

Research on visual culture and art history based on Semiotics

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Abstract: the increasingly diversified cultural aesthetic trend has stimulated the potential and vitality of the development of contemporary art, and semiotics, as a highly modern and inclusive theoretical system, has given art scholars a more comprehensive perspective, enabling more art scholars to study the development direction of art, explore the development and changes of visual culture, and gradually expand their thinking, Strengthen your artistic experience.

Key words: Semiotics; Visual culture; Art History

1. Visual culture and art history of Semiotics

Semiotics mainly studies the relationship between things. In this way, it can further understand the changes of things, reveal the essential laws of things, and enable researchers to obtain diversified research ideas and reveal the dynamic relationship between different things. In this case, it can also expand researchers' thinking mode and enable researchers to study things from multiple perspectives, Excavate the essential laws of things and strengthen the psychological cognition of researchers. From the perspective of semiotics, the barriers between art and popular culture are gradually lifted, which is also convenient for more people to conduct in-depth research, explore the development trend of art history combined with the development law of art history, and then promote the development of social culture. Taking semiotics as the research object to study the development and changes of visual culture and art history from this perspective, we can also obtain diversified research experience in this way.

First, from the perspective of semiotics, the development mode of contemporary art has also changed, emphasizing the harmonious unity of symbols and the surrounding environment. In this way, we can also deeply study the aesthetic value of art history, obtain good aesthetic experience and enhance our own cultural identity. From the perspective of semiotics, artistic creation with the help of symbols can also realize the re integration of aesthetic elements, and also connect the relationship between art and reality. In this way, it can also highlight the similarity, indication and regularity of objects. On this basis, we can also start from the inherent material, in-depth study the essential characteristics of the material, and on this basis, we can also obtain diversified research experience, gradually surpass ourselves, and obtain higher value pursuit. In the actual research process, we can also change the research perspective. For example, we can study Chinese art philosophy and express the research things by image and concrete means. In this way, we can also better convey various art concepts, so that researchers can understand the art creation skills and complete the pursuit of truth in the vivid social experience. To a certain extent, based on the semiotic theory, it can better explain the relationship between art works and reality. In this way, it can also build the link between art and real life, objectively reveal the subtle relationship between people and society, and obtain good aesthetic experience through this way, so as to integrate aesthetic content into all aspects of artistic creation, Creating works of art with more appreciative value can also expand the field of art research and realize the unity of works of art and real life. In addition, based on semiotic research, it can also integrate the surrounding environment, give more guidance to artistic creation, and facilitate the creation of diversified artistic achievements. In this way, it can also highlight the value of visual culture and art history.

Second, from the perspective of semiotics, the study of visual culture and art history does not point to specific cultural connotations, but should focus on the integration of a variety of artistic elements, which can also make a variety of Arts intertwined and enrich the emotional experience of researchers. To a certain extent, the reference of symbols to art is ultimately a metaphysical process. In order to reflect the artistic value of symbols, it is necessary to rely on specific aesthetic works for presentation. On this basis, it can also gradually expand research thinking and realize spiritual reconstruction. In this case, it can also have more advanced practical symbols and better express aesthetic ideas. To a certain extent, symbols are the channels for people to complete the sense perception. Mining the artistic value of symbols can also enable relevant personnel to obtain a good aesthetic experience. In this case, it can also highlight the process of artistry. In the same individual or genre of artistic creation, artists present related things with the help of artistic works. In this process, artistic symbols are applied, and the artistic spirit is enriched to a certain extent. It can provide valuable references for more people to carry out artistic creation, and also promote the development of individual and genre art.

Third, from the perspective of semiotics, the forms of expression of works of art have changed. The expression of works of art with the help of a variety of symbols can extend the direction of art research. In this way, it can also show the trend of Pan artistic development. At this stage, people's material conditions have been greatly improved. On this basis, further optimizing the presentation mode of artistic works can develop a variety of Arts, and also strengthen the aesthetic thinking of relevant personnel, which is also of great significance for the development of art. To a certain extent, symbols are an important channel for people to complete the sense of meaning. With the help of symbols, artistic works can be expressed and the process of artistic development can be accelerated. Under the background of today's era, the emergence of diversified works of art has brought about an artistic revolution, which is also the concentrated embodiment of people's ideological progress.

2. Research and development of visual culture and art history based on Semiotics

Tracing back to the western academic history of the 20th century, we find that semiotics and structuralism are twin brothers, both of which have common theoretical basis. At first, the above research originated from Saussure's linguistics, which played an important role in promoting the development of Chinese art. From the 1970s to the early 1980s, reform and opening up provided a good platform for the integration of western academic history into China. On this basis, many Chinese art scholars have also gone deep into the study of art history, taking Saussure's and Levi Strauss' structuralist concepts as important research objects, from the perspective of semiotics, and put forward that semiotics carries works of art, and diversified symbols also produce excellent works, which has promoted the development process of art history. In 1998, the book "artistic reflection at the end of the century: a cultural comparison between western postmodernism and Chinese contemporary art" was published. This book provides an effective direction for the development of the structure of artistic needs, and points out that visual art has multiple levels, namely, form, rhetoric and aesthetics, which provides a valuable reference for more people to study the history of art. In the subsequent research process, more and more scholars took semiotics as the research object and described the internal structure of artistic language as four levels: form, rhetoric, aesthetics and concept, which further expanded the research field of art history.

