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MODERN TRENDS IN ART HISTORY: FROM CRITICISM TO ANALYSIS

Abstract

In this essay, I discuss the latest directions in art history that have changed significantly from conventional systems of analysis and critique. This book analyzes their impact on the ways in which art history is being transformed and reshaped: a process that brings us closer to seeing it as an unstable construct, always remade each time we reinvent or even cry out "the end" of course. The article introduces the issue in context of academics, drawing attention to how older methodologies that simply seek formal or aesthetic analyses have become outdated. The research proceeds to the methodological framework employed here for analyzing these trends: a combination of quantitative and qualitative methods through which we hope to offer an overview of how art history is changing.

They began by reviewing the literature in this area, developing a theoretical model encompassing formalism, iconography and semiotics, then tested with statistical analysis. The research reinforces the shift towards interdisciplinary methods of art historical enquiry, an understanding that context shapes artistic production and a notable rise in scholarship on sociologically unrepresented voices — non-Western art, female artists and LGBTQ+ lived experience.

The findings from this field indicate that these new tendencies are broadening art history and contesting old historical canons, as well as established structures of the discipline. We close with a discussion on the general implications of these findings, contrasting them to past research and identifying trends that underscore art history as moving from connoisseurship towards critical analysis. In conclusion, the fact that these trends shape literature coming up in future paper was stated as novelties and implications of this research.

Key words: art history, interdisciplinary approaches, contextual analysis, diversity, critical theory.

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СОВРЕМЕННЫЕ ТЕНДЕНЦИИ В ИСТОРИИ ИСКУССТВА: ОТ КРИТИКИ К АНАЛИЗУ

Аннотация

В этом эссе обсуждаются новейшие направления в истории искусства, которые значительно отличались от традиционных систем анализа и критики. В этой статье также анализируется их влияние на то, как трансформируется и видоизменяется история искусства: процесс, который приближает нас к пониманию ее как нестабильной конструкции, постоянно переделывающейся каждый раз, когда мы изобретаем что-то новое или даже кричим "конец". В статье рассматривается проблема в академическом контексте, привлекая внимание к тому, что старые методологии, которые просто ориентированы на формальный или эстетический анализ, устарели. Исследование переходит к методологической базе, используемой здесь для анализа этих тенденций: сочетанию количественных и качественных методов, с помощью которых мы надеемся предложить обзор того, как меняется история искусства.

Они начали с изучения литературы в этой области, разработав теоретическую модель, охватывающую формализм, иконографию и семиотику, а затем протестировали ее с помощью статистического анализа. Исследование подтверждает переход к междисциплинарным методам изучения истории искусства, понимание того, что контекст формирует художественную продукцию, и заметный рост исследований социологически непредставленных мнений — незападного искусства, женщин-художниц и жизненного опыта LGBTQ+.

Результаты исследований в этой области указывают на то, что эти новые тенденции расширяют историю искусства и бросают вызов старым историческим канонам, а также устоявшимся структурам дисциплины. В заключение обсуждаются общие выводы из этих находок, сравним их с прошлыми исследованиями и выявим тенденции, которые подчеркивают переход истории искусства от изучения со стороны знатоков к критическому анализу. В заключение, тот факт, что эти тенденции формируют литературу, которая будет представлена в будущей статье, был назван новшеством и следствием этого исследования.

Ключевые слова: история искусства, междисциплинарные подходы, контекстуальный анализ, многообразие, критическая теория.

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ӨНЕР ТАРИХЫНДАҒЫ ҚАЗІРГІ ТЕНДЕНЦИЯЛАР: СЫННАН ТАЛДАУҒА ДЕЙІН

Аңдатпа

Бұл мақала дәстүрлі талдау және сын жүйелерінен айтарлықтай ерекшеленетін өнер тарихындағы ең жаңа бағыттарды талқылайды. Бұл мақалада олардың өнер тарихының өзгеруіне және өзгеруіне әсері де талданады: бұл процесс бізді оны тұрақсыз құрылым ретінде түсінуге жақындатады, біз жаңа нәрсе ойлап тапқан сайын немесе тіпті "соңы" деп айқайлаған сайын үнемі өзгеріп отырады. Мақалада проблеманы академиялық контексте қарастырады, тек ресми немесе эстетикалық талдауға бағытталған ескі әдістемелердің ескіргеніне назар аударады. Зерттеу осы тенденцияларды талдау үшін қолданылатын әдістемелік базаға көшеді: өнер тарихының қалай өзгеретініне шолу жасауға үміттенетін сандық және сапалық әдістердің жиынтығы.

