

Research on the Ontology of Art from a Cross-media Perspective

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ABSTRACT

The ontology of art from a cross-media perspective has become an important engine guiding the high-quality development of art. Based on the cross-media perspective, this article first clarifies the connotation and significance of art ontology in the cross-media perspective, and then analyzes the predicaments faced by art ontology in the cross-media perspective, such as the blurriness of identity recognition, the deviation of aesthetic criticism, the complexity of art acceptance, and the fragmentation of perceptual experience. It also put forward targeted suggestions such as creating a documented identity recognition model, shaping diversified art criticism standards, effectively reshaping the artistic role of the audience, and vigorously constructing an artistic gravitational field, with the aim of giving full play to the theoretical guiding role of art ontology from a cross-media perspective and promoting the upgrading of art theory.

KEYWORDS

Art ontology; Cross-media perspective; Audience

1 Introduction

The ontology of art from a cross-media perspective is a necessary theoretical preparation and philosophical speculation for understanding the current vivid artistic practices. It compels artists to think about the essence of art from a more open, dynamic and caring perspective ^[1], which is conducive to artists' in-depth exploration of the relationship between art and human perception, experience and the world in the era of technological integration. For this reason, the author explores the connotation, significance, practical predicaments and development paths of the ontology of art from a cross-media perspective, hoping to promote the ontology of art from a cross-media perspective to become a "new map" for creating and experiencing art.

2 The Connotation and Significance of Art Ontology from a Cross-Media Perspective

2.1 The Connotation of Art Ontology from a Cross-media Perspective

"Cross-media" refers to a creative approach and artistic existence form that goes beyond the simple scope of "multi-media", focusing on the transformation, interaction, and generation relationships among media. "Art ontology" is a theory that, in the context of the gradual diversification of art forms, examines the irreducible essential characteristics of art and explores the methods of generating art in a specific context. The core connotation of art ontology from a cross-media perspective is more based on relations, processes and contexts, and it is a dynamic ontology that focuses on the intersection, integration and conflict of different media ^[2].

2.2 The Importance of Art Ontology from a Cross-media Perspective

The ontology of art from a cross-media perspective can respond to the profound changes in art practice and effectively update theoretical tools. Firstly, the ontology of art from a cross-media perspective fully provides a new discourse system and theoretical framework for describing, analyzing and evaluating emerging art forms, leading art theory to efficiently serve art practice. Secondly, under the cross-media perspective, the ontology of art breaks the single and static boundaries of the essence of art, expands the relational, generative and procedural perspectives of art, and promotes the adaptation of material to the dynamic relationships of media and the audience experience process.

3 The Practical Predicaments Faced by Art Ontology from a Cross-media Perspective

3.1 Ambiguity of Identity Recognition

Under the cross-media perspective, the ontology of art is confronted with the predicament of ambiguous identity

recognition, which is specifically manifested in the following aspects: Firstly, the ontology of art from a cross-media perspective will lead to the dissipation of the physicality of artworks, causing the identity of artworks to be disconnected from their physical carriers. As a result, digital art, conceptual art, online art, and performance art lack stable and collectible physical entities, making it difficult for viewers to form a clear identity recognition within a specific physical space. Secondly, from a cross-media perspective, the ontology of art demands cross-media collective collaborative creation. Usually, programmers, dancers, engineers, and musicians become a collaborative creative team, resulting in the final form of the artwork lacking the authority of the author. Thirdly, from a cross-media perspective, the ontology of art integrates live performances, data visualization, and music generation works. It is difficult to determine the classification and ownership of art works through the establishment of archives, collection, and markets, resulting in the ambiguity of the identity recognition of art works.

3.2 Distortion of Aesthetic Criticism

Under the cross-media perspective, the ontology of art is confronted with the predicament of the distortion of aesthetic criticism, which is specifically manifested in the following aspects: Firstly, from a cross-media perspective, the ontology of art is highly dependent on technologies such as programming, AI, VR, and AR, which may lead to aesthetic criticism relying on technical judgment. This makes it difficult for critics with an art history or philosophy background to quantitatively evaluate artworks, thereby restricting the improvement of the quality of art critics. Secondly, in the context of art ontology from a cross-media perspective, the rise of immersive installations and participatory art has led to the distortion of the traditional "contemplative" aesthetic standard, making it difficult for critics to fully describe artworks using phenomenology, sociology, and psychology. This is not conducive to the pure and standardized development of art aesthetic criticism and restricts the improvement of the audience's physical, contextual, and multi-sensory holistic experience.

