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## **STUDY OF IMAGE EVOLUTION ON THE ICONOLOGY THEORIES AND METHODOLOGY**

*Abstract: due to the development and innovation of technology, a new steering has taken place in the traditional artistic paradigm. In this new context, the use of: iconology research methods on the basis of the evolution of images, which summarizes image generation methods. and a series of art works were drawn based on the results of the research.*

**Keywords:** *Iconology, image, evolution.*

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## **ИЗУЧЕНИЕ ЭВОЛЮЦИИ ОБРАЗОВ НА ОСНОВЕ ИКОНОЛОГИЧЕСКИХ ТЕОРИЙ И МЕТОДОЛОГИИ**

**Аннотация:** *благодаря развитию и инновациям технологий в традиционной художественной парадигме произошел новый поворот. В этом новом контексте используются иконологические методы исследования на основе эволюции изображений, в которых обобщаются методы генерации изображений, и по результатам исследования была создана серия художественных работ.*

**Ключевые слова:** *иконология, образ, эволюция.*

### *1. Selection background*

The advancement of technology has changed the transmission mode of information, and humans have entered the «landscape society». «Consumption culture, celebrity culture, entertainment circle, sports industry, television culture, film, drama stage, fashion, elegant art, contemporary architecture, popular music, food, sex and pornography, video games, terrorism and politics, etc [1]. Things presented through visual medium. The most important of these is entertainment landscape, which can create imaging idol worship, creating a world -like god that replaces the past religious worship or political worship for the public society [1].

The change of human communication methods is from oral culture, printing culture to electronic media culture [2]. Technology promotes the development of human beings including human cultural life and art creation. The development of art includes: First, technological development provides new material carriers and new creative methods for art, and has produced new art forms; Second, technology development provides new ways to spread art, so that literary and artistic works can be spread in large quantities and expand their influence. Third, technological development affects changes in social ideology, thereby giving art a different development environment. Due to the development and innovation of technology, technology has gradually moved closer to the center of human life. Classical arts characterized by narrative art, characteristics of static beauty, and handmade labor society ends. Modern art that confuses has followed.

Heidegger proposed the concept of «world image» as early as the middle of the century. He pointed out: We are entering a «world image era». «World images do not

mean a picture about the world, but to the world is grasped as image» [3]. Images have become a way of thinking and expression. We can understand the world and express our point of view through this intuitive way of image.

The aesthetics of daily life, that is, the aesthetic reality built by human visual expression and satisfying, is no longer the purpose of the kind of silent spiritual experience and deep spiritual efforts expressed in the pursuit of abstract text symbols. The «visual aesthetics» appeared in the image as the purpose. This «visual aesthetics» is a sensory aesthetic experience, intertwined with daily life, and has distinctive popularity and democratization characteristics. Only «visualization» or image-oriented aesthetic image can be understood and accepted by the public, and this is also the best way to realize the right to speak and express self-identity. The boundaries between traditional aesthetics and daily life have continued to disappear, and it also shows that the public's aesthetic taste is constantly shifting to real life and closely combining with daily life.

In this background of research, this article conducts research on image research methods to expand the research of aesthetics; expand the research scope of visual culture; expand the image generation method from the perspective of image-based applications. Based on the theory of image science, the artist has summarized the experience of «ancient images into modern art creation».

## *2. Iconology*

The art of ancient Greece used the real human image to represent the gods in myths, which naturally formed a symbolic meaning. This anthropomorphic and meaning form became the earliest source of the original meaning of the original significance of many images (can also be said to be the earliest iconography) at that time on the subsequent European art.

In the early Christianity, idols were not allowed to worship, but in order to make doctrine better, Christianity still changed the meaning of the ancient Greek and ancient Roman periods and images, and developed the image system of the iconic image system that conforms to the Christian teachings., Jesus image and symbolic sign. Although Christianity's worship of images has always been in an irregular attitude for a long time, and the use of images is also quite strict, many themes and related images of

Christian doctrine have been retained, and they have become a brush for later generations of artists. The important source of the following images is important. Each image in medieval art represents an interpretation of meaning like a code. This symbolic meaning makes the tangible world associated with the invisible spiritual world.

In this period, the most important collection of collections was the manual of «Image Studies» compiled by Lipa in 1593. In this manual, Pa uses the various postures, costumes, and portraits of characters and characters, symbolizing good and evil, all kinds of emotions and moral concepts. To help artists use images in their works to reproduce their moral concepts, philosophical concepts, abstract concepts and other symbolic concepts to their works.

The traditional Iconography is based on the early image aspirations to continue to build the symbolic significance of image compilation. In 1672. Giovanni Pietro Bellori believes in his paper «Biography of the Artist» that when creating works, artists should first determine the mother's questions, consult the relevant literature according to the mother question, and establish the deep meaning of the work and the symbolic significance of the image.

Modern Iconology began in «Warburg Method». He used the image, letters, contracts, and images in the works of other artists as reference materials to integrate history, religion, science, mythology, social life, and political life from a more macro perspective. The discipline comprehensive cultural interpretation of images. He is different from the previous Iconography. He abandoned the narrow political historical research method in the research of art history and the research method of religious theological beliefs, and emphasized that art is closely related to the inner feelings of human beings in historical life.