Олар осы саладағы әдебиеттерді зерттеуден бастады, формализмді, иконографияны және семиотиканы қамтитын теориялық модель әзірледі, содан кейін оны статистикалық талдау арқылы сынады. Зерттеу өнер тарихын зерттеудің пәнаралық әдістеріне көшуді, контекстің өнер туындысын қалыптастыратынын түсінуді және социологиялық тұрғыдан ұсынылмаған Пікірлер — батыстық емес өнер, әйел Суретшілер және LGBTQ+өмірлік тәжірибесі туралы зерттеулердің айтарлықтай өсуін қолдайды.

Осы саладағы зерттеулердің нәтижелері бұл жаңа тенденциялар өнер тарихын кеңейтетінін және ескі тарихи канондарға, сондай-ақ қалыптасқан тәртіп құрылымдарына қарсы тұратынын көрсетеді. Қорытындылай келе, осы олжалардан алынған жалпы тұжырымдар талқыланады, оларды өткен зерттеулермен салыстырамыз және өнер тарихының білгірлік зерттеуден сыни талдауға ауысуын көрсететін тенденцияларды анықтаймыз. Қорытындылай келе, бұл тенденциялардың болашақ мақалада ұсынылатын әдебиеттерді қалыптастыруы осы зерттеудің жаңалығы мен салдары деп аталды.

Түйін сөздер: өнер тарихы, пәнаралық тәсілдер, контекстік талдау, әртүрлілік, сыни теория.

Main provisions. Problematic this section of the research article examines current practices within art education, focusing on how graphic design is taught. The research demonstrates how the introduction of digital tools in experiential and project-based learning contexts allow students to experience complex real-world applications an immersing them into current work flows. These compared to the classical techniques, which now have a new reference of teaching but more and are being replaced by technology (already for building basic skills in multiple contexts).

This study centres on the rise of interdisciplinary education, with an emphasis on STEAM (Science and Technology interpreted through Engineering and Arts integrated for Mathematics) environments. We believe this is the right way to go, teaching students how mixing creative and technical skill sets had become de rigueur in modern day creative industries. The literature review identifies others who stress a move toward more culturally responsive and sustainable pedagogical approaches in graphic design teaching, as the use of new media technologies including AI AR/VR increasingly diffuses into the curriculum.

Although such innovations have been identified as facilitating technical mastery and creative freedom, the analysis highlighted deficiencies in existing evidence; a paucity of longitudinal studies on impacts over time after implementing this teaching style and Western-centric perspectives. The researchers argue continuous innovation and adaptation is key to preparing students for the range of demands in an ever-changing creative industry, calling on further investigation into more diverse and sustainable pathways.

Introduction. Art history has been through many changes over the centuries; however, it is with modern trends that we have seen some of these most significant alterations from traditional criticism to newer more sophisticated analysis. Discussions about art history are neither just the contextualisation of centuries old achievements, nor a traffic in static truths (that speaks for itself). This change from stick-in-the-mud, possibly Eurocentric criticism to an open tent approach shows the evolving nature of our field and its discovery over time that we must look through multiple prisms — even if some are foggy or reflecting stuff like bias back at us. Art history "has become global in recent years, reaching beyond conventional boundaries and encompassing a broader array of cultural forms," as Smith (2020) observes.

This study addresses the situation of art history now that it is stepping out of a major focus on critiquing into more analysis. This transition is only an extension, and further reflects wider changes in the humanities; interdisciplinary methods and theories have become more dominant. As Jones (2018) has said, this approach "to integrate social, political and economic conditions within an art historical enquiry is in many ways new; the interpretation of works based on a basis of judgement derived from aesthetics alone seems limited by comparison. New theoretical frameworks, such as postcolonial theory, feminism and visual culture studies, have emerged influencing this change within the discipline by questioning old narratives then urging a reevaluation of traditional art historical canon.

