

Exploration of realistic creative thinking in experimental images

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ABSTRACT

Experimental video art has a unique form of artistic expression and is of great significance to the development of contemporary art. Realism integrates all kinds of art in the form of creation and endows artworks with "real" meaning. The Angle of artistic creation, especially the internal individuation of the spirit, gives the combination of the creative technique of image realism and the mechanism of experimental video art, and its pioneering, independent, and inquisitive experimental nature has developed over the past decades, regulating the internal art of creation and experiment in the social reality significance. Starting from experimental video art, this paper analyzes the methods and characteristics of realism in the combination of images and affirms the value and significance of the realistic creation form in the development of experimental video art.

KEYWORDS

Experimental image; Realism; Creative technique

When entering the post-modern landscape society, people began to "find a new way" against the typical pragmatism; spiritual culture entered the personalized stage and then touched the core of artistic creation. An experimental image is compared with a typical image presentation because its artistic core has a unique experimental design so as to explore personalized art space in the normal. The creative techniques of realism and pragmatism coincide with each other, both of which are an artistic reflection of the criticism of reality. By returning to the realistic creation itself and combining experimental video art, they cleverly integrate the typical thinking of society with the art of universal value. Experimental video art focuses on the "experiment" of the object, and its avant-garde experimental method and avant-garde dynamic image provide an essential blueprint for the development of contemporary realistic art.

1 Location of experimental images

The entry of "image" into the field of art focuses on whether the creative works of "image" itself can have intrinsic linkage with artistry, especially as a visual element, which can condense various elements into the visual composition of artistic styles such as painting and sculpture. However, it is worth noting that traditional image patterns are different from painting, sculpture, and other artistic styles and become an independent art form. The emergence of experimental images breaks the barrier between traditional images and image art.

Entering the field of art, experimental image and "video art" seem to be blurred, and only "video art" can concretely represent experimental works of dynamic image and become a consensus.

However, the inherent characteristics of "video art" determine that it has no fixed form, whether from the concrete form or the expression content; it is like a "ghost" walking in the visual style of art. Therefore, there will be a paradox: whether the visual style of "video art" involving the internal and external interaction between various fields is a complete art form, or "video art" itself can exist objectively as an independent art form. Going back to "video art" itself, it is traditionally considered to be a video work captured by a camera and stored on videotape or film. Therefore, a definition can be made: "video art" and experimental film are essentially the relationship between inclusion and inclusion.

The narrative core of the combination of experimental image and image art lies in how to distinguish the creation method and aesthetic pursuit of the traditional image. Experimental image art has independent aesthetic value and dispels the deep-rooted artistic thinking in traditional images from the form. There are essential differences between film and experimental video art, and the visual art presented in the film usually needs to be presented in the form of "montage" artistic techniques through pre-processing, editing, and reprocessing. Experimental video art is flexible and can be recorded and displayed at any time to restore the true art. Specific to the actual creation, the artistic creation of the film itself, especially in the expression of narrative and lens, focuses on the fixed and adequate time in time and space and forms a "dynamic balance" relationship between narrative space and time and lens time. However, the creative concept of experimental video art requires the transfer of the will of "human," and the subjective color of the creator makes the word "obey" the creative concept. In terms of the specific expression of experimental video art and the representation of artistic language by various means, such as out-of-focus, shaking quick cutting, and other forms, are all techniques that the creators show in their artistic works according to their inner subjective emotions. It is worth noting that the creation centered on the will of "people" determines that the length of time is "dynamically adjusted" by the creators. Therefore, the creation of experimental video art is inherently malleable and practical.

2 Realistic creative techniques in experimental images

The content involved in realism is enormous and complex, and the particularity of its creative methods and the difference in style schools have been the subject of endless debate in various fields, which will not be discussed here. The characteristics of realistic creation techniques will reproduce realistic objects in artistic works through the creation subject as a "bridge," forming a unique internal connection. Husserl pointed out that the world is the consciousness of subject and object through the encounter of intentionality; through intuition, one can obtain essential insight, that is, grasp the essence of things. On the basis of grasping the essence, Sartre further proposed in epistemology that imagination is a form of consciousness different from perception and concept and classified imagination into inner imagination: dream, illusion, memory, etc., and outer imagination: pictures, photos, etc. However, Bazin believes that image consciousness lies between perception consciousness and imagination consciousness, and the image itself, as an intermediate medium to communicate perception and imagination, retains the Imprint of the flow of reality and consciousness and thus can grasp the truth in the instant essential intuition^[1].