Hogwellf was the earliest scholar who proposed the «Iconology» analysis method. He believes that " Iconography " is an analysis method describing the images and themes in art works, and " Iconology " is to help people understand the images in art works Scientific analysis methods of symbolic meaning, cultural significance, social significance and the mysterious significance.

Pannovsky's research is more complete in the analysis of historical interpretation than the former, making the "Iconology" analysis method mature. He made a relatively systematic interpretation of Iconology, and made basic research on the inherent meaning of the image on the basis of traditional Iconography.

Post-modern Iconology conducts critical exploration on the basis of modern Iconology, broaden the scope of modern Iconology, makes it a comprehensive discipline of interdisciplinary disciplines, and expands the boundaries of art history research. In the 20th century, it was called the «image era». The proposal of the new art history and image turning has created a new model of modern Iconology. It is reconstructed on the basis of modern Iconology. It contains visual culture research and image science. The former representative is w.j.t.mitchel, which is represented by Hanns Belting, Gottfried Boehm, Horst Bredekamp.

### *3. Study of Image Evolution on the iConology theories and Methodology*

In the process of the origin of human beings, images have important cultural significance. It is constantly developing with human evolution and has a profound historical relationship with humans. The evolution of images is a complexity. The author faces him from the four sides of «image and language», «language steering and image turning», «image and visual», «ideology and object».

#### *Image and language*

Humans' initial understanding, records and expressions of the world began in visual images. This is an intuitive grasp of the world in a image way. «The scene seen in the eyes» itself contains human cultural factor and represents the essential attributes of people. The scene is expressed through human eyes, and «seeing» has become the initial way of human understanding the world. At that time, human beings were still obscure because of their lack of self-awareness, so they could only explore the world's original originality with a intuitive thinking. This also shows that the human knowledge starts with intuitive forms, which is not accidental internal consistency with the image logic.

Humans have deepened their understanding of the world in the process of continuously pursuing the exploration of the outside world, and also gradually form the

ability of abstract thinking. At this time, the phenomenon of transcendence of things to discover the essential laws behind it is possible. Tools have become unknown to express human understanding of the laws of the world. Human abstraction and generalization of things include simplifying and abstraction of images, and pictographs are created on the basis of abstraction simplification of images, so as to undertake the functions of the concept of more abstract things and the process of recording events. In the process of continuous development, the text has developed into a text system in the sense of pure symbolicness with its unique direction, and has become the main way to write and communicate with human writing and exchanges due to the characteristics of clearness, logic and abstraction. Therefore, text has become the most effective way to express abstract thinking. Compared with images, the text symbols can more complete and effectively express the abstract significance of the event process and the abstract significance of things. The culture has become a conceptual culture. " Therefore, the text dominates the expression of meaning, but the image is gradually slightly. When the text is a systematic rune, when it is an abstract real world, the text is abandoned and separated from the real world, and it is abstract from the real world. This is also the congenital defect caused by the nature of the text, and the image can just fill this congenital deficiency. Due to its own shape characteristics, the image naturally has intuitive and visual characteristics, which makes it less than the transformation of the expression system and closer to the free world itself. Therefore, the abstract life world can pass through the text. The image was repaired and filled.

In the history of art and religion, language is always meaningful to the image. Classical art works often look for the source of images from the language and text of the Bible, mythology. Different ideology will make the image close to language sometimes and sometimes separate from each other. For example, in history, people worship idols and oppose idol worship. Languages and images represent emotional and rationality, and their opposition and integration have always affected the direction of Western culture.

Due to the intervention of electronic technology, the image has been contemporary. At this time, the formation and connotation of images have changed, which is fundamentally different from traditional images. Nowadays, images can not only grow in the index in terms of quantity, the scope has expanded to all fields of images such as picture photography, video shooting, drawing and advertising production, showing a trend of continuous value-added. The degree of the degree of traditional images cannot be achieved. In such a world of images, the cultural environment of people's survival has changed, and images have become a new way of cognition and expression. People try more to understand the surrounding world and prove their existence through images. Michelle [4] conducts discussions on the body's ontology and finds the theoretical support for the image as a symbol system. In his opinion, the image has the theoretical ability of fingering and analysis, which means that the image can get rid of As a explanatory illustration of words, it belongs to the inequality of text, and the image can refer to itself and analyze itself, so that the «image theory» can get rid of the language control to obtain a legitimate identity [5]

In short, the image of the original society is before the language records convey the information; the image in the feudal society becomes a explanatory illustration of the text; in modern times, the image has gradually replaced the text into a new way of understanding and expression.

*Language turning, image turning and conceptual art*

The inspiration of Mitchell's «picture turning» comes from the «language steering» of Richard Rorty. Rorty has a famous words: «The philosophy scenes of ancient and medieval paid attention to things, the philosophy of philosophy from the 17th century to the 19th century focused on the concept, and the contemporary philosophy scene of Kaihua followed the words." [4] Ancient philosophy is mainly «ontology». Modern philosophy is mainly «epistemology», and the 20th century philosophy focuses on language. This is almost its own consensus within philosophy. Its basic clue is that Ontology studies «what existence exists», Epistemology studies «how do we know what exists», and language philosophy studies «what we can know existed in

what sense», and «meaning» is to express it in language to express As a result, a language turned, and philosophy became a thinking about language [6] Following Rorty, Michelle proposed a «image turning ", Under the «image turning " thinking mode, the image culture model replaced the language and cultural model has become the main model of grasping and understanding the world. Interpret artworks from the «context» relationship of «text»; emphasize the conditions or situations that art works depends on.