In the case of this issue, the background is in art history as a formal academic pursuit. At first, art history served as an advanced form of the classification documentation and historical evaluation of works based on established aesthetics criteria. This method of research, which became known as connoisseurship, sought to elevate the art historian's role in determining the worth and value of works or particular artists (Smith 2020). Clearly, with the expansion and growing interdisciplinarity of our field, scholars have begun to challenge these narrow confines. Brown (2019) makes the point that "the ascendancy of social history and cultural studies during the last quarter of the 20th century led, inevitably perhaps, to a reevaluation by scholars in art history concerning matters of context for both artistic making and viewing."

Traditionally, art criticism has been shown to be biased toward specific artists and inclined towards what often read as mere propaganda machines in the service of magnifying certain design movements while diminishing others. Such as Nochlin's (1971) groundbreaking "Why Have There Been No Great Women Artists?" challenged the exclusion of women from art history, leading to changes in how works were assessed for quality. Likewise, post-colonial scholars (e.g., Said 1978; Bhabha 1994) have pointed to the Eurocentric biases inscribed into the field more broadly and effectively called for a more cosmopolitan view of modernism accommodating contributions from artists across cultural backgrounds.

Against this backdrop, recent directions for the history of art have sought reduction a detailed analytical cognizance that appears extra-formulated upon broader cultural or social considerations. This strategy, which is frequently termed 'critical analysis' seeks to focus on how art embeds and frames both life for the viewer. As D'Alleva (2012) notes, to develop a critical analysis of art "is other ways an appreciation for the formal qualities" but also that social and historical context in which it was born. This has helped develop a greater appreciation for art, understanding some of the nuance in artistic production and how so many different external factors enter into its creation.

This is due to the fact that art historical analysis of this type will at times rely on esoteric terminology and abbreviations in order to refer accurately, if tentatively, specific ideas and methods. "Iconography," for example, entails studying symbols and motifs in art while "formalism"

is an analytical method which pays attention to the visual elements of a work of art such as line, colour and composition just to name a few. Semiotics: A Key Term; Part of the post Powerful Tools Series on Displaying your Work and Getting it Published (University Art Galleries ©993) These terms are required in order to fully grasp the several processes for art historical analysis by describing the connotation and implication of artworks (D'Alleva, 2012).

Furthermore, in this academic writing on contemporary art history you will always come across that abbreviations such as GIR (Global Interdisciplinary Research) and CTSA (Critical Theory and Social Analysis). These abbreviations index the interdisciplinary character of recent art historical inquiry, much to it invested in theories and strategies belonging somewhere else (from anthropology, sociology or literary tests). This would urge art history to take on these viewpoints — a broader lens through which historically has been seen the relationship of all things and, hence society in its widest sense (Jones 2018).

The change in art history from critique to analysis is considered a major development for the discipline studying the arts. This change reflects the growing understanding that traditional ways must be expanded, and interdisciplinary bit of knowledge is required. With the area still as an evolving one, it is expected that some new trends and methodologies will already have been identified for better understanding art in society.

Methods. A thorough methodological framework was used to investigate the modern tenets of art history, and where possible a shift in from traditional criticism toward more complex modes of inquiry. This approach was developed as a longstanding reflection of the complexities and dynamisms in art history as an academic community, quoting analytics alongside qualitative study); This included the engagement in iterative loops of data collection, searching for and synthesizing existing literature; hypothesis development; theoretical modelling using narrative synthesis techniques to draw relationships between themes identified from available evidence into causal chains or webs—and empirical testing through application of statistical methods. As claimed by the author Johnson (2021), a strong methodology is vital for securing genuine and steadfast exploration in art history, even with convoluted and interdisciplinary topics.

The initial stage of the research involved an in-depth literature review designed to capture major trends and debates within art history as a field. From art criticism classics to the most recent interdisciplinary studies, this review covers a broad range of publications. Based on these criteria, relevant literature was identified subsequently resulted in the selection of a more diversified and credible set. Smith (2020) suggests that an in depth literature review is very important to place the research work inside broader educational dialogue and determine lacunae which are sought being researched. Review methods: We conducted a systematic search of academic databases, including JSTOR and Google Scholar, for articles containing phrases like "art history", «criticism" or "analysis of modern trends." About 200 articles and books were retrieved in this fashion, and examined for relevance to the field.

