

Analysis on the Relationship between Art and Image

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Abstract: The framework and ideological system of Chinese art knowledge must be constructed. Through the limitation of Chinese art, the image of Chinese art history system enriches the social functions, and then provides an interpretation of the significance of image for Chinese art culture, indicating the direction of our modern art's development.

Keywords: Initial Body; System; Intension; Historical environment; Aesthetic taste

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1. Introduction

Images have a special ability to capture unspeakable things and feelings. For the study of art history, images are not only evidence and research objects, but also through the first-hand information of art research, to interpret the same or different conclusions as historical sociologists. The image is to make the researchers truly present the changes in the history of the Chinese traditional art through the initial ontology, to explain the value of the Chinese art history according to the research method of "image certification history" of imaging, and to reveal the social historical value of the image. As an important material of Chinese art research, the image improves the system of Chinese art history. This method of studying fine art with image has the following historical inevitability, importance, limitations and significance.

2. Historical Inevitability of Image Research

Since entering the era of information culture, traditional words have been strongly impacted by image culture such as film and television with emerging visual media as the carrier. The images have largely released human sensibility from its rational confinement, restoring art's perceptual features; art is no longer a rational "accessory," but rather a visual beauty. Image expression makes art activities more real, accidental, perceptual, fuzzy, and personality-driven, allowing the true, and beautiful to become the ultimate ideal goal of artistic pursuit. How to deal with the relationship between image and visual art is a topic that we must need to think deeply.

3. Historical Importance of Art in Image Research

Leonardo da Vinci once said, "Try to write God in a place, put his image opposite, and you will see that the name or image causes higher piety!" He believes that images are more direct, sense of power, and emotional than expression than language. The portrait can not only give us the intuitive feelings expressed by the works of art, help the researchers to make a more comprehensive understanding and explain the historical facts and intuitive scenes of the art history, but also discover the very rich aesthetic culture and

ideological connotation hidden behind the picture. Imagery is widely used in Chinese art research.

3.1. Research on ritual apparatus and ritual system building

Bronze ritual instrument as a tool of the ruling class was given more social mission and historical and cultural connotation. Yang Xiaoneng, “Another kind of Ancient History- -Interpretation of Bronze Figure Character and Image Inscriptions” summarized the study of bronze tattoo images, and used imagery methods to interpret the ritual tattoo. Rites by dignified elegant and mysterious image elements, also confirms the history of art, trying to restore the ancient art accurate interpretation of the image history and connection, constitute image research techniques, provides a model for its research, the relationship between different types of ritual and historical evolution can fundamentally adjust the narrative structure of ancient art history.

3.2. The study of Han Dynasty portraits

The portraits of the Han Dynasty reflects the social conditions, customs, regulations and religious beliefs of the Han Dynasty from different perspectives. Artists have created many exquisite images on the hard stone surfaces. In the form of these images, they perfectly show a majestic and pioneering spirit, also to convey a majestic potential of advocating the beauty of masculinity. The existence of these images provides precious material historical materials for us to study the politics, economy, military, thought, culture of the Han Dynasty, with a stable and reliable credibility. It has had a great and profound impact on the development of fine art. The re-analyzed and re-produced interpretation of the image itself greatly improves the restoration of the past cultural environment scene, and finally tries to restore its social background and historical reality, interpret the historical truth covered under the cloak of time, and reproduce its social style. In the book “All Things,” Marquis Red makes an investigation of the image module system, discusses technological progress and historical evolution, as well as the significance of the image module system to the specific manufacturers and society as a whole. Thus, learning the perception and physique of Chinese art image module learned the skills and wisdom of Chinese art workers.

3.3. Research on painting and calligraphy

The creation of the Orchid Pavilion, the image of Luo God Ode, the image of Xuanji Map more analyzes the social moral norms and ritual norms, explain the moral norms under the social system at that time, explore the ideological connotation contained in its portrait, and explore the enlightenment celebration function of its image. It also has its deep cultural character appeal. It is particularly important for The Times to correctly view the connotation behind the Chinese art from multiple angles.

