

Analysis and Research Based on Image Connotation

Yunhu Wang^{1*}

¹ Zhejiang Normal University, Jinhua, China

Email Address

ew8858@163.com (Yunhu Wang)

*Correspondence: ew8858@163.com

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Abstract:

From the birth of image to the development of technology, it has undergone a hundred years of evolution, from the initial traditional photographic imaging to the development and transformation of today's digital automation, the continuous development of image technology also promotes the innovation of image design. The evolution of the long river of history not only makes the economic take-off and political situation have undergone major changes, but also makes the gradual development of art works, the innovation of new media technology, and the implementation of photography creativity can be fully developed. To a large extent, this technique makes up for the technical creation bottleneck caused by the single form and insufficient expressive force in traditional photography.

Keywords:

Image, Connotation, Analysis

1. Introduction

Image is a form of presentation that is reproduced in the form of visual cognition through technical means. Image is a visual symbol. Through this image transmission and development into a visual form of communication between people and people, between people and things, you can also understand the field that has not been covered by documentary means, you can see more information about things. Images are obtained by optical devices such as cameras, video cameras and other optical devices. Images can be recorded and stored on media sensitive to light signals. Positive or negative objects presented on film. The object forms an optical image through the lens, and focuses on the film, forms a latent image through exposure, forms a negative image by developing on the film, and copies the negative image on the positive film to get a positive, positive and negative image are both components of the image. With the advancement and innovation of technology, the development of digital technology and signal processing technology, more and more images are stored in digital form. So, in most cases, images refer to digital images.

Regis Debray said: "From the birth of the image to the development of technology, it has undergone a hundred years of evolution, from the initial traditional photographic imaging to the development and transformation of today's digital

automation, the continuous development of image technology also promotes the innovation of image design.” [1] In modern society, the classification of image technology is more clear and detailed. At the same time, the influence of image on modern art is also deepening, and its characteristics are more prominent, thus promoting the comprehensive development of image technology and modern art.

Gilles Deleuze said, “The essential characteristics of images are mainly reflected in the aspects of documentary, instantaneous and selective.” [2] The documentary mainly focuses on the reproduction of natural life, in order to reflect the real scenes and forms of natural life, and to demonstrate the authenticity of its expression with natural, smooth and objective means. Immediacy is the instantaneous integration of the structure, content, form, light and other elements of the object in a specific period of time, and the acquisition and expression of decisive events with powerful visual techniques by means of instant capturing. The selectivity is mainly reflected in the choice of framing, which involves composition, which needs to reasonably and skillfully conceive the overall sense of the whole picture, and show the theme idea and artistic effect of the creative work through the layout.

2. Mechanical Reproduction of the Image Formation

In principle, any work of art can be copied, depending on the technical aspects of the art. The earliest reproduction methods of artworks were casting and film making. Influenced by technology, only clay, bronze and coins could be mass-produced, but art works of other materials were still unique. The earliest mechanical reproduction was woodcut painting, which was the earliest printed reproduction before printing. With the advent of printing, there was a huge revolution in the field of documentation, that is, the mechanical reproduction of writing. [3]

In the Middle Ages, engraving and etching both belonged to the technical category of woodcutting, while in the early 19th century, the formation of lithography technology pushed mechanical reproduction to a new height. This technical form of reproduction processing will be directly processed on the SLATE, and the innovation of this technology has produced the phenomenon of artworks being copied in large numbers. During this period, photography was introduced. The emergence of photography technology quickly replaced the era of printing and reproduction. For the mechanical reproduction of images, photography is more efficient than manual printing, which can liberate the hands of artists and form a new mode of creation, which only needs to point the eyes at the viewfinder frame. Traditional forms of painting can not be as fast as the speed of the eye, so the reproduction speed of the image becomes very fast and can be completed in an instant. However, Rachele Dini argues that “even the most perfect copy lacks the essential features of time and space”. [4] That is, the uniqueness of the time and place where the object was created. This special characteristic form also forms its special historicity. First, it includes changes in the structure of the created objects that are influenced by time, mainly by chemical or physical factors, which are impossible to achieve by replicas. Secondly, it also includes changes under the influence of different environments, which is mainly based on the existence of the original work.

