



A Study on the Symbolization of Art and the Self-Discipline of Art

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Abstract

Beginning with the new avant-garde art in the 1960s, the visual arts dominated by the West have gradually paid attention to the symbolic process of art. Art symbolization itself provides more space for textual interpretation of art "self-discipline", but does the system of art symbolization also constitute the paradox of art "self-discipline"? The comparison between the quantification process of art symbolization and the essential problem of art "self-discipline" obviously cannot carry out the same horizontal and vertical comparative research. But symbolization of art will mean institutionalization of art, which is contrary to the principle of art "self-discipline" in essence. In the cultural context of Western avant-garde art, which is dominated by "paradox", Chinese avant-garde art is more based on the institutional or conceptual category of art "self-discipline", and whether the social function of Chinese avant-garde art is too overestimated, these questions are worth exploring.

Keywords

Art, Symbolization, Self-Discipline

1. Introduction

The development of avant-garde art in the West can be divided into two periods: the first period is the 1920s, the historical avant-garde art represented by Dada ready-mades, the purpose is to criticize the entire artistic convention; The first period was the 1960s, also known as the new avant-garde, redefining the category of art under the premise of a series of appropriations of historical avant-garde art. The period when China was really influenced by avant-garde art was the 1980s. The period of its prevalence had a background of profound political and cultural environment. We can call it early Chinese avant-garde art. In the historical environment, Chinese early avant-garde artists more expressed a kind of emotion towards the social status quo, and the author would like to regard the avant-garde art expressed in China during this period as "emotional art". Then which stage was the early Chinese avant-garde art more influenced by the Western avant-garde art? We need more arguments to show the deeper social motivations of Chinese avant-garde artists than semiotics. We need more arguments to show the deeper social dynamics of Chinese avant-garde artists, rather than semiotics.

2. The development of conceptual art

Conceptual art, also known as conceptual art, ideological art and information art, is a kind of artistic concept and a western art school that arose in the 1960s. This kind of art has various forms: everyday objects, photographs, maps, videos, charts, etc., especially language itself is also a kind of conceptual art. Concepts and consciousness include misappropriation and juxtaposition, tampering and replacement, transformation and reconstruction, etc. Conceptual art abandons the creation of artistic entities and adopts the direct transmission of ideas, showing some life scenes in the audience's mind and spirit. In conceptual art, the artist is mainly concerned with the realization of

ideas rather than just making objects. Conceptual art is also based on different times background, different authors have different understanding and expression content. Conceptual art has a dual character: On the one hand (Foster, 2018), the social nature of works is progressive; On the other hand, its structural connection with the avant-garde is conservative. What art history chooses to focus on is only its late stage, which has a very obvious conservative side of performance. At the same time, conceptual art is not always logical. The logic of a work or a group of works is only a technique used occasionally, and the use of this technique is only to destroy the logic of the work in the end.

3. On the "self-discipline" of art

What is avant-garde art? In short, it is conceptual art, and all art is based on ideas. What is an artistic concept? In a nutshell, it is the way the artist speaks himself. The 1960s was the period when conceptual art flourished in the context of Western culture. The way of artistic expression, which was based on the concept of art itself, gradually evolved into the way of expressing the artist's concept in language, and became the mainstream consciousness of Western art. form. The earlier statement about artistic self-discipline comes from Kant's Critique of Judgment, which provides the most solid theoretical basis for artistic self-discipline. The value of art is no longer subject to any social function. It is not determined by the rules of heteronomy, but comes from art itself, which we call the right of "autonomy" of art.