Richard Rorty's philosophical exposition on «language turning " is also applicable to the field of visual culture [7] In contemporary, visual art has transformed from the overall image of concern and thought to focusing on language formation. The close connection between the image and the language constitutes an unprecedented «text mode». There is no more pure visual art or language art, and a hybrid form of interaction has appeared. Since the middle and late 19th century, painting art has abandoned reality, Pursue multiple performances in form, From expressionism to abstract expressionism, From minimalism to conceptual art, As a result, the process of art from «reproducible visual form» to «language and text mode that focuses on concepts».

The conceptual art that appeared in the late 1960s interpreted the opposition between the image and the language. Conceptual art is more dependent on language text compared to traditional art, not the visual form of art. On the one hand, conceptual art works are a process that can be described in language, In this process, the thoughts, emotions and forms expressed by artists and their works are no longer the most important. The important thing is that the work provides a place, Here the audience's reflection of the work has formed a complex language text with multiple information, This also includes the differences and departure of the semantics generated in the communication. On the other hand, although conceptual art has a formal sense, But compared with traditional art, The pursuit of formal sense No longer the purpose of conceptual art. The embezzlement and replication of the image is a tool that it is used to create language text, Do not care about the accidentality of single nature and creative



process, let the conceptual art have no spiritual charm of traditional art. Finally, traditional art works are based on the materiality of the work, Such as a painting, a sculpture. The conceptual art is in a fixed place, Decoding the language communication process of the work, It does not even need to be displayed in the art museum.

From postmodernism period, The artists think that the images of people's depiction are «reference, misappropriation, and evolution» from the image of the past, People cannot create a new image, because our knowledge comes from the accumulation of human beings. For example, E.H. Gentbrech believes that people's technology in painting is not to watch real things, have your own feelings about things, so as to depict. Instead, it is obtained by continuously learning the methods of observation, feelings, and performance of different predecessors. In the past, the image, expression, methods, and expression forms in painting works will affect the creation of an artist. In the contemporary, art even appeared in the form of embezzlement and accumulation in image, As a transmission information carrier, the image is placed in different backgrounds and contexts, which produces different significance, And this to explain the complex language text under the image of society, culture, customs, and political factors.

### *Image and vision*

Image borrowing people's viewing behavior can be presented, The statue is a process of human understanding of the objective world through the form of images in the form of painting and sculpture. How humans think of images reflect human attitude towards art.

The Egyptians' attitude towards the image is completely different from the ancient Greeks, and they treat the statue with a cautious attitude with contradictions. First of all, it is based on the distrust of humans and their own vision. First of all, it is based on human vision that humans are not trusting in their own vision, People think that vision may be blinded and hinders people's understanding of things, Because its presentation is full of sensory desire. In the Middle Ages, known as the Dark Age, it has different desires for visual chasing with the ancient Greeks, People have abandoned this desire, The image is used as auxiliary tools to help believers understand and meditate doctrine

in the form of painting, Compared to the visual arts formed later, the art form of this diagram doctrine in the Middle Ages has a strong symbolic meaning.

The painting of the ancient Egyptians is not based on visual observation, The images in their painting basically present the characteristics of «Law of Frontality», In order to more clearly portray the characteristics of things and scenes of the scene. The ancient Egyptians pay attention to the concepts of the next life that affects their styling art, They believe in the next life compared with this life. This understanding of this life and the next life determines the attitude of the ancient Egyptians to the video presentation. They think the scene in front of them is just temporarily feeling, the pursuit of soul and life is eternal. This eternal magic comes from the accidental state of personal images that they depict, but the ideal state they think they are formed by «Law of Frontality». This method that violates the vision let the image complete, conceptualized being retained in the form of symbols, There is almost no accidental observation. All in all, other civilizations of the ancient century presented in painting, like ancient Egyptians, not the world they saw, it is the world they recognize. The world they recognize will stop them from seeing the objective world.

The image can also be regarded as a visual reproduction technology, at least during the period of ancient Greece and the period before the Renaissance to the invention of photography technology, the development of western painting is closely related to imitation reproduction. It can be said that imitation technology has continuously improved the development of painting art. With the help of imitation to reproduce the relationship between people and nature, it is presented in different forms in different forms in painting creation. The Greeks summarize the laws of natural aesthetics about unity, harmony and proportion from imitating natural objects; During the Renaissance painters, the study of subjective visual mapping imaging methods, Science effectively promote the development of imitation and reproducible painting technology, as a result, elements such as three -dimensional shapes, light and shadow, and perspective became the general depiction skills of painters.

Today we are in an era of extremely developed imaging technology. Images appear in every corner of our lives. «Reading the picture» as the unique visual culture phenomenon in this era is everywhere, The rare art works in the past have been widely spread in the form of prints. Therefore, the study of the visual image of art works has gradually become a kind of image information research, it can be seen that the essence of images in modern visual culture and the image world in early painting have produced essential differences. In addition, the invention of imaging technology has led to the generation of a large number of artificial visual products, the common characteristics of these public images are the sharing of the public with the whole people, a very typical characteristic of this sharing is to appear in all corners of people's lives with a forced attitude, let us have nowhere to avoid. Whether you are willing to see them or unwilling to see it, they penetrate into all aspects of people's lives in various ways, and enter the private world, let you be affected by it without knowing it. It can be said that they have changed human thinking and visual experience, the visual method of image has constituted an important form of contemporary art.

