

Method of Image Misappropriation

Yimo Chen^{1,*}

¹ Graduate University of Mongolia, Ulanbato, Mongolia

*Corresponding author: 792560648@qq.com

Abstract: The misappropriation of images as the form of art and creative method has been in ancient times. With the development of science and technology, a large number of images hit us today, and the original art aesthetic form and viewing methods have changed. The focus of this article is to sort out the method of misappropriation of the image, and study from the four aspects of the copy of the image, collage, imitation, and virtual conversion. It discusses the multi-seated thinking of artists through embezzlement of realistic images on all aspects of the present life; exploring the impact and artistic performance of cultural context on oil painting creation and the possibility of cutting into reality.

Keywords: Improved; Image; Creative method.

1. Copy of Image

There are many means of "misappropriation" of images in painting, and the most commonly used way is to copy. Copy is a copy and copy of the original image, which basically or completely retains the overall appearance of the original image. This reproduction of the original work is an important way to "embezzle" the image.

Since ancient times, the phenomenon of replication of art is common. However, with the changes in the times, people have begun to copy art with mechanical methods. Since then, the historical leap forward of art development has continued to leap, and it is fiercer than once. Walter Benjamin mentioned this in his book "Machine Copy Times".

Since the 19th century, people's replication methods of the original images have entered a brand new era. Stone printing and photography inventions are quietly invading the space of traditional art. People can get a copy of images more convenient and quickly, which is likely to be a classic masterpiece or a portrait photo.

By the 20th century, the technology of image replication has been further developed, and the new media form has arisen. People not only master the technology of copying all traditional art works, but also produce a dynamic influence technology of movies. The influence model of art has been completely changed, and the artwork has lost the halo of the

past in the mode of mechanical replication. It is the most perfect replica and cannot bring the viewer's instant authenticity like the original. As mentioned earlier, art originated from primitive religion, and the sense of rituals brought by the unique halo in art works is irreplaceable. However, the combination of artistic replication and modern perception medium has caused traditional art to lose room for existence. The halo of art has become very weak in contemporary society. It was liberated and the social functions of art also changed.

We can divide the social functions of art into two types: first, artwork is worshiped; second, artworks are displayed to people. With the gradual loss of worship value of artworks, the advantages of display value have brought new interpretation methods to the work. This is like the difference between we watch dramas and watch movies in the cinema under the stage. The art of the former is reflected by its own image, and the latter is also reflected in the machine. In the former, the audience can watch, taste, and interpret works from their own perspective. People face the work is a process of continuous thinking and meditation. The latter, the audience watched from the perspective of camera, or from the perspective of artistic creation. Whether it is from a distance or the details of the details, it is not based on the subjective consciousness of the viewer. I think this may be the biggest difference between traditional and modern art. [1]

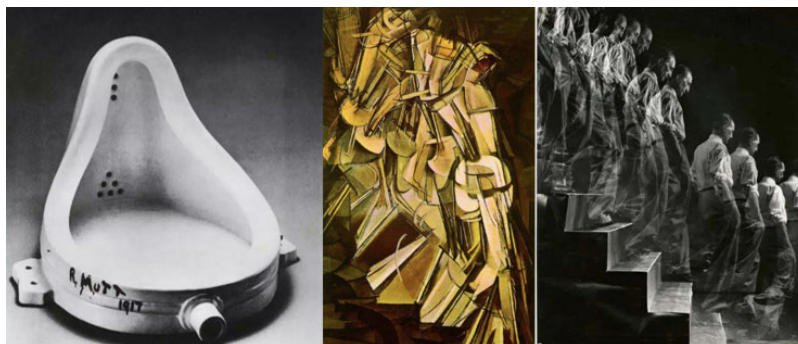


Figure 1. "Spring" Duchang

Figure 2. "Naked Girls Going down" Duchamp

The use of the mechanical replication of images as a creative method is widely used into the field of painting, and

it started from Marcel Dushang's art experiments. Duchamp changed the tradition, subverted the content of the work, and

even changed the means and concepts of artistic creation. He loved to use the image of the machine and the depiction of the machine to paint. His works "Naked Girls", "Fountain", "L.H.O.O.Q", "Big Glass", "Give: 1. Waterfall, 2. Burning Gas" all have their own unique style. Many of the works are implemented by mechanical replication of images. He re-defined the boundaries and essence of art, which prompted people to view the basic problems of the entire art history and art from a new perspective. Since then, the prominent concept of work has become the primary problem in artistic creation.