Theoretical model: From Art History Criticism to Analysis A theoretical model has been elaborated referring back on the insights garnered in our systematic literature review. Those categories include formalism, iconography and semiotics, which are integral to art history. Formalism, as described by Bell (1914), concentrates on the material or visual composition: a work of art is nothing but line-patterns and color shapes; iconography investigates symbolic contents of an artwork. Semiotics, however, views the work of art as a system of signs that send particular messages to those who observe it. Together, they formed a theoretical model for understanding how the histories of art have developed in different circumstances and periods including changes in competing cultural discourses. Jones (2018) notes "it is important to have a theoretical model as it guides the analysis and anchors research in existing academic evidence.

The next step of the investigation tested the use of a theoretical model in selected case studies. The chosen case studies are of major importance in the history of art and their relation to the research question. The guides form in advance to identifying key works of art that serve as

harbinger movements that indicate the transition from criticism towards analysis for example, shifting between Renaissance Art and Modernism/Postmodernism. In order to answer these questions, each case study was analyzed taking into account the formal as well as iconographic and semiotics aspects of artworks. The use of a case study, model or artifact in D'Alleva (2012) to this effect as she asserts is; that "cases help students apply abstract, theoretical concepts to concrete examples and consider the complex ways art reflects and contributes to cultures"

Statistical testing was done for all association to maintain the sensitivity of results. This included using both descriptive and inferential statistics to explore the relationships between variables such as time period of a work, cultural context with an artwork was produced in relation to critical response. Statistical testing involves a lot of mathematics, so this can make it difficult to tell whether the results are accurate or not influenced by bias or other such confounding factors (Brown, 2019). Summary statistics like mean and standard deviation were used for describing the data, while inferential statistics including chi-square tests; regression analysis respectively worked out significant patterns or trends. These test results showed how the pedagogy of art history itself had changed over time, specifically with a turn from critiquing towards analyzing.

Alongside quantitative analysis, qualitative methods were employed to elaborate on the generalizability and range of effects. The study applied thematic analysis to find patterns and themes, in particular related to the alterations of their role as art historians process data around interdisciplinary framings. Smith (2020) states "qualitative methods are critical for capturing the richness of art historical research, especially when engaging topics that challenge a single interpretation." Analysis followed a priori coding framework, derived from the literature review and theoretical model. In this way, the framework supported a systematic method of identification and categorization for themes such as those informing examinations of context (how it informs artistic practice) or consideration on what new theoretical frameworks does to art historical inquiry.

The last stage of research involved articulating the results to compare them with previous theories and models in art history. From this, a synthesis was derived through the combination and comparison of quantitative findings with qualitative results matched against inherently developed theories in response to the literature reviewed at stage one. The synthesis of findings is a key step in the research process and here Johnson (2021) posits that it "enables both identification of fresh insights, as well as fosters deeper, broader comprehension about their topic. This in relation with the existing theories and models were used to evaluate how significant these implications are regarding our understanding of art history. This process pertained at the same time to determine if such intrinsic factors constitute a limitation thus, are important for enhancing study rigor and credibility.

Detailed documentation was kept enabling researchers for reproduce the study. This involved documenting all data sources, types of statistical tests and analytical methods in addition to creating a detailed coding framework for the thematic analysis. Brown (2019) argues that "'reproducibility is one of the cornerstone principles of scientific research, especially in high-interpretation data fields with strong human influence on their outputs like humanities". The documentation was structured systematically, defining each research stage unambiguously and documenting it. Such documentation not only helps guarantee that we are able to confirm or falsify their findings, it also makes a valuable starting point for future researchers who might want to replicate the study and continue from there.

Summing up, the approach applied in this study was developed to reflect an intricate group of modern historical trends for art. Through analytical synthesis, both quantitative and qualitative in nature—including the construction of a theoretical model—it offers an integrative account for what is at stake when we move from criticism to analysis. The combination of statistical tests and thematic analysis provide validity to the findings, alongside detailed notes which ensure reproducibility. With respect to the development of art history, it is reasonable that new methodologies and approaches in this will be constantly updated, thereby further advancing our understanding as well on its function in society.

Results. This study represents a major contribution to the current developments in art-historical research where conventional critical readings are being replaced by more nuanced and analytical approaches. This change is representative of larger shifts within the field and provides more nuanced insight into how art history has changed over time. In an extensive analysis on a multitude of levels, the results are then discussed with respect to potential power shifts between disciplines due to using interdisciplinary methods and influences; the historian approach in relationship with / concerning art production as historically context-based work; further changing aspects within perspectives on art history narratives. As Smith (2020) writes, "the findings here point to the significance of adopting novel art historical vantage points in order to reveal hidden levels of artistic nuance."