Research on contemporary images, it contains many fields such as language communication, information dissemination, production technology, culture, social politics, etc, ancient people's respect for images is no longer applicable to today, The image has undergone tremendous changes in terms of research and understanding or its possible impact, The image has gradually become an empty shell filled by a variety of research theories, At the same time, it also caused its chaos and lost the spirit of the past.

Today, because of changes in the production method of images, Make the «visual cultural form» presented is also split with the past image world, people have become completely different about painting and images. The change of human visual experience is forming a new image culture, this visual culture is made of a huge number of copies of images and artificial manufacturing. All in all, humans have entered an era of reading pictures, the image constructs reality, conceived and grasped the entire world. The image has built people's viewing methods from newly built, this method is different from that people have viewed viewing as a cognition in the past, the landscape

of contemporary visual culture has changed the meaning of watching itself. In summary, people in ancient and medieval people pay more attention to the symbolic meaning of images, People from the 17th to the 19th century pay more attention to the visual significance of images, In contemporary people, pay more attention to the «language turning " of images, This is a steering process from «Icon» to «Index» to «Convention». Through this process, the image gradually clarified the subject consciousness of its creator from a complete world symbol, And gradually Objectification [8]

*Ideology and object:*

By analyzing the two groups of ideology of idol worship and idol destruction, realism and non -realism, the analysis of ideological power of confrontation with each other, Mitchell provides a way of thinking that can look at the image more dialectically, In this way of thinking, to examine related concepts and behavior models, in order to discover the more objective «reality» about the image, that is: all images are ideological images. idol damage will only bring new idol worship, the new idol worship will bring a new round of idol damage [11]

Early human religious life was opposed to making idol worship, and believe that once the image in religion is manufactured, people worship will not be the gods itself, instead, the image made with expensive materials and finely portrayed, This can have a huge temptation for believers with A weak mind, it will also cause the extravagance of the religious world. This opposition image as an idol, regardless of the Bible in Christianity, and the doctrine of Islam and Buddhism, are related to the opposition of worship and depicting the gods. For example, Moses punished seriously on the behavior of dedication to the golden calf; it was like Muhamad did not show people with an image or covered with white gauze. This is why Islamic art is expressed in the form of a large number of abstract patterns and text symbols. However, with the gradual secularization of religion, people need to directly spread the doctrine through images, and a large number of religious images are created.

Idol worship is related to religion, but in history, it has been associated with the empire conquest and expansion in various ways, opposed idols are often smashed or

completely destroyed, and hostile idol admirers often pay the price of life. Therefore, idols also have the greatest power, it requires people's complete surrender or worship, in extreme sense, it even takes people's sacrifice as the ultimate requirement. In modern society, the shadow of the empire conquest, the expansion and religious control of the empire goes far away, but there are still various spiritual «idols», Common ones such as science, terrorism, etc, for these idols, people still repeat the attitude of reincarnation in worship and destruction [11]

In the current cultural context, accompanied by the «image era» and «image hegemony», people have some emotions that are more contradictory than the past. Images or images are sometimes regarded as the new favorite of this era. People advocate their value and ability to rush to them; and at other times, they are regarded as the reasons that cause social degradation and the objects that must be overcome. Going up has some terrible power that can cause people's panic and anxiety, and can cause people to damage. It seems that it can avoid being swallowed by the way to completely overcome and destructive destruction. In Mitchell's view, these two contradictory emotions occur in all the attitudes towards all idols in history. No matter how you choose in these two emotions, whether you choose worship or destruction, it is actually a way to treat the «idol» [4]

### *Theory of image evolution*

Reggis Delbre describes the complex historical process of images from the present to the present. When the earliest sacrifice activities were carried out, people did not think of applying images, and all the sacrifices used physical objects [10] In ancient times, the productivity was extremely low, and the various production materials that people mastered may not be enough to use a group. If in this case, the burden on sacrifice will undoubtedly Food commemorates the deceased to sacrifice the deceased with images, that is, «economics considerations».

Compared with images, the language appears late, so the image first occupies a position, becoming something that witchcraft and religion are willing to use. Because of the function of communicating the deceased and the living, the image gradually becomes a kind of seeking survival to survive The means to become the author's so -

called «spiritual eyes». Each image is surpassed by time and space to cure «death that cannot be cured." People use images to record and explain everything that humans could not explain at the time, and gave them the will of God, so the image became an important means of religious communication. The «magical movement» began.

Reggie Delbre believes that in the so -called idol era, that is, in the era of known and unknown, the energy of the image is not that people can see it, but the presentation of itself. At this time, the image seems to be shaped by shaping The specific image of God's tools is not important. It is invented and created, as well as what is presented behind this invention and creation. It is more important to connect the relationship between known and unknown, and connecting the relationship between man and God.

In the art era, people were relieved from describing God's single state. The artist began to become a separate profession, not as the spokesperson of God, and the craftsman behind God. Any religion was forbidden to worship at the earliest. The manufacturing of idols can be roughly divided into two reasons. First, in the era of low culture and most slums, the dissemination of images is obviously much easier, and the impact is more extensive. The image is even more impactful. Second, imperial power does not matter to use any image, whether it is sculpture or portrait, to promote its own power. Whether it is the portrait of the emperor, the sign of the country, the throne, the crown, the conquest of the portraits of other countries, the temples that my own memories, I hope more to be spread, produced, and built. While the imperial power gradually uses the more mature printing techniques to promote its own power, if the teaching power does not use the image, it only depends on the mouth of the priests at that time, and the printed text in the hands of the masses at the bottom at that time The Bible that they cannot understand at all is obviously unable to fight against the imperial power in terms of publicity. Therefore, in the end, religion can only «yield» the «power» of the image.