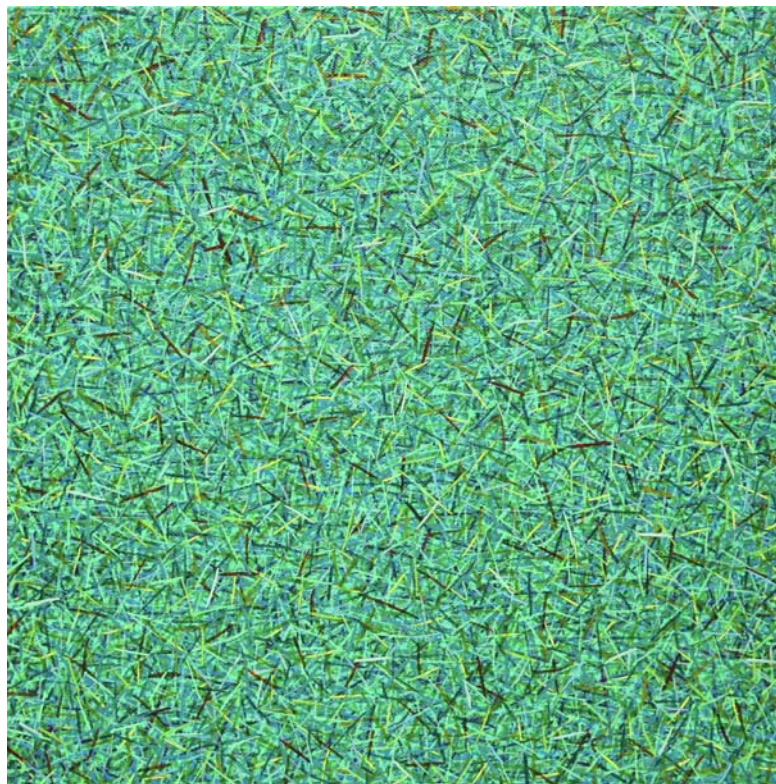
The concept of "art for art's sake" first appeared in the 1830s, and its main purpose was to encourage artists to express their artworks in accordance with their own criteria. And this concept has not changed its essence of maintaining artistic self-discipline until the ready-made Dadaism in the early 20th century, but only broadened the dimension of art category with Kant's critical law. Or the name granted? Kant's "Critique of Judgment" in the ready-made Dada art is not an answer, but a reflective and critical thinking. So the artwork itself becomes an interrogative sentence, not an affirmative sentence. The negation of repetition is the self-criticism of art that Dada artists and historical avant-garde art can present to us.

And what exactly did the new avant-garde of the 1960s show? Is it simple misappropriation? Or did they inherit the system of historical avant-garde art? Self-criticism and self-legalization have become one of the most perplexing problems in the new avant-garde art. The right to "autonomy" of art is what the historical avant-garde art strives for, while self-criticism in art means to broaden the boundaries of the category of art. How to broaden the boundaries of art can only be found in the textual theory. In the 1960s, Derrida's "Structures, Symbols and Games in the Discourse of the Humanities" officially brought the word "deconstruction" to the public's attention, so the theory of semiotics began to prevail in the 1960s. Theory has become one of the methodologies for interpretation of many Western literary and artistic works after the 1960s. In short, a symbol is an elaboration of meaning (Zhao Yiheng, 2019). The development of semiotics runs through the entire 20th century Western philosophy, and the development process is only more than a hundred years. From Zhao Yiheng's "Philosophical Semiotics: The Formation of the World of Meaning", we can see that the history of philosophy in the 20th century is the history of semiotics. Centralization has become the basic tone of postmodern literary theory. The emergence of the new avant-garde art in the 1960s was just the beginning of deconstruction. Therefore, it can be seen that the new avant-garde art prevailing in the West in the 1960s undertook more problems about the category of symbol "signifier", rather than merely the defense of historical avant-garde art on the discipline of art.

4. The Paradox of Art Symbolization and Art "Self-discipline"

It is not difficult to see that the defense of art's "self-discipline" maintains the issue of the attribution of artistic autonomy. Kant's aesthetic non-utilitarianism is the best reason for persuasion. The main purpose of the resulting modern art is the social level. Defunctionalization to preserve art and artist dominance. In the 1960s, under the background of deconstruction theory on textuality, especially the application of intertextuality theory to literary and artistic works, intertextuality theory requires that all literary and artistic works be brought into a broader context of cross symbols. Consideration also means that the new avant-garde art of the 1960s ceded the right of historical avant-garde art to the "autonomy" of art to the intertextual interpretation of works of art. One of the core contents of deconstructionism is deauthorization, which is a creative game about deauthorization. On the other hand, it can be seen from the minimalism that was popular in the 1960s (Gao Xuanyang, 2020). Theatrical art is a threat to the norms of modern art and a corruption of the belief in art. The new avant-garde art seems to complete the defense of art's "autonomy" and at the same time make art dominate. The right is placed in the group landscape. The historical avant-garde art is closely related to the new avant-garde art. The key is that the anti-ideological criticism pushes the

new avant-garde art's criticism of the "signifier" into a wider category. And isn't this a paradox about the symbolization of art and the "self-discipline" of art?