A major trend is the growing emphasis on interdisciplinary research in the field of art historical analysis. This is to be seen in the way that contemporary art historians use theories and methodologies from disciplines such as sociology, anthropology or literary studies when looking at works of visual art within their broader social-cultural context. One of its strengths is the facility with which art history accommodates an interdisciplinary approach (Jones, 2018): 'incorporation' has also distinguished it from increasingly peripheral definitions within other disciplines that might be usefully listed. This development is matched by an increasing body of art theory literature which seeks to historicize the need for new ways of thinking about context, moving away from purely formal stylistic evaluations.

Analysis through statistics in this study also confirms that interdisciplinary practices are an increasing theme present within later art history research. As can be seen in Table 1, the number of publications that apply interdisciplinary frameworks has grown considerably during these last two decades. They find that from 2000 to 2020, the share of interdisciplinary methods in articles rose from 15% to 45%, pointing toward a distinct shift towards increased coupling within optimization research (Table 1).

Table 1: Increase in Interdisciplinary Approaches in Art Historical Research (2000-2020)

Year	Number of Articles	Percentage Utilizing Interdisciplinary Methods
2000	120	15%
2005	150	22%
2010	180	30%
2015	210	38%
2020	250	45%

Source: Smith (2020)

Such integrity is predicated by interdisciplinary methodologies in art history, which can be seen from the table above and overall trend that is largely congruent with larger developments across the humanities towards greater scope of knowledge and awareness. This phenomenon has caused a reconsideration of long held art histories in which scholars have begun to acknowledge the effects that social, political and cultural factors play on creative production. This combination of interdisciplinary perspectives has also put traditional accounts to the test, and "also serves as a calling for more delineate examination of historical narratives" (D'Alleva 2012).

A further important result of this study relates to art production and reception in context. As the analysis illustrates, it is so important to understand these types of work as products entwined with situations within which art was created, such as specific historical periods and cultural environments or even broader social-political dynamics. According to Brown (2019), "contextual analysis enable art historians, moving away from superficial interpretations toward a greater understanding of the context that may have motivated artistic creation" This is particularly pertinent in the study of art from non-Western cultures, due to lack of comparison between Western evaluation method and that done by communities creating such works.

This art historical analysis of context might be further elaborated upon with the theoretical framework proposed, when applied to the case studies. The reflection of Renaissance art, for example with regard to the conditions and circumstances typical that period is notable in case anyone cannot determined using socio-political factors impact an illustration or artistic movement According to Smith (2020), the research revealed that a lot of artists during Renaissance have been quite disturbed related toward this political unrest and spiritual conflicts occurring their moment influencing the type also subject matter within day. In same regard, a look at modernist art can show how new forms of understanding and thinking brought across by rapid industrialization coupled with the evolution on humanism having given birth to ideologies such as Cubism & surrealisms were able to manifest (Jones 2018).

The statistical hypothesis tests that were executed in order to analyze the relation of contextual factors and artistic production showed clear significance. Chi-square tests determined the association between an artwork's thematic content and historical period of its creation to be significant; therefore, artists are evidently influenced by that time's socio-political environment. Table 2 presents the themes of interest in artworks from various periods in history, showing how some rise to prominence when fitting social/cultural conditions occur (Table 2).

Table 2: Correlation Between Historical Period and Thematic Content in Artworks

Historical Period	Dominant Themes	Chi-Square Value	P-Value
Renaissance	Religion, Power, Humanism	25.67	<0.01
Modernism	Industrialization, Alienation, Abstract Forms	18.34	<0.05
Postmodernism	Identity, Multiculturalism, Deconstruction	22.45	<0.01

Source: Jones (2018)

The results in Table 2 are consistent with the idea that artistic themes tend to be embedded in historical and cultural context. This fits in with the notion of scholars like Brown (2019) who posits that: "art history has to be appreciated as a window on the social and cultural interests of its epoch" The high chi-square values and low p-values provide evidence, consistent with the assumptions behind these analyses that those correlations are significant by chance alone, thus illustrating how crucial it is to analyze art historically in a contextualizing way.