At this time, in order to improve the production efficiency of the image, the artist will arise. Therefore, the artist is liberated and stands out from the ordinary people, becoming the «darling» of this era. A pair of Da Vinci's paintings ", and so on.

In the future, due to the enlightenment of the Renaissance itself, individualism has begun to appear, and artists are not limited to painting the theme of religious themes. This phenomenon began to emerge with landscape painting. At that time, people were not as dirty and not as living in today's cities, so they needed consolation from natural landscapes. At this time, rural landscape paintings were generated; after that, the expression of the artist's expression was expanded again, and the portrait began to appear. So far, the artist has completed the whole process from expressing sacred to expressing self.

It should be reminded that each era is accompanied by the mark that cannot be removed in the previous era, which is the reason why history has become history. Printing does have changed the speed and method of spreading, but the generation of art is still slow. The artist only walks from behind the scenes to the stage, and its status has changed. Different. The difference between the art era and the video age lies in this.

Reggis Delbre proposed that the development of photography, film and information technology has produced a new era -video era. From 1927 to 1929, Beld conducted a trial broadcast of electromechanical TVs through telephone cables for the first time. The Broadcasting Corporation began to broadcast TV programs for a long time since then. The generation and communication are at the same time, which makes people feel that «real -time» is «correct». TVs began to popularize. In 1968, the generation of color TVs has shortened the distance between life and «far away», changing changes, and changes. After people cognitive life, the distance from people has gradually disappeared for thousands of years, and the sense of strangeness has gradually weakened, and even «instant» has become a part of justice. But at this time, the image is still contributed to the lower level after being produced by the upper class. The invention and popularity of individual cameras and personal cameras have changed this point, making each person not only become the owner of the image, but also the producer of the image. Everyone can and try to become a «artist."

In 1971, the first personal computer was generated, and the Internet swept the world. Greatly accelerate the spread of information. There is a significant change in the process, that is, the flipping of reality and images. In the previous two eras, the

image was real, depicting self-real objects, reality guiding images, and in the video era with the Internet as a carrier, we invented the images of no real objects. Many imitation images. People's perception of time and space changes again.

In the age of rapid transmission of images and data, art has become more and more symbolic. The dissemination of replicas, the public's wanton deconstruction and re-explanation, make the image out of the original meaning, and the symbol ruled the spread and results of the spread in a more concise and powerful form. And at such a variety of information, it seems that who can get more power and rights who can grasp the eyeballs most quickly.

#### *4. Method of image generation*

*Improvement:* It can be said that the history of Western classical art is a history of misappropriation and replication of images, which is determined by the main source of the theme of Western classical art. Because the arts at the time mainly served the Holy See's pope and royal power, art not only had aesthetic value, the sponsor also paid more attention to her functionality and use value. Therefore, the subject matter of art at that time mainly came from the following aspects. 1. The characters in the religious classics represented by Christianity; 2. myths and legends represented by Greek mythology; 3. The events and historical events of heroes in the history of ancient Greece and Roman [8].

Once the image forms a classic, it will be «embezzled» by the subsequent artists to give it a new meaning on its own picture. The «misappropriation» of the image is not just the work, reproduction, printing and electronic replica, but it gradually becomes a formal symbol. The artist misappropriated its own image with a very high degree of recognition, borrowing and transforming it, giving the image new vitality.

*Copy:* The development of science and technology enables the production of machinery and electronic technology to produce exactly the same products. Such a technical process has a huge impact on human cultural concepts. Repeating cultural products in the sense of mechanical replication As technology is technology The progress of progress has become increasingly flooded.



In the category of visual culture, copying is the most basic means and method. The emergence of photography and printing has caused elegant culture to face the danger of being eroded. The replication of traditional art works and masterpieces of art masters has achieved the effect of popularizing the concept of art to a certain extent. Moreover, elegant art has gone out of the halls of the high society and the ruling class and entered the square of popular culture. This is a kind of Art democracy. However, it is indeed that as pointed out by Ben Yaming, as an independent work, the «charm» is lost in this copy.

*Series:* Repeated use of images in misappropriation and replication, one must and then cause the appearance of a series. Although a single product in the series may be different from each other, it is essentially a form of repetition. In traditional oral culture and text culture, due to the characteristics and technical restrictions of media, people rely more on inspiration and imagination to create literature and art. The style of art works is unique, and in the era of today's cultural industry, especially within the form of image narrative, art has become a kind of production, and the author's inspiration and imagination have been greatly limited. Therefore, Abdo further pointed out that the products of the cultural industry are manufactured in accordance with strict normative procedures. Therefore, «artistic point of view, all works are a style.

*Patching:* Copy and collage directly and collage in the picture in the picture. The complex and diverse image combinations make the work have a strong sense of narrative and impact. Today's cultural products are made from world culture through such artistic methods, and used a variety of «historical hodgepodge» and «Qi Pin and Eight». The image collage caused by image narratives in contemporary visual culture is exactly such «glittering».