Based on the above research, the author has a deeper understanding of the development of art history. At the same time, it also expounds the development of art history from multiple angles, and appreciates art works in combination with formalism, structuralism and phenomenology. At the same time, the author also focuses on exploring the "implication structure" of visual culture and visual art from the perspective of semiotics, treating it as a symbolic structure, pointing out the two ends of its form and concept, and further deconstructing the history of art, grasping the development characteristics of art history at various stages, and clarifying the development direction of art history.

3. Visual culture communication in the image age

Heidegger pointed out that "the basic process of modern times is the process of conquering the world as an image". With the continuous development of information technology, people have entered the image society. From the perspective of the presentation form of images, most of them are manually processed images, for example, transmitting image information through human vision, so as to realize the construction of thematic meaning. To some extent, visual communication is easier to reach the surface meaning. Under the background of the image age, people are more inclined to accept the culture in the image through vision, and see the "world" through the image, which is also an important form of art development. Visual processing can not only affect the consciousness of the receiver, but also strengthen the action force of relevant personnel, so as to form a specific style, determine the popular direction and adjust the power relationship at the same time. To a certain extent, visual symbols have changed people's lives with their unique communication influence, but also changed people's way of thinking. They can give people a good visual experience, enable more audiences to receive relevant knowledge, and then convey the correct values. From the above point of view, the dissemination of visual culture has great influence, which can form a subjective demand of the public. At the same time, it can also enable more people to correctly view visual symbols, rationally understand the various impacts of visual images on people, enjoy the impact of visual images and stimulate their imagination, so as to realize the publicity of visual culture, So that more people can enjoy the visual culture and think about its deeper content at the same time.

4. Research on art history based on Semiotics

Taking Dunhuang art as an example, from the perspective of artistic symbols, it is highlighted as a complex feature, diversified artistic symbols, which to some extent enrich the field of art research, but also has symbolic significance, and can provide valuable reference for more people to carry out art research. There are more and more forms of artistic symbols in China for 5000 years. There are some symbols that are the most basic. In terms of Dunhuang art, notes have repeatedly appeared in the millennium history. With the change of times, they have gradually changed and developed into a trend culture. At the same time, they also lead the trend of art development, which is conducive to the renewal of culture and the formation of diversified artistic symbols. In the 21st century, with the continuous development of art, some symbols are gradually derived, which not only enrich the content of art research to a certain extent, but also optimize the aesthetic discourse system to a certain extent. These symbols, like colorful silk threads, are woven into a network of paintings. Among them, the network weaves social and historical changes; The net weaves the Chinese people's attachment to local culture and their love, tolerance and restructuring of foreign and heterogeneous cultures; The net weaves the difficult choices, compromises and reconstructions of the existential views of Confucianism, Buddhism and Taoism of the Chinese people in the plight of survival; The net weaves Chinese people's yearning and fantasy for freedom, fairness and justice. By appreciating these artistic symbols, we can also obtain diversified artistic aesthetic experience, appreciate Dunhuang art from multiple angles, and then obtain good aesthetic experience. This paper focuses on the appreciation of art from the following perspectives, in order to provide a real reference for more researchers.

First, look at Dunhuang art from the perspective of semiotics. In this way, you can also understand Dunhuang culture from multiple perspectives and find the cultural interface of Dunhuang art. In this way, you can appreciate art and culture from multiple perspectives such as society and aesthetics, obtain diversified artistic aesthetic feelings, and further express your thoughts and feel the value of art.

Secondly, from the perspective of semiotics, connecting several related symbols to form an organic system can also enrich the content

of art research and promote the connotative development of art research. Taking Dunhuang culture as an example, linking up a number of different and related symbols to form a complete framework in this way can achieve artistic innovation, but also has high reference value.

Third, under the background of the new era, the public's aesthetic has changed, which also puts forward higher requirements for the integration of art. As the carrier of symbols, works of art can optimize the composition of symbols and introduce symbols with cultural value, which can enrich the research theme and enable researchers to examine relevant culture from multiple perspectives. In this way, it can also achieve the convergence of art, enable more people to extract symbol elements from works of art and obtain good aesthetic experience. In this case, it is also for researchers to reconstruct the contemporary significance of Dunhuang Art in their own hearts.

To sum up, visual culture and art history from the perspective of semiotics have developed well. Based on semiotics, we can also trace the relationship between artistic symbols and the surrounding environment, and on this basis, we can also obtain good aesthetic experience. Secondly, from the perspective of semiotics, it can also promote the convergence of symbols and social culture to art, and explore the development path of art from the multiple intertwined art culture. In addition, we can also explore the visual culture communication under the background of the image age, art history based on semiotics, etc., so as to obtain a good artistic aesthetic experience.

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