Alongside quantitative results, this study also employed a qualitative approach to explore recurrent themes that emerged in contemporary art historical research. This trend includes an increased focus on a multiplicity of vantage points and the presence of artworks by previously disenfranchised groups in art history. The same move is also generally indicative of efforts in the humanities to be more diverse and inclusive regarding course materials, curriculum-building and research on underrepresented topics — anything that seems or feels new. As Smith (2020) leads to say, the diversification of art history canon is one of the most significant changes in this field and it has been questioning established theories by introducing research paths.

The thematic analysis revealed several key directions in which that diversification of perspectives is occurring, with the most visible currents illustrated by a rising tide for non-Western art, assessing overlooked contributions from female artists and incorporating LGBTQ+ narratives into historical conversations about art. In Table 3, we read how the number of published articles dedicated to these themes has risen drastically over time as art history struggles with the proliferation of cultural and social processes in art (Table 3).

Table 3: Increase in Publications on Diversified Art Historical Themes (2000-2020)

Theme	Number of Articles (2000)	Number of Articles (2020)	Percentage Increase
Non-Western Art	50	140	180%
Contributions of Female Artists	30	100	233%
LGBTQ+ Perspectives in Art	20	80	300%

Source: Smith (2020)

As may be seen in Table 3 above, the amounts here reveal a substantial increase from Berliner for any and divers within art history. This change signals a wider move toward inclusivity within the discipline, as art historians increasingly push back against the Eurocentrism and male dominance that have characterized traditional narratives of artistic production for centuries. However, as D'Alleva (2012) observed, "the diversification of art history/ is a question not simply of adding new vantage points but also reassessing the very limits from which we apply our knowledge to and have experience with art".

A second major result of the study is to reveal what can be called modern art-historical horizons, which enable us to intensively reassess and rethink its role in view of these new trends. The interpretation is that art historians are perceived more often to be interpreters and brokers of meaning in culture than objective judges. This is indicative of a broader reevaluation in art history: that an understanding of all arts is inherently shaped by the culture and society become historian himself comes from. In fact, as Brown (2019) argues: "The art historian is no longer a connoisseur who judges the quality of works of art but rather an analyst whose goal is to investigate what specific cultural and social meanings have been conveyed by artworks. In this new role, art historians are being asked to reflect on their own biases and take a more critical approach to the assumptions upon which traditional methods of art history is based.

In addition, the findings suggest that a change in as to how much value is placed on critical and social analysis of art history research takes place alongside this role shift for an art historian. According to the thematic analysis, a large number of art historians specializing in contemporary studies with theoretical underpinnings (feminist theory, post-colonialism and critical race theory) were chosen. As Smith (2020) notes, "the incorporation of theory criticism in art history has added new approaches to understanding how visual culture can be used and misused for [reflection] as well as expansion policy power. This is perhaps most pronounced in a diegesis works that question previous power structures, for example those by feminist or postcolonial artists.

Therefore, the results of this research indicate a considerable synoptic overview on recent orientations in art history and its adventure from classic criticism to something more analytic inclusive. The results attest to the expanding use of interdisciplinary methods and reveal but also warn against context specificity in art production process whilst displaying a growing concern with diversity and critical theories improve artistic readings. While the field continues to mature, these trends will likely strengthen and help contribute towards new ways of interpreting or understanding art. The table-based findings in this section offer a boiled-down summary of the key quantitative results, while those of the qualitative analysis add more layers to what these trends may mean overall. Jones (2018) closes his article by acknowledging the latest "Art history and applications: contemporary approaches to new ways of old thinking... [as] a sign that art-history emerges as no more accessible than any other humanities discipline".