The artist who really makes painting art and business images has no boundaries, and the leader of Pop Art Andy Warhol. Warhol had experienced the cover and illustration of the cover and illustration of Books and magazines in the early years. He has designed commercial advertising illustrations, greeting cards, window display, etc. These experiences have given his work style a strong commercial tendency. What makes him have an important position in the history of art is his many screen printing works and repeated images. [4]

Although the painters in the past will also describe their lives, they will look for picturesque themes. And put business objects such as canned food, Coca-Cola, star avatars, and US dollars in the center of the canvas. This creative method completely breaks the boundaries of elegance and popularity. The replication of ready-made images has become the main form of artistic creation since then.

Today's image replication technology is not realized like the past painters relying on superb painting skills, because oil painting has developed to this day, and it is difficult to find a new way out of simple forms and skills. More artists put their attention at the level of statement and expression of works. Regardless of the use of classical painting skills or other methods such as mechanical replication, it is regarded as a means and form. The ultimate goal is to convey the author's unique ideas.

The replication language of the western images comes with the unique cultural context of China, which bursts out of exceptional glory. Some artists create works to copy through public images. In the process of reform and opening up in China, the 1980s was the climax of ideological liberation, the peak of the market economy in the 1990s, and 1990 was the intersection of Chinese artistic ideology and politics. From 1990 to 1992, Wang Guangyi created Chinese politics in Wuhan in Wuhan to Wuhan. Pop's representative work "Big criticism". Recorded the most exciting moment of China's reform and opening up. Wang Guangyi believes that "Big criticism" actually expresses two ways to brainwashing. One is the brainwashing method of worship of Western worships. Through the design and accumulation of goods, they have endless illusion, and they use commercial images such as "Coca-Cola" and "Wanbao Road" to achieve it. The other is a communist utopian brainwashing method. Through promotional paintings, a scene is fictional. When people watch these propaganda paintings, they will be brainwashed. Propaganda paintings were replicated to copy the image images prevailed in the form of advertising in the form of advertising. This image of this Cultural Revolution is a cultural symbol of a specific historical period, which has special significance and connotation. The author just has a space for these two ways of brainwashing. Here the artist is not attitude. Here the meaning of art to the audience to interpret it. The image has been far away from the context of the original figure during the replication process. Great power. [2]

Some artists copy the creative screen through the images in the photo. The image prototypes in the series of Zhang Xiaogang's "Big Family" series came from China from the 1940s to the 1970s. The stiff and old photos taken in the photo studio and charcoal sketch portraits everywhere on the Chinese street. He borrowed from Gerhard Richter's realistic technique based on photos, and gave a new connotation to the photos replicated by machinery. The slightly melancholy and rigid character image shows a variety of blood relationships. This Chinese-style emotion has the collective characteristics and mental appearance of an era. This is the common memory of a generation. This kind of emotion and memory are completed from the copy of the image of the image. It allows us to look back at history again and reflect on the lost cultural image.

There are also some artists who use traditional oil painting language skills to copy the original images. It is not only their ideological concepts to support their works, but also the artistic enjoyment brought by the rich and clever language expression skills in the works. Liu Xiaodong received the inspiration of Freud's works and insisted on using the realism of this score to copy the life photos directly into painting works. His representative works include "White Fat", "Violations", "Since the Heroes from Ancient Heroes", "Good Three Gorges" "wait. He focused on daily life and familiar people and things. His works are far from the trend and noise, focusing on expressing the isolation and alienation that ordinary people encounter in life, showing the wounds of a country and a speechless position of an artist. There are many artists created in this form, such as Xin Dongwang, Ai Xuan, Chen Danqing, Shi Chong, etc. And Wei Guangqing's "Red Wall" series, its creative inspiration is from the copy of the traditional wooden version of the image. [4]

