

Expansion of Artistic Concepts in the Context of Media Convergence Taking Film Art as an Example

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ABSTRACT

Art is one of the most profound, rich and inclusive contents of human thought. The open time, imaged ontology, intertextuality type and generative boundary together constitute the new concept of art in the era of media integration. Looking back at the process of art history, along with the progress of art and technology, art has aroused many critics and thinkers to debate the relationship between art and culture, morality, psychology, ideology and philosophy with its special media attribute. It is of contemporary significance to re-recognize the relationship between art and reality after the post-modernism period, especially to clarify the important issue of the concept of art in the new media environment of today's media integration. This paper focuses on the characteristics of contemporary art's decentralized and multi-media co-weaving, discusses several major propositions related to art ontology, and attempts to think about the subjectivity and boundary of future art in the perspective of media convergence.

Keywords: Media convergence, Artistic concept, Image, Generation.

1. INTRODUCTION

Since the transition from structuralism to post-structuralism, the concept of humanistic approach has gradually shifted to perception, representation, symbolic meaning and opposing interpretation. With the arrival of the era of big data, media convergence has become a trend, and media technologies such as artificial intelligence have developed rapidly, and new artistic phenomena such as cross-media narration, multi-media convergence, and interactive art have emerged widely. The work "The Eye of Dragonfly", which was captured by a surveillance camera and exhibited by Chinese artist Xu Bing, has triggered the reflection of contemporary Chinese artists and critics on the concept of art ontology. In the era of media convergence, what is art? It should be said that the renewal of artistic concepts has important contemporary significance.

Contemporary art should not only adapt to the new environment of media integration, but also adapt to the theoretical vision of the era of functional media. The discussion of time, ontology,

type and boundary with other art forms will help to develop a new idea of "what art is" in the era of media convergence.

2. TIME PROBLEM — FROM "ONE DIVIDES INTO TWO" TO "ONE DIVIDES INTO THREE"

The understanding of the subject of art has gradually moved from the traditional dichotomy of subject and object to the inter-subjectivity theory that pays more attention to "one divides into three". This makes contemporary art deeply expanded in terms of timeliness. It is a way to think about the concept of art to get rid of the appearance of prosperity and return to the ontology of art.

Taking film art as an example, Phenomenologist Merleau Ponty believes that film does not need to be considered, it only needs to be perceived. To Merleau Ponty, the consensus between film and philosophy is "not to explain, but to make people see." [1] As the starting point of thinking about the problems of film theory, the issue of film time has an enlightening effect on understanding the

development of film theory. In a sense, the general law of art development is the renewal and transcendence of concepts.

2.1 Time Image and Implication

From the embryonic stage of film theory to the emergence of structuralism, binary opposition is the main face. This theoretical vision of "one divides into two" and "dividing the subject and the object" has long been the mainstream in film research. Both Krakauer's "restoration of the material world", Bazin's "fantasy reality" and Metz's "imaginary signifier" take the film text itself as the research object. Until phenomenology unifies the subject and object of film research, and then to the development of Gil Deleuze's "time" which is controlled by "movement" and can get rid of the shackles of "movement", film theory has gradually moved from the focus on the dichotomy of subject and object to the focus on the inter-subjectivity theory of "one divides into three".

For the post-structuralist Gil Deleuze, the issue of time is ontological, as is the case for many other film theorists. Gilles Deleuze's film philosophy believes that the concept of time image is the core concept of film research. Deleuze asserted that time image created a new mechanism of cinematography, also known as "crystal". [2] The state of a moving image is sometimes described as organic, on the premise that the described object exists independently of the camera. In contrast, in the system of time image or "crystal" image, the film narrative itself creates and reappears its object, creating a new narrative to replace the old narrative. In a sense, the organic mechanism is still based on truth, because it presupposes the corresponding relationship between things and images. In the "crystal" state, the imaginary part and the real part can be interchanged. Therefore, the image in the "crystal" state is uncertain, and the time of the image is constantly changing. It is in a strong flow without beginning or end, and never stops. This change in time has damaged the concept of truth and released what Deleuze called "the power of the imaginary part". The power of the imaginary part and the diversity of time lead to a new form of modern film. The new film narrative form created by time image can replace reality with new dimensions of "generation" and "virtual". Therefore, in addition to the formal features, time images also have the function of conveying the continuous meaning.

2.2 Art and Virtual Existence

After Gilles Deleuze, visual research theorists such as Didi Huberman and Huber Damish further explained the concept of time in a more open and diverse perspective.