Junzhong Zhao 's work title "Hidden 19" size 30×30cm acrylic on canvas 2021

5. Chinese Avant-Garde Art

In contrast, the early Chinese avant-garde art influenced by the new avant-garde art (the Chinese avant-garde art from the 1970s to the 1980s was regarded as the early Chinese avant-garde art), the artist's creative activity itself is still the symbolization of painting, and more of the cultural language of social criticism is presented. Territory. At the beginning of the 20th century, in the cultural context of Western modern art, the artistic tradition of "reflexive criticism of art itself" seemed to be absent in the context of Chinese history. We found that the early Chinese avant-garde art had no reflexivity about the "self-discipline" of Western modern art. Criticism is used as a support, and more importantly, it assumes the role of social criticism. Taking the Xingxing Art Exhibition as an example, the social metaphor of refraction is evident. To sum up, we can say that art itself involves social criticism, and it is difficult to achieve non-utilitarian self-discipline criticism of art. Chinese avant-garde art is influenced by the new avant-garde art of the West, and it seems that the non-utilitarian reflective criticism of art cannot survive in a cultural context. The protest behavior of Chinese avant-garde art takes effect automatically within Chinese culture, and Chinese avant-garde artists seem to be responsible for more multiple social functions or the need to take the initiative to assume social identity. Since the absence of reflective criticism of early Chinese avant-garde art did not provide enough theoretical support for the new avant-garde art after the 1990s, the functional artistic concept of early avant-garde art in the social level has become the mainstream cultural attitude of Chinese art. Although Chinese new avant-garde art has begun to abandon the early avant-garde art's pursuit of social functionalization after the 1990s, with the development of technology and information media, in front of the public who are constantly questioning the social functional requirements of art, there are still a group of firm defenders of the functional demands of art society. Art needs critique, not just a single critique of social functionalization, but a critique of reflection on art itself. Kant's reflective criticism is still needed in today's art world. As mentioned above, both Western historical avant-garde art and new avant-garde art are still influenced by Kant's reflective critical philosophy. The influence of the rational and critical spirit of the new avant-garde art still exists.



Junzhong Zhao "Run 2" 80×16×6cm Material: Sculpture Stainless Steel Surface Acrylic 2022

6. Initiatives to promote the development of avant-garde art

1) Make students feel guilty and make them realize their own mistakes

From the perspective of public perception, criticism has a certain color of condemnation. In the process of implementing criticism education, teachers should make students feel a certain sense of guilt from an appropriate angle, form a correct understanding of their own mistakes, and be able to treat their mistakes from the angle of condemnation, forming a sense of guilt. Such educational methods are conducive to stimulating students' awareness of actively correcting their own mistakes. Only when students can correctly recognize that the teacher's criticism education is to help themselves, they will be more willing to obey the teacher's management and criticism. This is a process in which students form an identity from the heart and feel consciously self-reflection, which is conducive to students' conscious self-criticism. It is worth noting that when using this teaching method, the head teacher should pay attention to the choice of timing, neither to severely criticize the students for a trivial matter, nor to allow the students to misbehave too much. For students with weak consciousness, teachers should carefully observe the behavior of students in the process of daily teaching management. When a student falls into annoyance due to his own mistakes and cannot be relieved, teachers only need to criticize them a little, and it is easy for them to deeply realize their mistakes.