2. Image Collage

The important means of "misappropriation" of the image of contemporary art are also collages from various images in the screen of traditional painting. There is a sense of order left over from the classical period. In a unified scene, the depiction of any image must serve the overall picture atmosphere. The collage and misappropriation of contemporary art are stiffly put together various images and materials together, and the images that have no contact with each other are put together, forming a new visual conflict and contradiction, which makes the picture generate new significance. Essence This creative method has been used as early as Pop art. The British painter Richard Hamilton's paper collage in 1956 "What makes today's family so different and charming? »» It uses image collage to complete creation. The muscular men and sexy women in the picture are cut and pasted by the artist on the pharmaceutical magazine. The background of the picture is full of various images from product signs, posters, commercial advertising, and popular pictorials. In the form of joke and absurd, the work directly borrows the cultural symbols of the business society as images for copying and paste, which implies that the mass culture gradually becomes rapid, massive, converged, and standardized from form to content. Cultural spirit such as independent personality.

Hengtailzhong is a world-renowned illustration artist. He had a graphic designer like Andy Warhol in the early days and had a deep understanding of the form language of graphic design. After that, he also studied traditional Japanese prints

and engaged in illustration art, stage design, actors and other professions. Many of his experiences constitute a diverse artistic appearance in his works.

He often copies and collages the images, photos and various popular symbols in the people around him. The complex and diverse image combinations make his work a strong sense of impact. Yoko-tianzhong's embezzlement images include both the high-tech scenes of Tokyo and the two-dimensional culture of Japan; there are both erotic culture full of sexual desire, but also the Ukiyo-painted woodcut prints in traditional Japanese culture. He perfectly blends many elements in the strange and magnificent language language. It can be said that his illustration art is the epitome of Japanese culture.

Many Chinese artists' works also use image paste as the main form of their performance. Representatives include Wang Guangyi, Zhou Weihua, Zhang Wei, Zhong Du, etc. The image elements they used to collage come from many fields such as photography, magazines, advertising, Chinese painting, traditional art, and many other fields. History and contemporary, retro and fashion, East, West, reality, and hallucinations are installed in the same space. The images from different contexts and different scenarios have been pulled out, and the depth and connotation of the original image background have been lost. While eliminating the depth of the original image thought, the vision tends to be flat. [3]

3. Imitation of Images

In the process of classic images being joked and exaggerated, the audience faced the artwork that was once high with a relaxed attitude, and thus reflecting the artist's deep understanding and thinking of things while closer the distance between the art and the general public. The "Mona Lisa with Beard", which mentioned above, was mentioned in 1919, was a very famous imitation work.



Figure 3. "Gong'e" Fernando Botro

After that, Mona Lisa's image was imitated by many artists. Among them, the more famous ones were Fernando Botro's "Mona Lisa". In his brush, whether it is the characters, scenes in world famous paintings, or ordinary fruits, fruits, vegetables, and vegetables have become fat. His image and drama method is different from Duchamp's use of the current finished product. Through sufficient imagination, he changes the original shape of nature and forms a stunned image.

Many Chinese artists also create works with imitation imitation methods. Among them, Yue Minjun's works have its unique graphic language. It depicts its image through exaggerated and deformed methods, and the grinning skin splashing image has a strong recognition and typical character characteristics. It continuously copied this unique image symbol and replaced it with famous art works in East and West. Fang Lijun created the classic images in the method of flat coating, making the picture full of ridicule, weird, funny and spoof. [5]

4. Summary

With the rapid development of various information technology, artists explore the way and possibilities of art. As an ancient method, the classic image continues and evolves. In today's social scenes, the misappropriation of images not only cares about the formal language and expression methods of the picture, but also the performance of the author's ideas. However, no matter what method is used, the image is just the carrier of the cultural concept, and the composition method and form aesthetics of the picture are just a way to realize the concept.

References

- [1] Li Yan, talk about the misappropriation of the pattern in Western painting, [J], Aesthetic and Art, 2018.5.
- [2] Xu Jiang, humanistic vision, [M], China Academy of Fine Arts Press, 2006.9.
- [3] Zuohong, the images and significance of the image misappropriation of contemporary oil painting, [M], 2008.5.
- [4] Nielsen, postmodern art criticism: misappropriation, [J]. Shen Ying, translation. Art research, 2006 (4).
- [5] He Guiyan. Can't misappropriate vulgarization [J]. Oriental Art, 2010.