*Transformation:* The transformation of the image is a method of changing the image in the copy of the image, and the meaning of the meaning of changing the image or becoming a new image. «Image of images» is its main manifestation. It refers to the embezzlement of a certain part of the classic image or the original image, and re-interpret the classic authority that is well known to the public in a «joke» manner. «Virtual» is one of the basic functions and nature of artistic creation. It refers to the

visualization of people that people cannot be visible or imagined and created in the real world. Since ancient times, people have created countless «virtual» images in order to express belief, thought and emotion. It can be said that the artistic works that have expressed religion and myths before the Renaissance are strictly the virtual of the characters and scenes of the picture. Because the gods and legends in the picture have seen it with their own eyes, they are fictional in the artists through repeated study and transparency of classic ancient books.

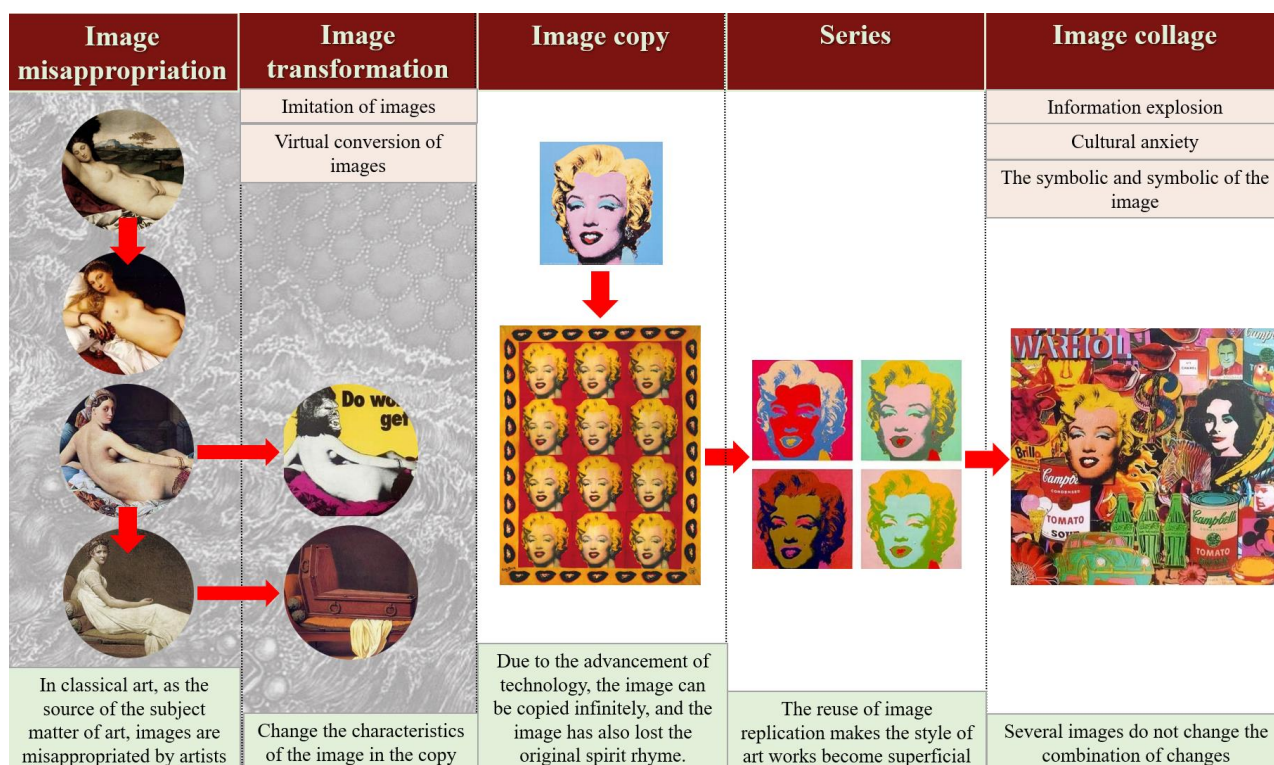


Fig. 1. Modification, copying, series, collage, and transformation of images

### 5. The use of image generation method in the work

The author selects classic ancient images and uses image generation methods to create sketching, watercolor and oil painting. The following is the main line with four image generation strategies to analyze the works of the author's image generation experiment.