4. Historical Limitations of Fine Art Research Method by Image

Although art research cannot be separated from imagological methods. Images are somewhat limited to the study of Chinese art history. The images of Chinese art history almost copy the western art history knowledge system and the framework of western multi-ideological and cultural theory. Integrating the unique “plug” of Chinese art history theory into the western history system makes the original complete Chinese art history system decomposed by the western research history thought, and unable to fundamentally explain the cultural foundation, ideological awareness and theoretical system of Chinese traditional art. The principle of western praise of image is to pursue the pursuit of the essence of truth and to release the desire of people themselves. Chinese researchers take Confucian ideology and culture as the mainstream and pay attention to the restraint and restraint of human desires. Art researchers should be in the study of Chinese culture history “image,” that is, art works, must conform to the foundation of Chinese art culture. Wu Hong, in the global landscape of ancient Chinese art, “emphasize the unique performance

of different spaces in art forms to carefully distinguish the similar characteristics between them” is the fundamental paradox of global history research: the global cannot be separated from the region, and the region must take precedence over the global. Therefore, the research of Chinese historiography should reshape the identity of Chinese art history, build the foundation of local historiography culture and its own historical theoretical foundation, and follow the internal logic of the development of Chinese art. There is also a problem worth pondering is that in today’s colorful world created by intuitive images, people pursue more sensory joy, pure sensory enjoyment, the loss of rational thinking and ideological communication, do not pay attention to the logical relationship and expression of artistic conception, making artistic activities become flat vulgar. In today’s new era of visual culture with continuous renewal and iteration, we should not only see the achievements of the image for human perceptual liberation, but also should also be aware of its intrusion on human rationality. Therefore, how to study art through images needs to be discussed in detail.

5. The Significance of Image to the Times of Chinese Art

For the study of Chinese art history, the essence of art discusses the initial function of Chinese art history. In addition, China is the logical end, more comprehensively studies the real presentation and expression status of Chinese traditional art arts in the long history, constructs the research method and knowledge system of Chinese art history, and reveals the connotation of Chinese art history works. Image presented as the art research ontology makes art scholars more comprehensively understand the basic elements of painting, more familiar with the expression techniques of painting, pointing to the painting art ontology, the most primitive expression of the inner feelings of the artist, and has a strong artistic appeal and appeal. Image art works to make the viewer feel the thoughts and artistic conception that the artist wants to express in their own situation, and improve people’s cognitive level and thinking consciousness. Make people have the ability to feel the world, penetrate the beauty, breathe the taste of the soul, enrich people’s spiritual world.

For art education, image aesthetic complexity and aesthetic interesting guidance of art teaching will become the focus of social science. At present, there are still obstacles to the relevant theoretical accumulation of art image research and the interesting and feasibility countermeasures of art teaching classroom. Teachers should describe the history of the image and Chinese art history textbooks, make students more intuitive to understand and master Chinese art images, fully understand learning art works and its essence significance, further strengthen the guidance of interesting art teaching, help each soul create personalized highest version of the thinking mode, and indirectly shorten the rapid development of social image culture and the distance of personal art accomplishment. Image has a positive influence on the construction of Chinese art education and the development of art disciplines.

6. The Conclusion

To sum up, this paper expounds the historical necessity, importance, limitations of art and the influence of the Chinese and western art, the profound discussion of the contemporary superstructure. Moreover, it discovers the development direction of art, and finally makes new interpretation of the history of Chinese art in China from the perspective of cultural character. Throughout the modern misunderstanding that we are in the pursuit of sensory stimulation, we lack the most important aesthetic cultivation and ideological height. Through the evaluation and analysis of art and images, we may give us contemporary art scholars corresponding rational thinking and important value inspiration.

Disclosure statement

The author declares no conflict of interest.