3.3 Complexity of Art Acceptance

Under the cross-media perspective, the ontology of art is confronted with the predicament of complex art acceptance, which is specifically manifested in the following aspects: First, influenced by the ontology of art from a cross-media perspective, artworks have changed their single static nature and have become a relationship network and occurrence process that encompasses text, space, body, image, sound, and data. This makes it difficult for the audience to quickly obtain artistic value in physical interaction, that is, it triggers the problem of complex art acceptance. Secondly, with the development of the ontology of art from a cross-media perspective, artworks are increasingly dependent on time, technical platforms, specific locations, and social atmospheres, making it difficult for the audience to orderly absorb complex artistic enjoyment in personalized experiences.

4 The Development Path of Art Ontology from a Cross-Media Perspective

4.1 Create a Documented Identity Recognition Model

In response to the problem of blurred identity recognition faced by art ontology from a cross-media perspective, artists should create a documented identity recognition model to fully unleash the positive effects of art ontology from a cross-media perspective. Firstly, artists should understand artworks as network nodes, create a documented identity recognition model, and comprehend artworks from the perspectives of technology, cultural symbols, participants, and space, fully unleashing the positive effects of art ontology from a cross-media perspective. Secondly, under the influence of art ontology from a cross-media perspective, artists should abandon their extreme focus on authoritative and final versions of art, and start from continuously updating and iterating versions to form the identity spectrum of artworks, optimizing the framework of art display, interpretive context and historical narrative.

4.2 Shape Diversified Standards of Art Criticism

In response to the problem of aesthetic criticism distortion faced by art ontology from a cross-media perspective, artists should shape diversified art criticism standards and give full play to the guiding role of art ontology from a cross-media perspective. Firstly, artists should pay more attention to the interpersonal communication patterns and social interaction levels of their artworks, not be confined to the perfection of the evaluation form, but focus more on the quality of artistic communication, artistic openness and artistic poetry, and give full play to the positive role of art ontology from a cross-media perspective. Secondly, artists should depict the generation context and operation mechanism of artworks as richly and meticulously as possible, make judgments based on the experience process and

meaning network of artworks, strengthen the positive role of art ontology from a cross-media perspective, and precisely select high-quality artworks that link the audience and cultural context. Thirdly, artists should analyze the cultural and political implications of artworks, use the theory of science and technology to examine the symbiotic relationship between the technological society and art, truly analyze the group behavior and social structure of art, release the positive effects of the ontology of art from a cross-media perspective, and provide the audience with multi-sensory experiences and cognitive processes. Help the audience quickly understand the relationship between art and elements such as objects, technology, and the environment.

4.3 Truly Reshape the Artistic Role of the Audience

In response to the complex problem of art acceptance faced by art ontology from a cross-media perspective, artists should truly reshape the artistic role of the audience and give full play to the guiding role of art ontology from a cross-media perspective. On the one hand, artists should proactively incorporate the audience into the generation system of their works, promoting the audience's behavior, choices and data to become components of the artworks, driving the audience to upgrade from passive judges to co-creators, releasing the positive effects of the ontology of art from a cross-media perspective, and greatly weakening the "acceptance problem" of art. On the other hand, artists should embed familiar elements such as popular culture symbols, general software interfaces, and everyday objects in unfamiliar media combinations to establish fixed cognitive "anchor points", leverage the positive effects of art ontology from a cross-media perspective, lower the entry threshold for art audiences, and ensure that audiences form an overall art experience.

5 Conclusion

From a cross-media perspective, the ontology of art pays more attention to the fundamental shift from "object" to "event", from "stillness" to "movement", and from "substance" to "relationship", which is more adaptable to the development of contemporary art. However, problems such as the blurring of identity recognition, the distortion of aesthetic criticism, the complexity of art acceptance, and the fragmentation of perceptual experience still exist, which restrict the exertion of the positive effects of art ontology from a cross-media perspective. To this end, this paper proposes to create a documented identity recognition model, shape diversified art criticism standards, effectively reshape the artistic role of the audience, and vigorously construct an art gravitational field, with the aim of giving full play to the theoretical guiding role of art ontology from a cross-media perspective, breaking down the barriers of traditional art categories, and promoting the contemporary transformation of art theory.

References

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