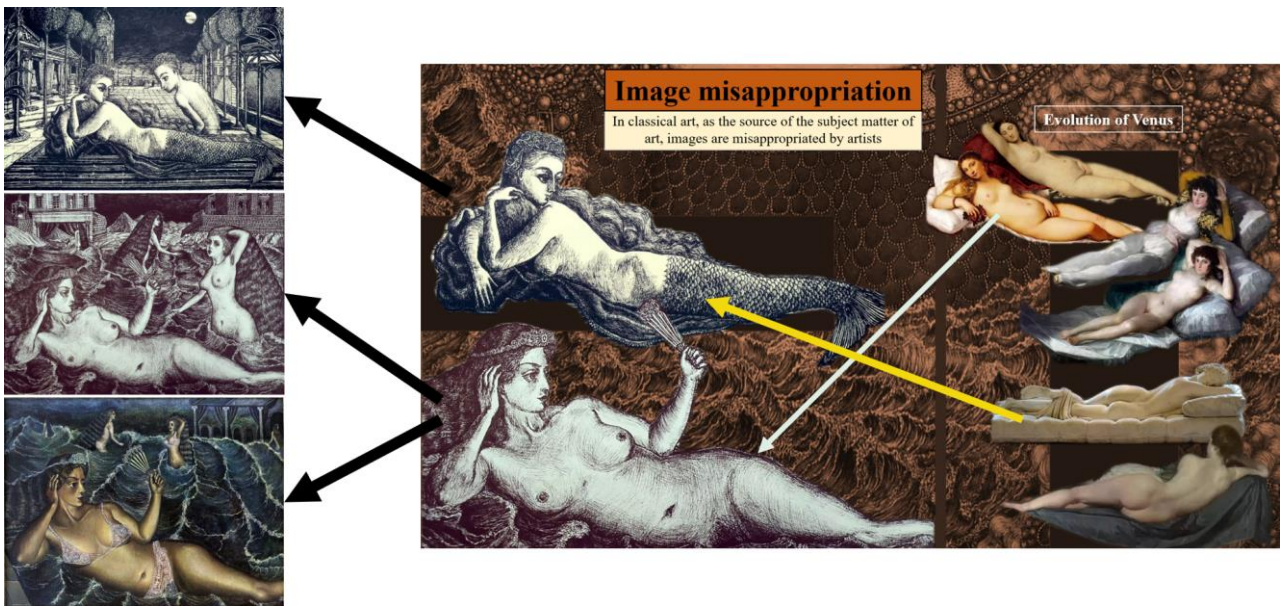


Fig. 2. Image misappropriation analysis diagram

The author chose the famous Venus image in six art history to perform the «misappropriation» experiment, and obtained a positive and back female image. Based on it, three different expression methods: sketching and oil painting create three art works.



Fig. 3. Image of Half -Hema Maima Improvement Analysis Picture

The image of the half -man horses in the picture above is drawn on the watercolor paper with red, blue, and black atomic pens. The inspiration of this image also comes from the embezzlement of the two ancient images. The image of the goddess in the upper left corner of the picture comes from Da Vinci's sketching work. The image of

the half -man horses in the upper right corner comes from the image of the ancient Greek sculpture of Higris to lower the half -horse monster. There are many examples of using images to misappropriate images in the author's image generation experiment, and it will not be listed here.

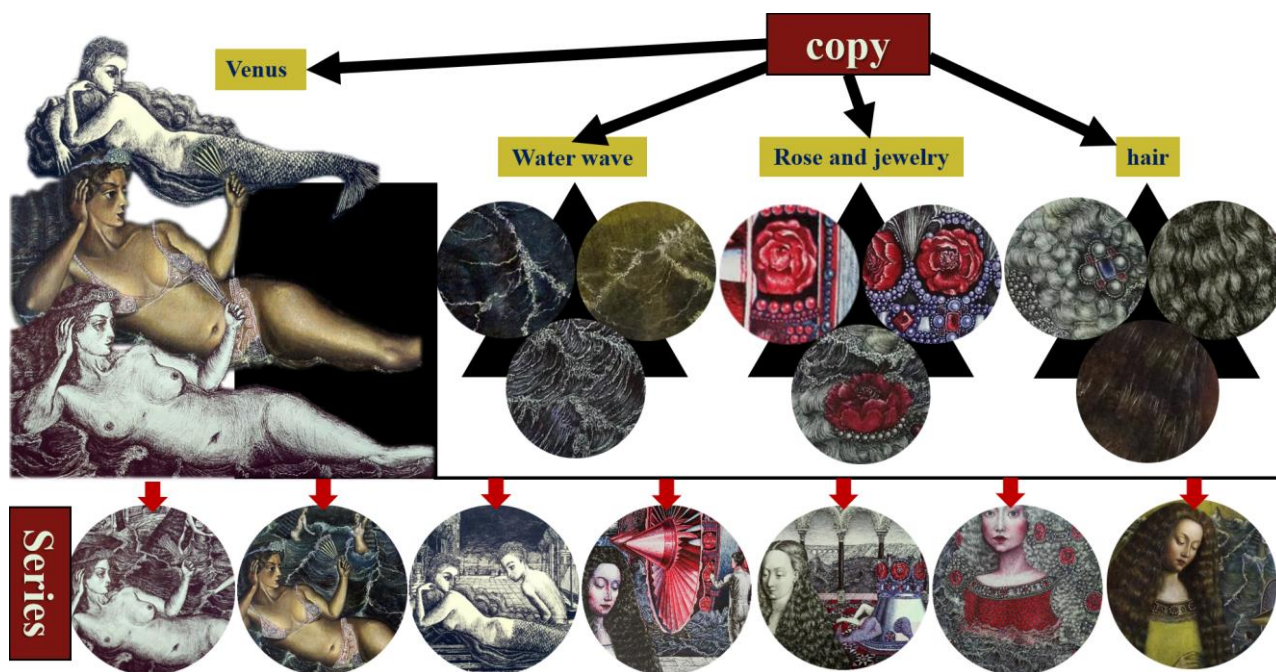


Fig. 4. Image copy, series image analysis diagram

Using the method of embezzlement of images, the author obtained the image of three mermaids, waves, roses and jewelry images, and long wave rolls in turn. Through the combination of these four groups of images, the author got the 7 art works in the figure below. As shown in the figure, the women's images, waves, roses and jewelry images, and long wave roll images appeared in these 7 art works, so these 7 works show certain similarities Essence For example, the picture scene is similar. At night or at dusk, on the shore where the sea can be seen, the waves waves are surging, and the bars of the Baroque period on the shore are buildings and large modern high -tech industrial products and factories. For example, a female image appears as the main image of the picture in the picture. This female image has very long wave curly hair. Another example is 4 of the 7 pictures of jewelry and roses, and these two images are repeatedly used in other images by the author in the screen. In summary, the misappropriation of images has obtained a series of art works through repeated combinations and replication. Through the significance conveyed by each image in the screen, the

series works have the same theme and style. As shown in Figure 7, they are all immersed in a surreal and weird atmosphere.



