, overlap” (Grundberg, 1982). Grundberg places the earliest form of theoretical critique at the beginning of a spectrum which at its end is theoretical critique. “The major modes of applied criticism, as I apprehend them, are based on models that pre-date or exist independently of photography. Perhaps the most basic, the most used and ill used throughout photographic history, resides in the notion of connoisseurship. In essence, connoisseurship as a critical instrument depends on the existence of an “educated eye”—an eye, in other words, that has surveyed the breadth and depth of the art and therefore is able to judge how a new work compares to the traditions from which it springs. Connoisseurship asks, “Is this good or bad?” an elementary question in the critical realm but one that the connoisseur is unable to go beyond. Connoisseurship’s major flaw is that its judgments cannot be disputed except in terms of taste; the rudimentary theoretical structure latent in the connoisseur’s values (e.g., “quality,” “beauty,” “the vintage print”) is neither disclosed nor discussed” (ibid.).

Theoretical critique, like academic critique, is based on reasoning logic, except that presentation of reason is not the ultimate goal of the debate; but theoretical critique seeks to provide logical attributes for the way of recognizing a particular media or art phenomenon in general. The three main goals in theoretical critique can be formulated in the form of three questions: What is the function of artistic media? Which discourses have influenced the emerging of a category of works of art? What is the relationship between media and art? The latter question is not necessarily addressed in all theoretical critiques and is sometimes asked in the next step after explaining media function. In the next two chapters, the first two questions are examined and the third question is tried to be analyzed following the first question.

5. Looking for a Definition of Media

Theoretical critique announces the discussion attributes and formulates the way of looking at the media. In post-modern age, new media and inter-media were born from the combination of artistic transmission tools or development in presentation methods. For example, in the space of conceptual art, performance art is emerged by combining visual and performing art. In such a space, theoretical critique tends to provide an independent definition of media of others. In this definition, the nature

and mission of the media are important issues that can be addressed. Theoretical critique provides definitions of new media; it redefines the historical development of the meaning of art object and the artistic experience in the fame of primitive media such as painting and relatively newer media such as photography though. The main topics about media in theoretical critique are: what the media does? What are its goals? How does it affect? What is the relationship between the media and the outside world? And what is the relationship between it and art?

One of the most important issues that can be raised in the definition of media is the relation between the media and the subject matter and the way it is represented. Roland Barthes devotes a portion of his book *light room*, which can be seen as a clear and detailed example of theoretical critique, to the relationship between photographs and the subject matters they record. "A specific photograph, in effect, is never distinguished from its referent (from what it represents), or at least it is not immediately or generally distinguished from its referent (as is the case for every other image, encumbered from the start, and because of its status-by the way in which the object is simulated): it is not impossible to perceive the photographic signifier (certain professionals do so), but it requires a secondary action of knowledge or of reflection. By nature, the Photograph (for convenience's sake, let us accept this universal, which for the moment refers only to the tireless repetition of contingency) has something tautological about it" (Barthes, 1981). In discussing the relationship between media and subject matter, the critic reveals the nature of the media by examining the intermediaries that it uses to portray the world.

Theoretical critique seeks to expose the function of media. Function is influenced by three issues. The tasks that society and the institutional theory of art expect from media are the internal discourse of media, the underlying discourses that affect it and finally the relationship between the media and art. As in theoretical critique, in order to reveal the function of media, its relation to other media is determined; sometimes, with the same deductive logic, in order to provide a definition of art, the relation of art with other phenomena is examined. In an article entitled *On the Inventing the Photographic Meaning* which can also be considered as an example of theoretical critique, by Allan Sekula describes the relationship between art and industry in the words of Edmond and Jules Goncourt. "Industry will kill art. Industry and art are enemies which nothing will reconcile.... Industry starts out from the useful; it aims toward that which is profitable for the greatest number; it is the bread of people. Art starts out from the useless; it aims toward that which is agreeable to the few. It is the egotistic adornment of aristocracies" (Sekula, 1975).

6. Trying to Discover the Dominant Discourses of the Work

The formalism that governed the structure and interpretation of works of art in modern era has consistently sought to regard works of art having no external connection with essence and universal meaning. During this period, all theories about abstraction had rejected metalanguage necessities and understanding of the work within the attributes of discourse. Theoretical critique sought to overcome the obstruction of modernist art and examine the work of art as a continuous element of cultural, economic, political, media and aesthetic discourses. Here, a discourse can be defined as "an arena of information exchange, that is, as a system of relations between parties engaged in communicative activity The discourse is, in the most general sense, the context of the utterance, the conditions that constrain and support its meaning, that determine its semantic target." (Ibid) Just as in the theoretical critique approach, a work of art is examined as a means of communication in the context of media, discourse is also considered as an information exchange system that determines the meaning of a work in the context of culture.

