

Conceptual Expression in Modern Artistic Creation -- The Relationship and Law between Artistic Conception and Thinking

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Abstract: *What is lacking in China's current art creation is thinking and concepts. The ability of thinking determines the concept, and the concept is the driving force for the development of art. The thinking process of artistic creation should go through the process from sensibility to rationality and then to sensibility. The way of thinking can be divided into horizontal thinking and vertical thinking. Horizontal thinking is a diachronic and transversal thinking, which has the characteristics of simultaneity, transverseness and openness. Vertical thinking is a thinking process with the emergence and development of things as the clue, which can also be divided into logical thinking, abstract thinking and feeling and feeling. Logical thinking is conducive to information analysis and processing, while abstract thinking is responsible for expansion and innovation, while feeling and feeling are judgments and tastes of beauty. The expression of ideas in modern art creation can be divided into diversion and juxtaposition, tampering and replacement, and transformation and reconstruction. The use of materials requires open ideas, which are all required by modern art creation: artistic language, creative thinking, and free features. They are synchronized and integrated with modern and post-modern aesthetic trends, emphasizing diversity, emphasizing the comprehensiveness and multiplicity of materials and technologies, and reflecting the characteristics of the times.*

Keywords: *modern art creation, artistic concept, concept expression*

1. Introduction

As far as the technical means are concerned, there is not much distance between China and other countries in the world in all kinds of art creation at this stage. What is really lacking is the gap in the application and expression of thinking established from the regional cultural background, modern scientific and technological culture and humanistic spirit requirements, and the lack of thinking and concepts in creation. The frontier concept is the guiding force for the development of art. Ideas are structured by thinking, and thinking ability determines the formation of ideas to a large extent. The so-called conceptual art, also known as ideological art and information art, is an international art trend from the mid-1960s to the 1970s. In conceptual art, the dominant art is idea rather than object. Conceptual artists rebelled against the gradually commercialized art world in 1960 and the post-war formalism. The root of this movement comes from Dada artist Duchamp, who believes that the artist's ideas are more important than the materials he uses[1]. The so-called painting or sculpture is just the expression of ideas. Conceptual art is not only based on Dadaism, but also combines literature, structuralism, semiotics, etc., bringing ideas into creation and abandoning the production of artistic entities. Conceptual art has even become the general name of non painting art forms. Viewers can only see the creation records from sketches and photos. Conceptual art is not about forms and materials, but about ideas and meanings. It can't be defined as any medium and style, but more related to its concern about what is art. In particular, conceptual art challenges the traditional status of art objects as unique, collectable or marketable. As the work no longer appears in a traditional form, it requires a more positive response from the audience. In fact, conceptual art does not only exist in the audience's mind participation, but also has various forms: daily necessities, photography, photos, maps, videos, charts, especially the language itself, which are often combined. By proposing a thorough criticism of art, expression and the way in which they are used, conceptual art has played a decisive role in the thinking of most artists. The proportion of ideas in modern art creation is increasing. Although it can't be concluded that only ideas are art, modern art, especially the concept art, as one of the ways to liberate

personal self-consciousness, will become a way and way to lead us to innovate and progress constantly with its ideological charm and profound observation.

2. Overview of the relationship between thinking and ideas

The application of thinking concept in the process of modern art creation, first of all, is aimed at artistic thinking in art creation. Thinking and concept are two levels of problems. Thinking is a more profound culture, which is obtained through long-term training. In a sense, thinking determines ideas. Ideas reflect the way of thinking. They promote and influence each other[2]. Therefore, as far as artistic creation is concerned, what exactly is its artistic thinking mode, and how fiber artists carry out artistic thinking, and how to endow the soul of the concept of works, have become a very important topic. It is related to how to accurately grasp the human quality, character and law of fiber artistic thinking, and the resonance of its inherent characteristics, so as to produce creative ideas and create good works. It plays a vital role in the further development and expression of its own artistic exploration.

2.1 Thinking process in the process of artistic creation

In the process of modern art creation, the thinking process of art often goes through the process from sensibility to rationality and then to sensibility. In the primary stage, it is to create interest in a certain material, form or atmosphere through the touch of feeling, which often reflects the characteristics of fantasy, absurdity, and romantic stream of consciousness, and is the ultimate play of image thinking.

In the conception stage of works, design is a kind of thinking, so it may be considered as an imaginary concept that transcends the specific functional meaning. A big feeling assumption, the specific embodiment is to talk about such as theme conception, visual language, etc. Artistic thinking is a way of thinking and expression, which can also be said to be a language. The so-called language here is different from the conventional language. It is a kind of explanation and story telling. This kind of thinking is very common in artistic creation, so thinking makes spiritual things materialize and gradually forms a theme. If ideas are about expressing ideas, then thinking is about designing processes.

