

# On the Methodology of Art Theory Research from the Perspective of “Dynamic Multidimensional Aesthetic Paradigm”

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**Abstract:** This paper aims to explore three methodological enlightenments brought by the “dynamic multi-dimensional aesthetic paradigm of Zen Buddhism” for the study of art theory. First, actively pay attention to the change of artistic phenomena in the dynamic and unconstancy, enhance the “disenchantment consciousness”, and lay the foundation for interdisciplinary research; Second, it gives full play to the discipline advantage of “meta-art theory construction” in the reflection of “art Tao and Fa eye”; Third, it gives full play to the multi-dimensional and cross-media advantages of art studies in cross-border and interaction, and strengthens the integration of art studies and “frontier science and technology” in the prospect of “based on the future”.

**Key words:** Dynamic multi-dimensional; Aesthetic paradigm; Art theory research; Methodology

The core beauty of Zen aesthetics mainly lies in its unique aesthetic essence constructed on the basis of “dynamic” and “multi-dimensional”. The so-called “dynamic” refers to the “unstopping moment of beauty” experienced through the disillusion of impermanence and the circulation of “becoming and abiding and breaking the void”. At the same time, it can be reflected through “comparison” and finally reach the consciousness of “the beauty of Fa phase”. The so-called “multi-dimensional” means that in the process of comprehending Fa phases, different realms lead to aesthetic patterns that can be produced from the same thing in multiple cognitive forms. In view of this, the author only discusses the three inspirations brought by the current art theory research based on the aesthetic paradigm.

## I. “The change of phenomena” without losing “sober disenchantment” -- dynamic, impermanence

First of all, this paradigm inspires us to “pay attention to variables” in the study of art theory, and in the analysis of specific phenomena, we also need to have a clear awareness of “seeing the phase without clinging to the phase”, which can generate a “disenchantment consciousness” in the complex and intertwined “theoretical paradoxes” of contemporary art.

In this regard, “the self-evolution of contemporary art often presents two characteristics: one is the anti-formal feature in artistic expression; The other is the anti-aesthetic feature in artistic expression.” In this perspective, all kinds of grotesque artistic phenomena will continue to emerge in endlessly. For example, the “default event” occurred in Denmark in 2021: when the painter Hanen was hired by a Danish museum and was supposed to paint for it on schedule, Hanen instead handed in two blank canvases. Hanen said that the work was called “Take the money and run” and that “the act of default itself is part of the work.” “As a justification for his work.

For this case, some art critics regard it as an “artistic innovation” and even compare it to the “Duchamp Event”, giving it the banner of “awakening revolution”. However, a careful reflection can be found: although both “Default” and “Quan” try to break through the boundaries of artistic creation through formal innovation, Duchamp’s “Quan” actually effectively reflects on the art system at that time through creation, while Hanin’s creation is like a farce in the contemporary “performance art everywhere” today. Moreover, this kind of behavior also involves another controversy, that is, “breach of contract” is in essence an illegal act that ignores the contract between two parties, which also involves another two interdisciplinary disciplines related to contemporary art theory, namely art law and art ethics. Taking this as the starting point, the current research on art theory also needs to pay attention to the following two issues from the interdisciplinary dimension: First, how to define the moral code and artistic code in performance art? Second, how to make art criticism for special types of fringe art? This kind of reflection also helps us lay the foundation for the subsequent interdisciplinary research.

## II. Under the “theoretical construction”, the “foundation of the legal eye” -- the legal eye and reflection

Secondly, the “dynamic multi-dimension” of Zen emphasizes “the awareness in observation”, and in the study of art theory, this kind of “art, Tao and Fa eye” which strikes directly at the essence is also needed as a powerful foundation for discipline research.

In this regard, the concept of “meta-art” put forward by Li Xinfeng, teacher of the Chinese National Academy of Arts, is an effective illustration of this point, that is, “emphasizing the reflection of the entire art discipline; In short, it is the study of research, the theory of theory.”

This enlighten us that on the basis of paying attention to the change of artistic phenomena, we also need to strengthen the exchange and cooperation with aesthetics and philosophy, so as to consolidate the existence value of “subjectivity of historical criticism” which is different from that of various kinds of art studies. Relying on this dynamic and multi-dimensional construction of “Fa eye”, it can also avoid the self-faction and self-preservation of art history criticism in the inherent art system.

In this regard, this kind of thinking with subject macroscopic and philosophical thinking can also help the theoretical discipline of art to establish its own subject status to a great extent, so that we are no longer just a “comprehensive and mixed discipline” dependent on various arts, but have a “concrete science” attribute standing on the height of “Zhe and beauty phenomenon”.

### III. Based on the “frontier vision” in the “multi-dimensional cross-media” -- interactivity and future

Finally, the “dynamic multi-dimensional” paradigm reveals that we need to make effective use of the “advantage of cross-media interpretation” in current art research, and achieve the effect of drawing inferences and analogies in the comparison of categories.