7. Relationship between Theoretical Criticism and Art History

There are three different approaches to compare art criticism and history. Art criticism and history are two different subject matters; history is a form of art criticism and art criticism is the beginning or the result of art history. The first aspect stems from a common notion among people which according to it, history in the general sense and history of art in the specific sense is an unbiased description of events and critiques are the product of judgment and the critic's spiteful vision. The second point of view which considers art history as a form of art criticism, contrary to the aspect that, due to their informative and convincing positions considers art criticism and history as two different issues, believes that all these traits are observed in art history. Any history of art is an actual critique. The third approach considers critique as the beginning or result of art history. Those who see art criticism as the starting point of a process that leads to history believe that art criticism provides the raw material for the use of art historians through the process of recognition. According this attitude, critique is a form of history that deals with contemporary works. Some people credit that the critic must inevitably place the work of art in the context of history in the form of diachrony studies, simultaneity studies or a combination of both. They ignore the point that the critic is free to take an approach considering the work only in terms of formal or aesthetic significance.

In this formation, theoretical critique is most consistent with the third approach because it ignores methods that merely formulate the interpretation in favor of the cultural context, the individual status of the artist and the discourses that govern the historical context. Andy Grundberg bases typology of his critique on the historical performance of the photographic media. "I would like to propose a provisional typology of photographic criticism, based on its historical and contemporary practice, in an attempt to decipher and clarify its mission vis a vis the media. To begin with, one can perceive two basic and dialectical approaches to the mission of criticism, which I would call the applied and the theoretical" (Grundberg, 1982). So, the attention of the theoretical approach to historical contexts and the attempt to create a historical interpretation of art is the boundary between applied and theoretical criticism.

Theoretical critique seeks to formulate a pluralistic history based on the intellect within the institutional theory of art. The origin of this history is the works that provide attributes of expression tools in art. A posteriori constructs the structure of such a history. Here the artist's lived experience takes precedence over the idealized experience which studied in art history previously. In this case, experience is a cognitive raw material that ultimately leads to an interpretive historical formulation, not a model for proposing theories which are preset.

The art historian places the value of reflection on a work or justifies the values that already exist in it. Paul Ricoeur believes that "Historical experience as inscribed is put at a distance, and so history is a science based on traces. That it may begin with an external critique of documents in an archive is a result of this fact, that historical experience allows itself to be externalized, inscribed, and perpetuated in the form of archives" (Ricoeur, 1976). Theoretical critique provides a hermeneutical understanding of the history of art. The graphic system within visual works is a tool by which thought represents and describes the world. The graphic system compresses and reinforces the human experience in the form of a concise structure of the sign system. Theoretical critique offers a holistic interpretation of this system. The commentary presented can be considered as one of the possible narratives in the hermeneutic historical context of art.

Just as theoretical critique seeks to make a connection between a work and a genre of art history, it also places the work in direct confrontation with philosophy and theory. Most of the times works of art are faced to typically philosophical challenges in the process of receiving and critique;

because creating art and its apprehension require cognition about generality and its components. Such cognition necessarily connects the artist and the audience to the zeitgeist and philosophy is part of this perspective and its meaning (Boghrafi, 2008).

8. Relationship between Theoretical Criticism and Philosophy of Art

If we consider the beginning of philosophy as doubt and questioning; Theoretical critique also begins at the same point. Meantime philosophy poses radical questions about existence and wisdom, it offers theories to define concepts such as beauty and art. Today we live in a world of theories; the ones which have developed the world in its current form and on the other hand, are reviewing themselves all the time. Theory is an action especially for human which does not only define issues outside, but also reviewing himself. It is this continual review that causes the development in theory; in this sense, theory has the same function as art criticism. Just as critique has developed art, theory also places itself in a process of constant development. Theory describes and interprets issues by criticizing itself and the world at the same time. Besides criticism applies theory in academic approach. Academic critique uses a kind of deductive logic in the process of critique and realization of the work, puts preset theories to the test of experience, presents logical questions of the work and also tries to start a dialogue with the work. Theoretical critique extends the issues of this dialogue to the context of the effect as well as uses its deductive logic to construct a theoretical apparatus. Interpreting the effect is the first step in the emerging of this meaning-generating apparatus.

“Arthur Danto has said: The critic judges and evaluates the work no longer; but tries to gain its apprehension by referring to philosophical and theoretical issues” (Tahoori, 2008). In this attitude, the critic is known as a consumer of philosophical cognition. He examines the aesthetic theories and concepts produced in other domains of the liberal arts. He is practically measuring the analytical-interpretive power of the apparatuses which generate cognition. Now the question is whether the critic's relationship with the radical domains of the liberal arts is always so linear and direct. Theoretical critique turns a straight relationship between critique and theory, in which critique is the only consumer of concepts, into a hermeneutic cycle, in which radical concepts are emerged in criticism and also applied to description.

In such a situation, critique establishes a two-way relationship with philosophy of art typically and of course, with philosophy generally. The concepts and definitions that are produced in philosophy are used in the critique and their quality is tested as an interpretive tool; on the other hand, the interpretation which is used by the critic in the analysis of works of art, has the potential to gradually turns to an apparatus which generates cognition, overcome the testing of one individual or a particular collection of works of art and examines enormous art subject matters. In the next step, explanation of this apparatus which generates cognition will be a tool for accuracy and measurement in the phenomena of universe. Here that the art critic, as an intellectual, can generalize his particular apparatus which generates cognition and as a theorist, regulate the world.