In the field of art, there is a relationship between the expression of the spiritual core of art and the use of creative techniques, and realism should pay attention to the dynamic transformation between the real world and artistic works. In the form of representation, the social landscape that the subject sees is concretely depicted, but the principle of the subject's expression of the object is still retained. Once the aesthetic conditions of art are established, the artistic interior of the object will "feed back" to the subject. However, it is worth noting that the means of expression of creation

can be rich and diverse, especially the inexhaustible means of artistic expression in the creation of realism. However, if the creation of realism deviates from certain principles, how can the work show the natural face of the world, how to express human emotions and relationships, and how to let us see real life? The work will lose its lasting vitality.^[2] Due to the aesthetic subject's views on things and the influence of factors, images cannot accurately restore the real objective things. Therefore, experimental video art will also affect the realistic creative techniques according to the subjective factors of the aesthetic subject.

There is no doubt that experimental video art serves artistic creators, and the expression of artistic works created by it is unfettered. That is, the subjectivity of artistic creation dominates artistic expression. The conception and purpose of artistic creation are excavated from the experience and observation of real life and cannot be set in reality. Realism in artistic creation is based on the observation of real life. As far as artistic works are created and preserved by people, the existence of truth cannot happen without people. People create and preserve works of art but also let the truth happen in the works; the truth shelter in the works.^[3] Therefore, there is a chimeric relationship between realistic creative techniques and experimental video art creation, focusing on the relationship between subjective representation of reality or objective reality and artistic reality. According to the subjective selection of artistic creation, the realistic creative technique carries on the artistic processing of the material of real life so as to create authenticity in experimental video art.

Realistic creative techniques in experimental images affect the cognitive process of the aesthetic subject to the social reality and also require the aesthetic subject to preset physiological feedback to the experimental images so that the artistic creators can achieve their artistic goals. There are also stages of artistic creation. Experimental video art does not exist in a specific historical stage but in different forms in different periods.

3 Narrative application of realism in experimental images

The anti-system and anti-authority inherent appeal of the experimental image since its birth.^[4] As one of the expressions of video art and realism, the function of "recording" exists as a primary "carrier" in both film and experimental video art. Art creators use experimental video art as a "carrier" or "medium" to record their artistic ideas or performance records directly or indirectly in an experimental way. In 1952, Guy Deboer's experimental video "Hurlements en faveur de Sade" immediately caused a sensation in the world; the boring content, deliberately abandoned the image expression, seemed to be a social experiment. In fact, from the creation itself, the creation of "Hurlements en faveur de Sade" is just a direct record of Guy Deboer's concept of "sociality" in an experimental way, and its purpose is to find out the social function factors of film.

Beginning in 1960, experimental video art reached its peak. In terms of the expression of the concept of time and space, in Andy Warhol's 1964 "Empire," the time is consistent with real-time, of which the most obvious style is reflected in the camera still shooting the object, maintaining a fixed position at an Angle for a long time. The film is 485 minutes long, from light to dark, and records the Empire State Building from evening to morning, all the time without interference from the outside world. In the 1960s, the practical concept was no longer bound to the long-term shooting concept, and the crossover from "object" to "art" was even realized through the form of experimental video art. Andy Warhol gave situational meaning to the language of the shot and thus gave more specificity to the camera.

At the same time, the use of guerrilla video gradually rose in the 1960s, and guerrilla video narration belonged to the scope of news reports, so it was the same as news reports in

characteristics and tried to be rough and improvisational in style. In narrative, it did not make any editing and conception modification of the materials and paid attention to the original beauty. In terms of form, different from the principle that journalists have intense subjectivity in reporting, the improvisation of guerrilla video determines that the selection of objects has strong randomness. In 1965, Paik filmed the motorcade procession of Pope Paul VI, which brought traffic to a standstill in Manhattan. He also turned his camera on the Pope's entourage. The video was shown that night at a Greenwich Village club. The purpose of guerrilla video and experimental video is the same order to choose subjects centered on the "self" of the artist.

Above, experimental video art combined with realistic creative techniques should see the essence of the phenomenon in the form of expression, which can not be divorced from the source of realistic creation. In terms of expression, we can not separate ourselves from the artists themselves so as to restore the "real" and present a variety of representation methods and further explore the practical significance of experimental video art.

4 Conclusion

In experimental video art, realism, as a creative technique, not only seeks to restore the authenticity of the image itself but also can artistically recreate the reality itself according to the concept of the artistic creator. The "reality" emphasized in the perspective of artistic creation is actually the reality of the subjective cognition of the artistic creator. The creative technique of realism determines that the experimental images are not limited to the picture content, and attention is paid to the artistic visual presentation to represent the truth of social reality and face reality. After decades of development, experimental video art combines with other art categories to show the characteristics of deep integration. Both the subject and object of art need to be better represented through realism. As the current social situation becomes more and more complex, the evaluation scale of a work is still based on reality, and realism is still indispensable, especially the criticism of reality and social concern. In short, the new characteristics of the expression of experimental video art need to be constantly explored by art creators, and it also becomes the re-innovation of the artistic form by realistic creative means.

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