Research on Spatial Construction and Spatial Image Narrative in Spatial Image

Tianhao Liu

Liaoning Communication University, Shenyang, Liaoning 110136, China

ABSTRACT. As a product of the integration of technology and art, the evolution of its artistic form and aesthetic concept is closely related to the technological change. Film and television art is an artistic form that conveys feelings through lens pictures and sounds. The flow of the spatial form of pictures on the timeline has created the characteristics of its comprehensive art of time and space. With the development and perfection of digital technology since it was introduced into movies, the images presented in movies show the wonders of movies. With the rapid development of computer technology, digital technology is rapidly entering the field of film and television production with an unprecedented posture. It not only injects new vitality into film and television art, but also expands new ideas and opens up new fields for the development of film and television art. The film and TV play has the ability and means of image narration more vivid, more intuitive and more diverse than novels. In this regard, focusing on the ideographic and narrative research of spatial image narrative provides a broad world for the development of film and TV series.

KEYWORDS: Film and television art, Space form, Narrative

1. Introduction

Film and television is a complex and comprehensive art of expression. It is the product of the development of human culture to the stage of modern civilization. In the past 100 years, film and television have increasingly become a melting pot of human spirit and emotion, and the jewel in the crown of art. Film has gone through more than one hundred years from its birth to today. During the period, the rapid development of technology has caused tremendous changes in the performance of the film [1]. Film and television art is an art form that expresses feelings through the lens, picture and sound. The flow of the spatial form of the picture on the timeline creates the characteristics of its time-space integrated art [2]. At the same time, as a product of technology, the development and transformation of its artistic form and aesthetic concepts are also deeply influenced by technological innovation. Although film is a comprehensive art of time and space that acts on people's visual and auditory senses, due to the intuitiveness of image space, film is more likely to arouse the pleasure of visual identity [3]. Although the contemporary propositions in the form of images have been raised many times today, they are often placed in the context of postmodern discourse. However, the generational logic of image vision as the starting point of the problem has not been well explained from the beginning [4]. Today, the application of digital computer technology in film production has added flying wings to the artistic conception and reality of film [5]. Its infinite creative ability prompted the director to bring a new and rich screen image to the screen.

Since mankind has unveiled the splendor that accompanies art, history has completely abandoned the traces and breath of barbarism. With the development of science and technology, the youngest film and television art has emerged, using the imagination of sound and pictures to stimulate conceptual imagination, so that the limited screen can accommodate unlimited time and space [6]. The level of video production has been continuously improved with the advancement of computer technology. This change not only makes the effect of the video picture more realistic, but also enriches the narrative types and narrative techniques of film and television works. More importantly, it enriches the aesthetics of video space And expanded the new concept of space aesthetics [7]. Humans have created art, but so far, humans have not been able to thoroughly understand and analyze all artistic phenomena by virtue of their own rational wisdom, and the art of film and television drama is the most blank art field [8]. The image narrative capabilities and methods of movies and TV series are more vivid, more intuitive and richer than novels. In this regard, focusing on the ideology and narrative potential of video movement provides a broad world for the development of film and television drama.

2. Film and Television Narrative Theory

We strongly encourage authors to use this document for the preparation of the camera-ready. PlSpatial identity is the

most important reason why movie images have strong visual appeal. It is easy for viewers to have visual identity, whether in realism or in abstract, purely conceptual and inner space. Although the resolution of film movies is higher than that of digital movies, after a series of processes such as developing, setting, editing and copying, the quality of distribution copies obtained by cinemas has been greatly reduced. In the connection consciousness between image form and social humanistic ecology, the proposition of visual form in contemporary movies has a proper internal logical trend. To a certain extent, narrative film's theory used the concepts and methods of literary narratology for reference, and then gradually focused on the textual research of image ontology. This is because the narrative structure of film narrative is relatively consistent with that of literary narrative. From the traditional concept of TV space in the past, the screen space of TV only acts as a carrier to undertake narrative content, and uses the two-dimensional presentation of TV screen to create a four-dimensional image space-time. Our doubts about the form change of contemporary films stem from the cultural reflection on this sensualism trend in the current visual culture. Here, the contemporary film theory actually has a blind spot in identifying landscape films and spectacle films.

Traditional TV image space has only two dimensions: width and height in terms of picture structure. The reason why the audience can feel the three-dimensional viewing space is mainly due to the psychological association and sound effect produced by the visual perception of images in the interaction between people and TV screen space. By means of digital film projection, the film source is in the hands of the distributor from the very beginning. Each cinema can only play the data stream of digital film, but the cinema itself cannot copy it. Even if the CD is distributed, the digital encryption technology can add a strong security lock to prevent piracy. In recent years, China's film industry has shown a revival trend. However, behind the prosperity of the industry, the thrust of some blockbusters obviously cannot be ignored. Movies are about people's art, and the body is an important carrier of people's subjectivity. In fact, all the spaces in movies are all around people, and all of them are centered on people's bodies [9]. Traditional TV screen is only a medium and material carrier for the presentation of TV art content, and cannot exist as an independent TV space form. With the combination of digital technology and TV art, the aesthetics of TV image space is undergoing revolutionary changes, and the most intuitive and obvious manifestation is the influence of digital technology on visual perception of image space.