"Generally, each interpretation refers to a qualitative measurement that has already been regulated by art criticism and paved the way for other measurements" (Ajand, 2014). Theoretical critique as a commentator of works of art designs the apparatus which generates cognition and analyses a particular subject matter in a limitedly. The next step is to increase the accuracy of this apparatus and expand it in such a way to have the necessary power of analysing all the works of artistic media, instead of interpreting a particular work. The re-expansion of this apparatus will finally build a tool for measuring the radical problems of the world and defining and analysing radical questions.

The rise of theoretical criticism can be seen as the product of conditions that led the art to a situation which Arthur Danto chose the name of the end of art for it. During this era "Artists are trying to push the boundaries of what we want to call art. It seems that they are often distorting the previous attempts of philosophers to create a definition of art. They seem to be trying to make us ask the question: What is art? It seems that these artists, almost instead of real art, are deeply attached to this philosophical question ... What exactly is a work of art? This is the opinion of Arthur Danto, the American philosopher. Danto argues that this new kind of art itself signals the end of art: Artists at the end of the twentieth century turned to art and began to philosophize. Now the art has reached the end of the line (Velascons, 2011). Now that art has turned to discussing philosophy, a plural world has emerged in which the definitions of aesthetics and philosophy of art previously offered have lost their comprehensiveness. In a condition where art seeks to understand itself and reach self-awareness, theoretical critique paves the way for this goal. In this era, a priori definitions of art are no longer worthy of following because art can play a role in our lives without following them; without these definitions Realization and interpretation of art are possible. The absence of a comprehensive and impediment definitions of art caused the meaning crisis in late modern era. In this modern age, epistemological questions which created a priori awareness of what art is, have given way to phenomenological questions. Just as artists thought about their work in relation to the world around them, critics redefined the relationship between works of art and historical definitions of their media through theoretical critique. The phenomenological questions which are posed in the theoretical critique sought to discover the appeared qualities in works of art. The generalization of these questions led to discover the inherent qualities of media and art.

9. Conclusion

Theoretical critique has emerged from the development of traditional ideas around the definition of art. The same developments that led formalism in modern art to post-modern contextual perspectives. Theoretical critique, in the simplest definition, is the use of theoretical models developed by other fields in the process of visual perception. In this definition, theoretical critique is a normative approach from a predetermined point of view; however, it points to the similarity of this domain with academic criticism, rather than revealing the function of theoretical criticism. In order to reach an analogical apprehension of theoretical criticism, the present study considers a continuous range of approaches to criticism; at the beginning is journalistic criticism, in the middle is academic criticism and at the end is theoretical criticism. In the simplest way of commendation, journalistic critique is value judgment, academic critique is analytical and interpretive and theoretical critique is philosophical. Academic critique provides theoretical basics and deductive logic to the domain of applied critique. The same as academic critique, theoretical critique is based on deductive logic, except that the presentation of reason is not the ultimate goal of the debate, but theoretical critique seeks to provide logical attributes for the way of looking at particular media or art phenomenon in general. In academic criticism, the subject matter is internal reasoning and the goal is to increase knowledge about the work. In theoretical critique, however, the subject matter is contextual and external reasoning which is for the purpose of questioning. Here, reasoning clarifies relation of the work to external concepts and the introduction of theory takes place. In academic critique, a priori theories are used to achieve visual perception. In theoretical critique, however, a critical attitude is taken at a priori theories in order to achieve something beyond visual perception.

Theoretical critique offers a hermeneutical definition of media as it makes sense in organic relation to history. Here, the media and their relationship to the outside world and art become structured. The need to define media are felt in three more ways: when new media are born, when a

media is threatened and attacked and also when the historical or cultural context of developments in the institutional theory of art has changed the functioning of the media.

The main topics in the theoretical critique about a media is: What do the media? What are its goals? How does it affect? What is its relationship with the outside world? And what is its relationship with art? Addressing this approach can be considered as an introduction to constructing theories about art.

Theoretical critique ignores methods that deal only with the formalist interpretation of the work in favor of considering the cultural context, the individual status of the artist, and the discourses that govern the historical context of the work. This approach can be considered as one of the activist efforts to overcome the blockade of modernist art and resolve the crisis of meaning in the modern era. Here, the work of art is examined as a continuous element of cultural, economic, political, media and aesthetic discourse. Criticism, then, is the beginning of a process that leads to a pluralistic historical formulation based on the internal intellectual institutional theory of art. Writing critique is emerging of contemporary historical phenomena of the tools and methods of artistic communication.

The origin of this history is the works which provide a narrative of the attributes of the media in art. A posteriori, constructs the structure of such a history. Here, the artist's lived experience takes precedence over the idealized experience that previously studied in art history. In this case, experience is not considered a model for proposing theories in advance, but is a cognitive raw material that ultimately leads to an interpretive historical formulation.

One of the paths that transforms the critic from the consumer of theories to the intellectual of the thinker and the producer of ideas is the theoretical critique approach. This approach transforms the one-way relationship between critique and philosophy into a two-way cycle in which critique, while producing simultaneous concepts, puts them to the test.

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