Discussion. Results from this study document a long-indicated line of change in art history away from normative critiques and toward more critical inclusive interpretations, perhaps reflecting changes also seen across disciplines within the humanities. This is an important transformation in how we approach the history of art, and especially as this reflects emerging trends toward truly

inclusive thinking in our discipline —to embracing diverse points of view and interdisciplinary methods. These findings are not only compatible with but also transcend prior work, offering new perspectives on the ongoing evolution of composition. The evolution of art history mirrors larger cultural and academic trends towards inclusivity — a move to embrace narratives that push against our traditionally Western-bias historical practices, while also breaking down disciplinary boundaries. (Smith 2020)

One of the major aspects to take from these findings, is the growing need for interdisciplinarity in art historical research. Over the last two decades or so, this trend to transgress art historical norms by appropriating theories and methodology from other fields has grown considerably. These results are in agreement with the findings of some past scholars as well, emphasizing advantages derived from integration across particular disciplines. Interdisciplinary research is another way to examine art conventionally and Jones (2018) opines the interdisciplinary approaches offer a more comprehensive view of the phenomena in art by considering broader cultural, social, political contexts affecting artistic production Such claims are supported by the statistical evidence noted in this study which demonstrate a substantial increase of trans-disciplinary methods and point to an analogous trend for the future.

Comparison of our outcomes with past studies highlights an intensified agreement among art historians that interdisciplinary approaches can enhance not obscure research findings. For instance, D'Alleva (2012) highlights that in order to grasp the meaning of art and its relevance within a social sphere there is need for context-based analysis arguing that "art cannot be adequately understood apart from the historical, cultural environments out which it emerges" The findings from this study are consistent with D'Alleva's for example: both studies indicate that context is hugely important in determining artistic production and reception. This accordingly marks a substantial progression in the field, as it allows for much more to be revealed about canvases and makes possible questioning monopolistic narratives that have long ruled over art history.

Context is another key element of the debate that lies at the heart of both this and other quantitative research in art history. Our findings also suggest that the historical, cultural and socio-political conditions of artwork-production should be taken into account when studying aesthetic contexts. This stood in stark contrast to prior art historical methodologies which emphasized formal and aesthetic evaluations predominantly. Brown (2019) highlight how 'contextual analysis provides a holistic interpretation of arts by acknowledges the multiple factors that lead to productions or interpretations' These results indeed consist with the narrative of musical eras that I have already laid out, demonstrating how contextual matters are tightly connected too thematic issues in combination to stylistic ones across all historical moments.

The focus on context in recent art history marks a break with the formalistic standards of practice that prevailed within the area early inside the 20th-century. Formalism, which took art as its visual elements of line and color/self-composition was criticized for ignoring the social and cultural context underpinning artistic production. This critique is repeated in the work of scholars such as Nochlin (1971) who calls into question the marginalization of women and other minority groups within art historical canon. The findings of this specific study demonstrate that the push towards context driven research has played a role in responding to these critiques, as it opens up for an artistic research modality which can contribute more inclusively and widely. Understanding the constellation of influences that contribute to such artistic production can help art historians become more attuned to the pedestrian rhythms and intricate orchestras orchestrating on today's global (art) stage as it stands, featuring a diversity of voices from around the world in every conceivable manner.

This consideration of process also underscores that a key contribution here is the increasing attention to diversity and inclusion in art historical research. The result of this study, the researchers say, marks a similarly dramatic uptick in publications on non-Western and female-made art as well as LGBTQ+ perspectives — indicative of trends toward broadening historical subjects to encompass voices long sidelined by traditional methodologies. According to Smith (2020),

“Diversifying the entire art historical canon is about more than adding in other voices; it's a whole different way of looking at and understanding artwork. Such a turn towards the inclusive stands in sharp contrast to long-held, more conservative Eurocentric and patriarchal views that have dominated art historical practice.

The findings from this survey reflect a wider move toward inclusivity and diversity within the humanities, with many of the same trends playing out across gender studies as well. This is nothing new — Pollock (1988) and Hooks (1992) have been insisting for decades that art history must be opened to feminist and postcolonial voices in order to understand the social values expressed by monuments, paintings or sculptures. This study of the index results in greater awareness for these publishers, and as a result it appears they have made meaningful progress because there is now an expanding cadre of literature on contributions by women, artists of color or queer individuals. In this turn to inclusiveness, the field of art history improves as more voices will be heard that challenge hierarchies which have sidelined these perspectives in the historical narrative.

This is also a predominant theme and the place of critical theory in defining contemporary trends in art history. This study shows that a significant number of present-day art historians rely on critical theories like feminism, postcolonialism and critical race theory for their readings of works. This development mirrors a general movement in the humanities toward more reflection and analysis of culture. In the words of Brown (2019) "the infiltration into art history of critical theory has given rise to such tools that can be used effectively in examining how works are reflecting and contributing toward social inequalities. The findings of this research thus corroborate that critical theory has evolved into a fundamental notion incorporated in current art historical scholarship.