Speaking of this, in fact, the cross-border attribute of “multi-dimensionality” of contemporary art has already had its bud as early as the emergence of “synesthetic art” in the West. The so-called synesthetic art refers to the form of creation through the “synesthetic experience” of “drawing music and playing pictures”. If we explore the context source, the emergence of this paradigm can be traced back to the “image-sound-emotion” theory proposed by Kandinsky.

Kandinsky believed that painting was music created by colors, shapes and lines. In his theoretical work on the Spirit of Art, Kandinsky described synesthesia as the experiential phenomenon of transferring from one sense form to another, and a special manifestation of the interaction of different senses.

In view of this multi-disciplinary art integration, Macao Polytechnic Institute has also launched a master’s program of “Interdisciplinary Art Research”. This kind of aesthetic education, creation and theoretical research under synesthesia, cross-media and cross-field is exactly what a single artistic creation cannot achieve. With the continuous deepening of the new media era, this kind of cross-border art has also ushered in a wide spread, and finally brought the trend of diversification derivative and advancement.

Thus, art began to develop not only in accordance with traditional categories of art, but also as a “state of interaction and breakthrough among categories of art”.

Therefore, for a long time, the traditional study of art has been unable to deeply and thoroughly explore its clues, and under this reality, it is crucial to give play to the multidimensional and cross-border research of the theoretical discipline of art. Based on this, the crossover of disciplines in the future may be more concentrated in the following two areas of “cross-domain integration of science and technology”.

#### 1. The direction of “Meta-cosmic art theory Research”

The concept of “meta-universe” comes from the science fiction novel “Avalanche”, which presents a “virtual reality” interactive technology world. In this regard, “the rapid iteration of digital technology in the network society also promotes the emergence of science fiction elements in the metauniverse, which provides a strong support for the fictional world.” In the application of art, this “dynamic multi-dimensional interactive experience” can also bring viewers a new experience similar to “Inception”, when the original art creation, dissemination, acceptance paradigm will be broken.

For example, the recipient of art can also make a second creation in a space, and then become the “creator”, and the creator can become the new recipient through the art acceptance activities of the new paradigm, which makes the “uniqueness of the context of art works” no longer exist.

At the same time, with the deepening development of the 5G era, this dynamic multi-dimensional creation mode is bound to enter the vision of art research. In the face of the new situation, all kinds of art will cross and combine with the virtual space of the meta-universe at the same time, and then form a new art form; However, the diversified cross-boundary combination and a single category of research can not be comprehensively solved, which is precisely the unique opportunity of “art and science research” under the innovation of “science and technology integration”.

#### 2. “Theoretical Research on Artificial Intelligence and Art Creation Research”

In today’s society, as an important scientific and technological development direction, the application of “artificial intelligence” in society is constantly expanding; At present, there are artificial intelligence software on the market that can participate in various forms of artistic creation such as composing, arranging, designing, etc., such as chatgpt painting and creation. Although this form of creation cannot pose an absolute threat to artists’ “subject creation” at present, there must be a relative threat.

In this regard, if this contradiction eventually breaks out in the future development, then a new research direction is needed for the entire art world: according to the update stage of the development of artificial intelligence, the integration of artificial intelligence and art creation and research is summarized, in order to solve the impact of artificial intelligence on art creators, so that artificial intelligence can better serve the development of art. At the same time,

according to its independent creation, eliminate the existence of the lack of innovation in the society of “copy art”.

However, the birth of this discipline is not a blind worship of artificial intelligence, because human art does not “arrange patterns side by side, but each time combines an element of one pattern with another element of a subsequent pattern.” Therefore, it needs to strengthen the participation of artists and art theorists in the creation of artificial intelligence art, and reflect the subjective initiative played by people themselves. Taking this as an opportunity, art theory can also carry out relevant theoretical summary and research around the many problems generated in practice, and this is also a “future anticipation discipline” based on the urgent need for “Zen dynamic multidimensional” wisdom under the development of The Times.

### Peroration

To sum up, if the “multidimensional dynamic paradigm of Zen aesthetics” were to be compared to a river, then “what persists first is the formal structure of the river; That is: the flow is not only the flow, but each phase has a exactly the same form, this stable form is updated

again and again by the “content” and this “enrichment” is accompanied by the continuous integration of “diversified interdisciplinary” and the continuous “dynamic reflection” based on the “future perspective”.

Based on this, in the face of the expanding reality of “instrumental rationality”, we also need to nourish our own artistic awareness in the “wonderful enlightenment, harmony, awareness, and spirit” generated in Zen wisdom, so as to counter the danger of human beings being disciplined into “unthinking tool people” by the “social responsibility form” in the context of “practical dimension” and “scientism”.

Therefore, after absorbing the nourishment of “dynamic multi-dimensional” aesthetic paradigm and Zen spiritual wisdom, the current art theory research can also face other natural and social disciplines with a cultural confidence from the humanities, and give full play to the “subject subjectivity” of art theory research in a calm and profound sense.

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