2.2 Classification of thinking in the process of artistic creation

The thinking in the process of artistic creation can be divided into horizontal thinking and vertical thinking. Horizontal thinking is a diachronic and transversal thinking. It has the characteristics of simultaneity, transversality and openness. It is a thinking process to understand and analyze things from different sides, explore different answers or study the characteristics of the relationship between one thing and another. For example, many design concepts and expression methods in modern art are influenced by other artistic trends of the same era. Artists constantly obtain inspiration from comprehensive material painting, installation art, modern architecture, etc. Many excellent works of art involve many fields in their creativity, material use and production design, and successfully apply the latest achievements in these fields to their innovation.

Vertical thinking is a thinking process with the emergence and development of things as the clue. It is a diachronic comparative thinking or a single vertical thinking. By comparing the past, present and future of things, we can more scientifically and objectively understand the development law of things and reveal the repeatability and complexity of things. If we do not understand and summarize the successful experience of the past production methods and absorb the strengths of others in the application of artistic production methods, it will be difficult to obtain a high degree of improvement.

3. Three forms of multi-directional creative thinking mode of art

3.1 Logical thinking in artistic creation

The use of thinking in artistic creation is not general thinking, but also different from simple philosophy, aesthetics, and art, but it is also related to general thinking, scientific thinking, philosophy, aesthetics, and art. It is a manifestation of the formation of ideas under such thinking to refine the factors related to artistic thinking in artistic works and make them belong to the category of thinking. In the process of artistic creation, the application of artistic thinking is the highest level of the sublimation

of image thinking, and it is an intelligent thinking activity aimed at artistic creation. Starting from conscious artistic observation, through artistic imagination and overall artistic expression, that is, from intuition to representation to concept, or from perception to understanding to reason, which is the only way for human beings to understand the objective world [3]. Logical thinking usually appears intermittently in creative design, which is conducive to rational analysis and processing of information. The innovation of modern fiber art is inseparable from logical thinking. However, non logical thinking is more suitable for artistic creation. It can be divided into transfer thinking, intuition and inspiration thinking, image thinking, etc. Therefore, it pays attention to the development of perceptual ability, which is the key to creative thinking. Non logical thinking method is the most widely used way of thinking by modern artists. They always choose and process from the image to the concept or from the concept to the image in the vast space, and use artistic thinking activities such as shaping, resetting, juxtaposition, metaphor, symbol and association to create art. Hogarth put forward the principles of beauty: appropriateness, variation, symmetry, consistency, confusion and proper mixing of quantities. This is interpreted from the perspective of expression. Only by overcoming the inertia of thinking, breaking through the fixed pattern of thinking, and having initiative, sensitivity, seeking differences and originality can we obtain unique inspiration in modern art creation and create innovative works of art. In a word, if artists use logical thinking well, they will further broaden their horizons and help to establish and promote artistic thinking. From this point of view, the sublimation of image thinking is artistic thinking, and the sublimation of abstract thinking is logical thinking. These are the two highest levels of human understanding of the objective world. These two ways of thinking are just different psychological structures and expressions that reflect things in different fields, disciplines and specialties. In artistic creation, artistic thinking forms are used to solve the contradiction between perception, understanding and rationality in the process of understanding by visualized means. Through artistic observation, artistic imagination and artistic expression, in the psychological link of the three categories of artistic thinking, on the basis of artistic practice, the individual and essential are sublimated and improved at the same time. Through the tempering of artistic thinking, the initial perceptual form and rational content are refined, The concept is no longer abstract but full of imagination, emotion and vitality. The appearance is no longer an individual but a typical image with universal significance that displays rich philosophical content. Artistic creation uses the artistic image with aesthetic value to control the overall situation, so as to express the essence of life in the new era. The thinking process of artistic creation, whether it is close to logical thinking, Zen thinking, or philosophical thinking, etc., no matter what the connotation or performance, painting art must pass the choice and filter of artistic thinking, have artistic aesthetic value, always follow the emotional logic of personality in painting creation, and strive to achieve the authenticity of art.

3.2 Abstract thinking in artistic creation

From this point of view, in the process of human thinking in understanding the objective world, the connotation of the concept is to use abstract means to solve the contradiction between perception, understanding and rationality in the process of cognition. The extension of concept is to solve the contradiction between perception, understanding and reason in the process of cognition by means of visualization. The former is based on scientific verification through the generation of various psychological links of intuition, representation and concept. In the process of thinking, it is manifested as a structural way of diversified abstract unity, generalization and synthesis, so as to achieve the goal of scientifically reflecting the objective truth. The latter, on the basis of aesthetics, expresses itself in the process of thinking through the generation of various psychological links of intuition, representation and concept, in order to achieve the goal of reflecting the objective and life artistically. The former generalizes individuality with universal commonness, while the latter shows universal commonness with individuality. The former uses abstract concepts, numbers, symbols, etc. as the means of expression, while the latter uses the art, color, language, etc. of images as the means of expression. Further development is the innovation of thinking. The abstract thinking process itself is an innovation. The so-called abstraction is to eliminate the false and retain the true, retain the reasonable general consensus, discard the superficial trivial individual forms, and all scientific laws, inventions and creations are highly abstract of sensibility, intelligence and rationality.