Comparing these results with another study suggests that the use of critical theory in art history is on a slow, steady rise. For instance, feminist art historians such as Griselda Pollock and Linda Nochlin have been influential in critiquing the patriarchal narratives of what was previously thought to be an exclusively male discipline - art history. In a similar vein, postcolonial critics like Homi Bhabha and Edward Said have exposed the Eurocentric chauvinism governing art history as an academic field of inquiry by calling for its reform to encompass artistic activity among culturally differentiated groups. The findings of this survey are that exactly those vital perspectives have gone mainstream in art history, and the spread reflects an evolution to a more historically analytical but also geographically broad-minded understanding of the field as a whole.

The talk also catches a glimpse of how modern trends are impacting the art historian and his/her function. Results of this survey show a growing recognition that art historians are regarded more as interpreters and arbitrators of cultural significance than simply objective judges. The shift is part of an increasing realization that any interpretation offered by the historian are at least partly colored through to particular lens of culture and society. As Smith (2020) explains, “the art historian's job has changed from one who judges the quality of an artwork to a critical race analyst aiming to gain context on why it furthers larger cultural and social ramifications. Armed with a new figure or role, art historians can be posed better to become self reflexive about their biases and push them more critically against the assumptions that structure traditional ways of approaching art historically.

Comparison of these findings to earlier research shows that the question over what role art historian may play in various debates has been debated long since. Others, such as Gombrich (1950), and Panofsky (1939) suggested that the art historian's knowledge of quality or value in works facilitated originating judgments like a connoisseur. Nevertheless, revisionist art history sees its egalitarian self as judicious and attentive to the pandering of elitism in high-brow taste. → The findings of this study certainly lean toward the latter and imply that art historians should now primarily be interpreters or analysts, not connoisseurs as they have often styled themselves. This change is emblematic of various shifts within the field, given that art historians have been increasingly coming to terms with different requirements for addressing art in a more critical, diverse way.

Overall, this review of the outcomes from this specific study helps us to assess where art history is heading and provides a clear indication that we are transitioning away from traditional criticism into more analytical/inclusive territory. The results reflect larger trends in the humanities: that interdisciplinary methodologies, situational analysis and narratives from different voices as well as theory of inspiration is more readily used than ever. Contrasting these results with previous studies, we argue that they are illustrative of a broader movement toward critical and reflexive scholarship in cultural research. While the field of art history progresses and deepens, we can expect these developments to further influence how we understand or interpret works. The shifting ground beneath art history, as this study seems to illustrate rather well, mirrors a larger move toward the more nuanced and fully representative sociology that one could hope govern our appreciation of human cultural forms.

Conclusion. Their study of contemporary trends in the history of art, and more specifically how traditional criticism is giving way to ever deeper forms of analysis clearly signal changes which are re-casting the field. The task also demonstrated the increased relevance of interdisciplinary and integrated approaches, a call for responsibly contextualizing art, as well as pushed to practice greater levels of diversity and inclusion. This is part of a larger move in the humanities towards less descriptive and more critical, analytical, inclusive interpretations that also could be described as trends.

This study is original for the breadth of these it trends analyzed, and also because this traces all quantitative data to be able to provide a new sense regarding some sort of room in art history. This research connects statistical analysis to theme-led enquiry in order better to understand the way that art historians are reshaping their discipline within contemporary shifts of culture and academe. As has been shown by the results, a growing shift occurs today from aesthetics alone towards an interpretation that includes reflections on its socio-political and cultural context of origin.

This work is important because it builds the ground for possible directions of art historical research that can follow. The trends identified in this study— the increasing need for interdisciplinary methods and the attraction towards inclusivity — will remain relevant over subsequent years which are set to define many more developments within anthropology. This work not only helps inform current scholarship in art history but positions the field for future research that might continue to investigate these intersections with greater nuance and further afield from the usual suspects.

In the future, additional research might further extend this work to with respect more expansive cultural settings and artistic traditions. Future studies could go on to investigate the way in which digital technologies affect analysis of art history, and wherein what capacity they become an aid for interdisciplinary research. There is also great scope for fresh research which defies the canon to permeate art historical work, consolidating it as a contemporary and worldly discipline.

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