The important feature of mechanical replication is authenticity. The properties of authenticity lie beyond mechanical reproduction. In the face of mechanical reproduction, the original can reflect its due authority, but in the face of technical reproduction will produce different results.

First of all, the technology of reproduction itself is independent from the original work. For example, photographic image formation can use its technology to completely copy the artistic characteristics that the original work does not have, such as the image obtained by enlarging, reducing and changing the Angle of the object. Second, the reproduction of technology can extend some images of the original to areas that would otherwise be inaccessible. The mechanical reproduction of the image does not affect the unique authenticity of the original, the essential characteristics of the authenticity is the existence of time value and historical value, and time and historical value itself has the characteristics of authenticity.

3. The Development of Modern Photographic Image

Alfred Stieglitz, the father of modern photography, believes that “photography is a means of expressing personal emotions, and we should learn more from the characteristics and rules of photography itself, so as to establish our own language system.” The personal expression of art is the core value of artistic creation.” [5]

Early photography mainly emphasized the recording function of facts, for example, in news photography, the recording function of photography is the strongest. The instant recording of the external environment of the event object and subject has the objective significance of the facts. Since the 1970s, the development of photographic image has mainly changed from the traditional documentary expression to the critical art form with personal emotion or personal subjective will, and focused on the conceptual and critical language expression. With the development of The Times, concepts and technologies, photography is no longer satisfied with the sole recording function of objective facts, but instead pays more attention to the creation and expression of artistic emotions, and integrates more into the mining of the unique vision of the creators themselves, thus providing the viewers with more conceptual views and achieving the spiritual and emotional resonance of the two through the capture of perspective information. In such an environment, the art of photography is realized.

Gillian Rose mentioned that “the innovation of new media technology has fully developed the implementation of creative photography”. [6] To a large extent, this technique makes up for the technical creation bottleneck caused by the single form and insufficient expressive force in traditional photography. Under the background of technological innovation, new media technology will give a greater degree of artistic expression tension to the creation of photographic works, expand the creative style of photographic works and the exploration significance of the field in a certain sense, and also play a positive role in promoting the development of photographic art.

For traditional photography, the communication mode of visual information of photographic images is mainly based on paper media. To a certain extent, it is restricted by the way of transmission, the scope of transmission and the speed of transmission, and the preservation conditions and timeliness of paper media are affected. Under the influence of the modern new media era, the mode of communication of photographic images has also been greatly changed. With the popularization of the Internet, mobile media and digital platforms, the field of communication has been expanded, and the timeliness and scope of communication have been greatly improved. At the same time, the audience has also changed from the traditional sense of information receivers to participants and disseminators of information exchange and exchange, and has been widely developed in diversity and

interactivity, which provides convenience for the transmission mode and function of photographic images.

With the popularization of mobile media, photography has become more and more convenient, and people have more and more diverse ways to obtain images. It is one of people's habits to record living in the present, which means that everyone is a photographer, and the popularity of photography has also developed to an unprecedented height. The line between professional and amateur photographers is becoming more and more blurred, which also allows more people to access photography, participate in photography, and create photography. In this process, the aesthetic demand and aesthetic standards of art have also been continuously improved, the level and ability of creation have also been greatly developed, and the enthusiasm for participation of the whole people has also been continuously improved. It can be said that now we are in the era of national photography. This social phenomenon has deeply influenced our way of life and become an integral part of our life. This also accepts the distance between people, resulting in more interaction.

4. The Dissemination of Modern Images

Rene Gardies said: "Modern image communication is mainly affected by the development of science and technology, as well as the change of communication context and the creation of communication content." [7] In particular, the diversification of media, the development of new media, and the media represented by the Internet and mobile media have spread images to all aspects of society. Photographic images no longer exist in the traditional sense of elite culture, but have become a part of mass culture, which has become inseparable and has a profound impact on the development of society. Image communication can be divided into four aspects: the main body of image communication, the content of image communication, the media of image communication and the audience of image communication.