The time in the image means this kind of "dislocation" symptom for Didi Huberman. The time here refers to the psychic time beyond "reproduction". Didi Huberman demonstrated the rhythmic montage and tonal montage between image editing (obraz-obrez) and image atmosphere (obraz-sreda) through the analysis of the funeral mourning scene held by the Odessa people around the body of the sailor Vakulinkuk in the film "Battleship Potemkin". Outside the image, the perceptual field is constructed, and when people face the image, their stimmung is stimulated. In this particular case, the mourning for the martyred sailors in "Battleship Potemkin" echoes with the fog of the port of Odessa, allowing the emotional space to play to its fullest. [3] Didi Huberman should intervene in the thinking of images with several questions, such as seeing and perceiving, visible and invisible, real and virtual. To see does not mean to have and stay, and what is seen at the time of seeing may mean to disappear. Didi Huberman's discourse breaks with the tradition of linear time, unleashing virtuality and more open activity. Although philosophical methods are not the only way to study contemporary cinema, they can give people an understanding of the ontology of cinema and have a revelatory effect.

2.3 Art and Media Convergence

The above concept of time is consistent with the artistic characteristics of the era of media convergence. In today's era, the media is undergoing a period of complete transformation, and media convergence has led to the formation of interactive media forms. Since Nicholas Negroponte and others proposed media convergence, this concept has been used to refer to the trend of multi-functional integration in various media forms. [4] Media convergence is essentially a dynamic concept, a development trend, not a static phenomenon or the final result of some transformation. Media convergence can be seen as a process that affects both the way content is produced and the way content is consumed. Since the 21st century, the concept has become particularly important because of the profound changes in media innovation brought by digital

technology. Against the background of the rapid development of collaborative innovation of Internet technology, interactive technology and virtual reality technology, art and media interaction has generated an increasingly strong trend of deep integration.

Examples such as film watching bullet screen and science fiction film have made the film theory move from subjectivity to intersubjectivity with the perspective of interactive theory. The time created by the film is a more open time and lingering charm beyond the visible time. Digital technology is widely used in movies. In every major technological revolution of mankind, any medium is the expansion or extension of human feeling and sense. With the advent of the 5G era, technological innovation is proceeding at a speed beyond people's imagination. The arrival of 8K technology will greatly expand people's visual and auditory sensory experience. The study of the interaction mode and intersubjectivity of film will be used as the direction of future film research. With the development of film art today, audiences are no longer satisfied with passive watching, and their participation in TV series has been greatly improved. The creation of synchronous mode, immersive interaction mode, interactive narrative mode, and fan identification mode has become new modes of film creation in the form of interactive media. The Netflix film "Black Mirror: Bandersnatch" enters the successful mode of interactive cinema through non-linear narrative, successfully triggering discussion of future utopians and dystopian mirrors, and the existence of many intersections of different plot lines makes the audience from viewer to future creator and participant. Social networks and virtual reality are reflected in the "black mirror" and do not reflect the true nature of existence. In search of their identity, humans constantly return to Plato's cave, but only see twinkling pixels, not divine light and shadow. The film generates hyperlinks to the text in the interactive cooperation between the audience and the creator, and the audience guides the direction of the narrative content and the choice of the ending. Film theory should see the creativity and generative nature of the concept of time in the image concept.

3. ONTOLOGY — FROM "PORTRAIT, SIMULACRUM, SIMULACRA" TO "IMAGE"

With the emergence of new artistic phenomena in the era of media integration, theoretical research

should focus on the return of artistic subjectivity. In the 5G era, people are about to usher in the production and dissemination of content with all-media integration and multi-space juxtaposition. The operation mode and interaction mode of the art industry will bring profound changes to the film. The real IP value of Chinese art is to build its own national character and subjectivity, create a national brand of Chinese film, and form a joint force at the level of commerce, art, industry, technology, etc., return to the essence of Chinese art, find a balance between elite creation and public viewing, and sprout new vitality in the new era. Contemporary art theory should give more in-depth theoretical attention to the promotion of film content, value return and image sublimation.

Taking film art as an example, from the perspective of the production of film, film has produced real and similar images in our visual persistence, and film is an art of identification. Contemporary film theory has explored the profound changes from "portrait, simulacrum, simulacra" to "image". While talking about simulacrum and simulation, Baudrillard profoundly criticized that mass media has made the world a "simulacrum world" and a "consumer society".

The power of the media has accelerated the degeneration of the postmodern society from the field of modern production. Benjamin's "works of art in the age of mechanical reproduction" made the aura disappear. After Deleuze, Damisch's "rhythm - image" theory once again broke through the image itself and further explored the ontological meaning of the image. The production of meaning in the film is his focus.

For the Chinese native film theory, the applicability of the film "image" theory becomes possible. The construction of the Chinese film research school objectively needs to form a film theory with Chinese characteristics. The theory of image is rooted in the cultural tradition of the Chinese nation and has far-reaching significance for the contemporary characteristics of Chinese films. In the digital era, the film dispels the traditional aesthetic image of "portrait, simulacrum, simulacra", and transcends the real postmodern discourse to write the film "image" with the ability of hyperlinks and interaction.