3. The Structure and Function of Images in Screen Space

The criticism of the generational grasp of the visual form of movies does not deny the visual perception of images. The post-modern spirit's questioning of rationalism stems from its criticism of the inner power nature of rational discourse. It is in this sense that the value of perceptual cognition as a way to grasp the world is highlighted in contemporary times. Once the actor's body becomes a special film language, it becomes the performing body, and the performing body exists in the "screen space" with different body voices after the film is technical and artistic. Movies provide culture, and its culture appears in a way that shows the body as a landscape, and the displayed body carries and conveys a series of behaviors containing power, truth and control [10]. The exploration of the contemporary formal function of images provides a morphological basis for the discourse competition within images. Faced with this kind of functionalism bigotry under the background of reconstruction of contemporary film form, it is undoubtedly necessary to establish a new ideographic mechanism for the new image form, so as to realize the dual construction of audio-visual experience and ideographic recognition.

The study of film narratology is included in the film semiotics theory and deeply influenced by structuralist linguistics. At the beginning, narrative film mainly paid attention to some special codes that constitute feature films, as well as the connotation and denotative significance of these codes. From the perspective of semiotics, images are not conceptual symbols, but expressive symbols, which convey thoughts and emotions through certain visual forms. To make images express clear and profound meanings, directors should be good at choosing images. Choose what kind of image, then reflect what kind of meaning. From the perspective of contemporary purely audio-visual image forms, the appearance of audio-visual spectacle images is obviously realized by strengthening the aesthetic function of image forms. This objectively exposes the dilemma of formal aesthetic mechanism in contemporary film construction. Image is actually the carrier of certain thoughts and emotions, and its characteristic is to concretize abstract thoughts and emotions into visual images, and convey them to the audience, so that people can feel and think about the people, things and scenery they represent.

4. Conclusion

Cultural reflection on film visual studies corrects the image view of pure visual perception, and causes us to think deeply about the visual expression of images. With the rapid development of science and technology, digital technology is sweeping all fields of human society with unprecedented speed and strength. Digital technology has not only brought about technological innovation, but also brought us thinking about traditional film aesthetics. In essence, the TV image space created by digital technology not only has the dimension of rhetoric bearing, but also has the unique

representation meaning of TV aesthetics. Among all art forms, movies are best at dealing with various themes intertwined with space and time in various enlightening ways. As the mainstream form and important medium of visual culture, movies are becoming an important field for people to identify with space and construct subject through body images. The video space of TV is neither equal to the physical space of reality nor the pure spiritual space, but the product of communication between creators and viewers through TV screens by means of technology, which is a generation of open significance.

References

[1] Li Cheng. The Spatial Construction and Aesthetic Orientation of Chinese Spy War Dramas in the 21st Century. Journal of Southwest University for Nationalities (Humanities and Social Sciences Edition), vol. 299, no. 7, pp. 161-164, 2016.

[2] Yang Hongmei, Li Fanxiang. Irrational perspective narration and text space construction in Faulkner and Mo Yan's novels. Journal of Changjiang Normal University, vol. 34, no. 4, pp. 44-48, 2018.

[3] Amir Har-Gil, Inbal Ben-Asher Gitler. Kibbutz Landscape and Architecture as Represented in Film and Television: Kibbutz Yakum as a Case Study. Israel Studies Review, vol. 30, no. 1, pp. 101-129, 2015.

[4] Su Xiqing. The aesthetics and construction of film and television space under the VR mirror. Research in Culture and Art, vol. 12, no. 3, pp. 92-100, 2019.

[5] Wang Ying. Spatial Narration: The Logical Basis of the Disciplinary Construction of Chinese Narratology. Journal of South China Agricultural University (Social Science Edition), vol. 15, no. 3, pp. 121-129, 2016.

[6] Roost, Alisa C. Losing It: The Construction and Stigmatization of Obesity on Reality Television in the United States. Journal of Popular Culture, vol. 49, no. 1, pp. 174-195, 2016.

[7] H. S. Bamford. A Non-Intermittent Projector for Television Film Transmission. Journal of the Society of Motion Picture Engineers, vol. 31, no. 5, pp. 453-461, 2015.

[8] Li Juan. The narrative and national image construction of mainstream Chinese movies in the new century. Zhongzhou Academic Journal, vol. 227, no. 11, pp. 157-162, 2015.

[9] Cai Linghao. On the Open Space Construction of University Campus Memory. Landscape Architecture, vol. 152, no. 3, pp. 17-26, 2018.

[10] Li Menghai, Niu Shengnan, Ning Sun. Space construction of architectural narrative based on film montage. Architecture and Culture, vol. 179, no. 2, pp. 172-174, 2019.