2) Reassure students for their mistakes

First, teachers should not draw conclusions about students. When there are some mistakes in students' language or behavior, teachers should follow the principle of moderation and combine leniency with strictness when conducting criticism and education. Not only should students understand the reasoning, but they should also protect students' self-esteem and make students let go of their hearts. Burden. Only in this way can students maintain a positive attitude when they realize their mistakes without causing harm to the students' psychology. Secondly, in the process of criticizing and educating students, teachers should correctly recognize some shortcomings of students, some shortcomings are temporary, and some shortcomings are formed over time. There is a certain difference in the mistakes that occur in each student, and the difference between "can be corrected" and "difficult to correct" should not be judged from an objective point of view, because such a situation is difficult to obtain in students. Unite (Song Tao, 2019). If teachers only view students' mistakes from a single point of view, it will make critical education meaningless. In order to achieve the ideal effect of critical education, teachers can properly exert pressure on students, so as to promote critical education to play a role. Finally, teachers should point students in the direction

of correcting mistakes. To make students recognize mistakes and correct them is the purpose of criticism education. If the head teacher criticizes the students because of their opinions, it proves that the students' words and deeds are incorrect and will not be affirmed. But the purpose of criticism education is far more than that, and more importantly, it points out the correct direction for students to correct. Therefore, high school teachers should also combine certain guidance in the process of implementing criticism education, starting from the advantages of students, to help them establish confidence that they will become better.

3) Organically combine students' individual education with collective education

From an artistic point of view, this is a feature of critical education. The key to criticizing the implementation of education is not what teachers say to students, but what kind of situation and how teachers say it. If the teacher does not have a certain understanding of the characteristics of the students, then the criticism education is lack of pertinence, and the significance of the criticism education will be lost. Some students have a more stubborn character. When teachers criticize and educate them, they will have a rebellious mentality, and they will talk back to the teacher directly or not express any ideas. In response to such a situation, if the head teacher blindly puts pressure on him and confronts him with the same tough attitude, it will not only fail to achieve the effect of teaching management, but also have a negative impact on the relationship between teachers and students (Liang Shuhan, 2018). In order to escape the teacher's criticism as soon as possible, some students will cater to the teacher on the surface. If the teacher will be "taken", the behavior of criticism will be completely useless. If the mistakes made by some students are not suitable to be criticized in front of the whole class, the teacher should find and beat the students individually and carry out criticism and education to prevent the students' self-esteem from being hurt. Some mistakes only occur in individual students, but they can reflect the problems of most students. In order to achieve a more ideal effect of criticism and education, teachers should appropriately expand the scope of criticism and education, so as to sound the alarm for the whole class of students. Some students do not change after repeated teaching, and they are resistant to teachers. Then, the primary task of teachers is not to criticize, but to eliminate students' prejudice and implement criticism education on this basis.

4) Use appropriate methods to deal with students' inverse problems

There are many factors that cause students to have rebellious psychological problems. For this situation, if teachers cannot handle it correctly, it is easy to expand such problems and cause students to have some radical behaviors. The common psychological problems of students are: first, some students are stubborn, no matter what attitude the teacher uses to criticize, they cannot have any impact on them; second, some students are not interested in learning, if teachers' strict requirements are put forward for them in terms of learning, which can easily make students' emotions explode and contradict teachers. Third, students in high school generally have strong self-esteem. Once they think their self-esteem is hurt, they will become annoyed. Words and deeds. In response to the above problems, teachers should adopt different methods to implement critical education on students (Sheng Wei, 2019). Teachers should educate them in a relatively peaceful manner, not in a hard-line approach. If the teacher also behaves tough, it is easy to stimulate the students' rebellious psychology and make them show some more serious behaviors. When teachers implement critical education to students, if they treat students with a good attitude, it will also have a certain impact on students, so that they can communicate with teachers in a calm attitude. Such an educational method is conducive to improving the efficiency and quality of criticism education.

7. Conclusion

All in all, through the study of the symbolization and self-discipline of art appreciation, we can improve the taste of life and deepen the understanding of art. Through appreciation, we can further understand the value of art, let art come closer to our life, and let us understand appreciate the works, improve our own aesthetics, better identify the beauty and ugliness in life, and let us live better in this art-filled society. To sum up, at the critical stage of students' acceptance of school education, teaching management plays a very important role in cultivating their sound personality and good learning ability. Criticism education in art is an important method for teachers to carry out educational management work, and it is of key significance to promote students' all-round development. In the study of art symbolization and art self-discipline, we need to look at this issue from a new perspective. The aesthetics of art and the sociology of art and the sociology of new art give us such a method to find the root cause of the development pattern of art, to study the social basis of the emergence of art, to explore the social problems that form different art styles and art movements, to study The aesthetic tastes of different eras and groups of people and their social evaluations of artworks inspire us to study the history of contemporary art.

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