Since the new century, there have been many achievements in Chinese film theory, such as Wang Di, Wang Zhimin's "Chinese Film and Artistic Conception" and Liu Shuliang's "Theory of Artistic Conception of Chinese Film". These theories have

systematically discussed the generation value and aesthetic system of film image. The academic field of film image research has been increasingly expanded, and has formed a good interaction with contemporary Chinese film practice. For example, affected by the novel coronavirus epidemic in 2020, China's economy suffered widespread setbacks and the cultural industry suffered heavy losses. With the continuation of the epidemic, the screening and creation of Chinese cinema films have entered a "dormant period", and the industry's self-rescue is imminent. Although there was a breakthrough in the style of "Lost in Russia" during this period, it still could not mark the successful operation of Chinese cinema films and the overall improvement of content quality in the special period. Returning to the image itself, it is precisely because of the lack of qualitative leap in the portrayal of artistic images and the creation of film meaning that the audience and the public praise of the film are inverted. Therefore, how to improve the anti-risk capability of the offline film industry chain, expand the survival space of Chinese domestic films, and incubate new projects with more content productivity and a new mode of co-organization with multiple media after the epidemic is what the entire film industry needs to reflect at present. The 50th "Statistical Report on the Development of Internet in China" in 2022 shows that the number of Internet users in China is 1.051 billion, and the Internet penetration rate has reached 74.4%. During the Spring Festival in 2023, "Full River Red" and other cinemas will go out of the new path of cross media convergence and become new trends in the future. A new round of technological innovation has enabled new technologies such as artificial intelligence, big data, cloud computing, blockchain to be rapidly integrated with artistic creation.

Relying on digital technology, the new era film has produced new types such as virtual reality film. The three-dimensional creation of virtual reality information technology has created a new human-computer interaction mode. [5] The interactive mode of VR films has been initially seen in the VR film version of "Artificial Intelligence: Fuxi Awakening". At the beginning of 2019, Jiaotong's first live-action interactive film and television drama "The Invisible Guardian" came out, which is a spy film played by a real person. But at the same time, users will make more than one hundred choices for the characters in the movie. Each choice will affect the subsequent plot. The whole movie will have four main lines and one hundred branch endings. The artistry of the interactive mode of

"interactive video game" needs to be improved, and the audience participation mode and viewing experience need to be optimized. But objectively, the audience's viewing mode and consumption behavior have been quietly changed, and the new generation of online audience has become a force that cannot be ignored.

4. BOUNDARY PROBLEM — FROM SYMBOL AND PERCEPTION TO THE BEING OF DIGITALIZATION AND DIVERSIFICATION

Since the digital era, cross-media convergence has become a major trend in the development of various art categories. With the rapid innovation of technology, the 5G era will further promote the deep integration of art and other categories. Chinese artist Xu Bing's "The Eye of Dragonfly" uses surveillance video to organize the narrative, and the film "Loving Vincent" uses the digital dynamic image of Impressionist art to construct the form. These works break the boundaries of traditional art, explore more possibilities, and are the product of art and other media co-woven and diversified production.

André Bazin once regarded reality as the ontology of film. The era of digital diversity is the promotion of the diversified development of digital media, and the film has expanded its own boundaries. Film research and anthropology, sociology, psychology, feminism, ideology and other aspects have borderless integration.

More than a century ago, film was the only carrier of film, which determined that film could become the prerequisite and boundary of film. The study of film in the form of perception and symbol gradually evolved into the study of film in the digital era from the perspective of generation. The development of film theory makes people see that the meaning of film lies not only in symbols, but also in the being of symbolic meaning. In Gilles Deleuze's view, being is a dynamic and active process, a process from closed to pluralistic open. With the rapid occupation of people's lives by the Internet and we-media, how to adapt the development of film theory to the progress of the Internet and we-media film and television industry is what every film theory researcher should think about. In this process of development, the new features and trends of film culture have gone beyond the boundaries of the original film culture, and the film theory urgently needs to be readjusted to break the original theoretical barriers, with new

features of media integration, cross-media and diversification. The new media era provides unlimited possibilities and broad prospects for the rapid development of film theory.

The multi-clue parallel narrative, which emerged after the film "Schemes in Antiques", takes interaction as the plot selection mode and initiates the creation mode of the audience's independent choice of plot direction. This interactive production mode has completely changed the traditional narrative structure of television and moved towards communication and dialogue.

5. CONCLUSION

This paper tries to describe the new concept of media convergence era art from three parts: the open concept of time, the imagery concept of ontology, and the generative concept of boundary. The interactive mode in the new technology era brings the study of art ontology with the embodiment of human aesthetic subjectivity and cultural autonomy, and brings a more open and diverse theoretical perspective. New media visual narration also brings immersive live narrative experience to the audience. In the future, with richer interaction and integration, the development path of art to the future should be more inclusive, open and vibrant.

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