Fig. 5. Illustration analysis diagram of images

As shown in the figure above, the left side of the watercolor works drawn by the author's copy and collage method on the left. The author borrows the artistic style of Japanese printmakers and graphic designers Hengtail Zhongzhong. The traditional Chinese images from different time and different spaces use collage methods to get a Chinese -style work.

*Interpretation of image meaning in the work*



Fig. 6. Chen Yimo «Bathing Elf II» three -color oily atomic pen drawing on water-color

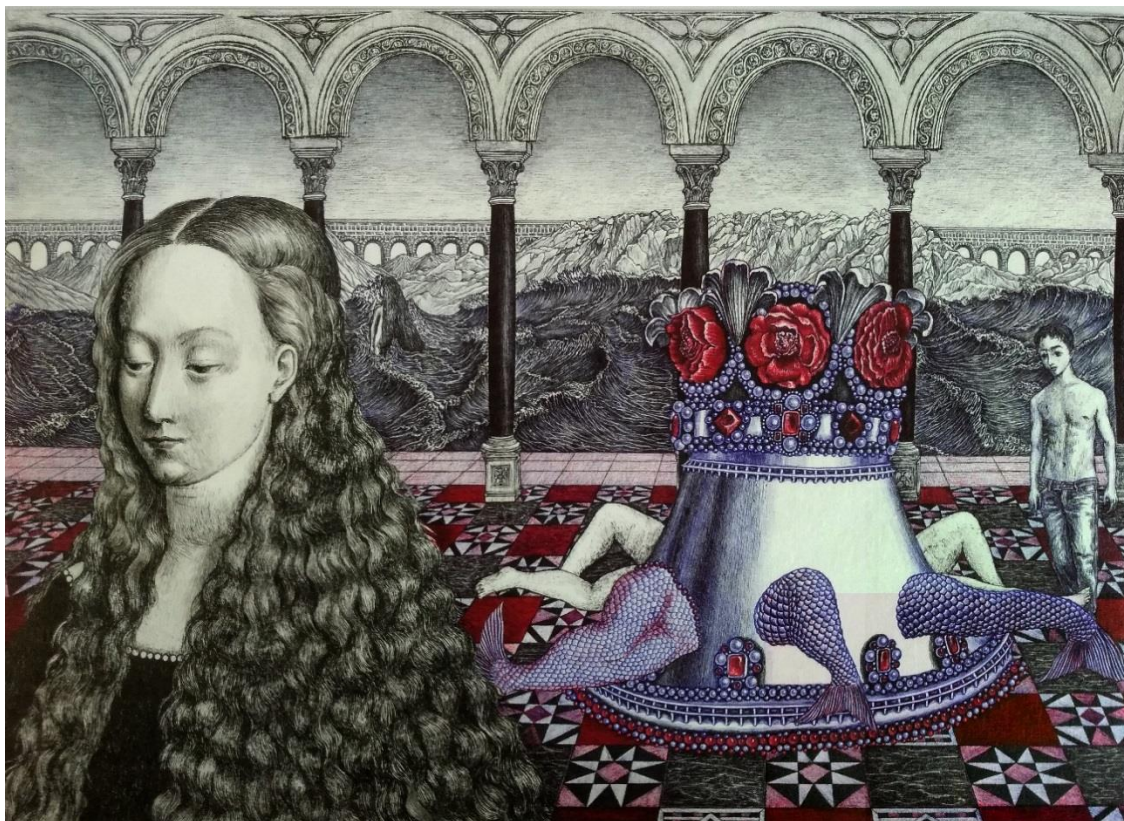


Fig. 7. CHEN YIMO «Bathing Elves III» three -color oily atomic pen drawing on watercolor



Fig. 8. CHEN YIMO «Bathing Elves IV» three -color oily atomic pens on watercolor

In these three works, the image of fish tail, women's lower body, large machinery and virgin. The «fishtail» symbolizes creatures born under scientific and technological progress, such as cloned creatures (drawn by Michelle's image 2.0 biological image). Life, death, and love are the eternal theme of literature and art. «Women's lower body» represents reproduction and indicates that human desires. The combination of «large machinery» and «fish tail» and «women's lower body» represents the context of scientific and technological development. The entire society is like a machine that manufacture desires. Idols and gods [11]

The above is only the author's interpretation of the work. The audience's response and attitude towards the work are an important part of the work. The display of art works provides a place, where the audience's reflection of the work is complex and multiple information.

#### *6. Summary*

The article uses the research methods of image science to face the research from the four sides of «image and language», «language steering and image turning», «image and vision», and «ideology and object». Summary with the theory of Reggis Delbre's image evolution. On this basis, the method of image generation is summarized: misappropriation, copying, series, collage, and transformation. And this method is used to draw a number of art works to verify the effectiveness of the method.

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