

Lithuanian Art criticism as Ideology

The prevailing view in the Lithuanian academic environment is that ideology “ended” with the collapse of the Soviet Union, and the system of fine arts and, in particular, art criticism, moved into a “free non-ideological” state. This monograph follows the idea that art criticism moved not into a “free non-ideological” state, but changed from one ideological basis to another. Thus, the aim of this monograph is to discuss the system of art criticism of Lithuania’s second independence as an expression of the dominant ideology. The monograph is based on the tradition of historical / dialectical materialism and, more broadly, critical theory. By merging the art criticism with the ideology embodied in political and philosophical structures, the ideological basis not only of the local system of art criticism, but also of the global (contemporary) art system of the last few decades becomes clearer. Typically, ideologies are divided into conservative, liberal, and leftist / socialist (political and philosophical) ideologies. The monograph shows that despite the political upheavals of the 20th century - both the Soviet occupation and the collapse of the Soviet Union - the dominant ideological thread of Lithuanian art criticism as well as art history discipline was and remains conservative.