Image dissemination subject. In the process of communication, the subject of communication is the initiator of information communication, that is, the creator. The subject of communication not only involves the creator of the image, but also includes the intervention of the media in a certain sense. Keen observation and attention to details are based on the broad knowledge of the communication subject, and a strong sense of social responsibility and the courage to face the truth of things are the qualities that creators should have. And all these are based on the creator's ideology on profound social understanding, so it needs the creator of the communication subject to have the basic ability to record the society, understand the society, and explore the connotation. Creators need to establish their own independent perspective and basic judgment ability on social issues. They should pay more attention to the social problems of marginal groups and vulnerable groups, treat the problems with a critical perspective, give more humanistic care, stimulate the attention of the public, and reflect the value and significance of the main body of communication.

Audience is also an important part of the main body of image communication. Audience is not only the recipient of the subject of communication, but also the diffuser of information dissemination, and also belongs to the subject of image dissemination, which has a dual meaning of the concept. In the era of contemporary new media and mobile media, the audience's communication ability has been improved more than before. While receiving information on the new media platform, the audience also spreads information invisibly. In this process, the audience can not

only comment on the visual image of the image, but also share the image, so as to maximize the communication function. The timeliness of communication is also faster and more convenient. According to Elihu Katz's "use and satisfaction" theory [8]. The result change of audience receiving information can be judged from two aspects: whether the motivation and purpose of audience receiving information can be satisfied. Earlier studies on the effect of communication started from the perspective of the communicator, and evaluated whether the communicator and the media had achieved the expected effect and what kind of influence they had on the audience to study the function of communication. Under the "use and satisfaction" theory, from the perspective of the audience, the motivation and purpose of the audience's information contact are analyzed, and whether these contact motives and purposes meet the needs, so as to judge the strength and weakness of the psychological and behavioral effects brought by communication.

Media is a way to connect the interrelations of various factors, which can be defined in two meanings. The first refers to the carrier, tool and technology of the media; The second refers to the social organizations and media organizations of communication. According to the spatial form of image communication, the media of image communication are generally divided into planar, three-dimensional and virtual media. The communication of flat media is a more traditional form of media, but it still plays an irreplaceable role today. Image widely exists in newspapers and magazines, pictorial albums such as the flat media. The flat media form has the characteristics of exquisite production and excellent printing, and has become an important carrier for the transmission of physical images. Three-dimensional media is mainly established in the physical space of the image display site, including art exhibition hall, photography exhibition hall and museum of cultural institutions.

5. The Authenticity and Artistry of Media Images

Authenticity and artistry are the two most important features in the composition of image elements. The essence of the image lies in the truth, the content is objective and true without human tampering, recording the essence of life. The goal is to record real people and real things in real time and place, and it cannot be shown in fictional scenes and forms.

The authenticity of images can be comprehensively understood from two aspects. First, reality exists on the basis of relative rather than absolute objectivity. The cognition of things will change with the Angle, stage and environment, and this process is changing, and will change with the deepening of the understanding or the change of the environment. In the cognitive process of things, we should stand in a higher Angle, orientation, deeper understanding and discovery of the real nature of the object, the non-fiction of the object is the general principle to grasp. Secondly, the so-called principle of authenticity is also the value judgment of the creative subject. In the process of image acquisition, the discovery, expression and conception of the object are integrated into the subjective value judgment criteria to some extent. Specific expression in the object, field, Angle, focal length, light and other issues of choice, will be integrated into the creation of the subject's personal feelings. The authenticity of the image is not a mechanical record of the object, nor a complete record of the tracking type, but a personal emotional expression significance to a certain extent.

6. Conclusions

The connotation of image affects the cultural level and the meaning of artistic taste, which are the goals we should achieve when creating video art. The image records the events and states of the object, and at the same time it is a witness to history and a witness to beauty in various stages. The connotation of image is to realize the cognitive process of people, things and scenery through technical means. The reproduction and reproduction of the object is obtained through the process of shooting, which includes the image equipment and the principle of imaging. Its level is as follows: First, it is the technical level of the image; Secondly, it is the knowledge level that affects the technical level. Finally, there is the philosophical dimension. The image is viewed from a technical point of view, where the use of tool materials constitutes the first level, that is, through the uptake and realization of technical equipment. The control of the selection process of aperture, composition, shutter, composition, and image imaging belongs to the second level. The presentation of the content, concept, aesthetics and social value of the image reflects the third level.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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