Abstract thinking needs certain expansion and further sublimation of innovation. Extensive thinking is a typical method of creative thinking, also known as divergent thinking. In the process of thinking, it is not restricted by any conditions. Starting from being innovative, it gives full play to the power of exploration and imagination, expands in multiple directions by means of speculation, imagination, hypothesis and other ways of thinking, and proposes solutions to problems. Convergent thinking, also known as convergent thinking and concentrated thinking, is a way of thinking and a process of

searching, seeking and promoting the correct answers and the best solutions from a large number of existing information. Convergent thinking plays a role of summarizing and selecting among the various schemes and tentative approaches produced by divergent thinking. It is expressed through the artist's abstraction into artistic language.

3.3 Feeling and feeling in artistic creation

Feelings and feelings are also a source of ideas. In the process of creative thinking, artists must not neglect the role and cultivation of artistic feelings. It is often said that feeling is a kind of psychological emotion, and it may be neglected because it is too direct and very subtle. Otherwise, it may be a touch of a certain depth, and it may be the accumulation and sublimation of feelings. Feeling is relatively clear and layered. Although there may be rational intervention, intuition is still the main mode of thinking. The unique material characteristics of modern art provide her unique sense of form, creativity, material, space, craftsmanship, artistic conception and taste that can be felt by the audience. Works need to impress themselves and others' artistic appeal. It all requires feeling and sensibility. Feeling and sensibility naturally need to be nurtured. Although the innate quality and personality also play a role. By aesthetic perception, we mean that there should be a sense based judgment and taste for the phenomenon of beauty. Art creation is not based on rational knowledge judgment. In addition, the sensibility with aesthetic meaning is an important part of participating in artistic creation. It is the foundation of modern art creation thinking.

4. The role of ideas and aesthetic taste in artistic creation thinking

Many artists also use the strategy of conceptual art to explain their experience of the world. In terms of expression, if it does not depend on the medium or style, it is generally embodied in the following four forms: 1. Ready made products, a term invented by Duchamp, are used to refer to an object brought in from the outside world, which is claimed or proposed as art, thus denying the uniqueness of art and the necessity of the artist's manual operation. 2. Interventions, in which some images, words or objects are placed in an unexpected environment, thus causing people to pay attention to this environment, such as museums or streets. 3. Literature, in which real works, ideas or activities can only be expressed by records, maps, charts or photographic images. 4. The ideas, propositions or investigations in the words are expressed in language.

Artists' thinking is different, so is the expression of artistic language. More deeply, it is the difference of aesthetic taste. Aesthetic interest is a link between the most superficial state of mind and the specific aesthetic object and the subject of appreciation. The second layer is the subject oriented aesthetic psychology, which is the sum of the selective psychology reflected in the subject's aesthetic appreciation. It includes the life experience, personality and temperament of the subject (the appreciator), the cultivation and accumulation of appreciation experience, as well as the aesthetic ideal gradually constructed from it. The third layer is the cultivation of the subject's cognition and values; the last level is the deeper social consciousness, especially the social psychology. The organization of aesthetic taste has synergy, which has three basic characteristics: 1. Emotion is the core of the organization; 2. the self-organization of aesthetic taste is metastable; 3. The self-organization process is irreversible. The interaction of each part of the aesthetic taste as a whole is not shown as a "direct causal chain", but converges, melts into the general concept of the whole, and produces a "amplification" phenomenon, which is the sum of the aesthetic whole. On the one hand, the reason is that the aesthetic object has profound meaning, on the other hand, it is the degree of coordination of various internal factors of the subject's aesthetic taste. In a word, when the appreciation subject establishes a feedback relationship with the aesthetic object, the image of the artwork arouses the subject's corresponding emotion. Driven by a certain emotional process, the subject develops creative association on the basis of obtaining the representation information from the aesthetic image. The orientation of this association depends on the quality and quantity of the aesthetic information of the aesthetic object, and is also subject to the sum of the selective attitudes formed by the accumulation of thematic aesthetic appreciation experience. At the same time, it is decomposed with the subject's understanding and values, and introduced into modern art creation.

5. Conceptual expression in modern art creation

In terms of the specific performance of creation, there are mainly three ways of application:

5.1 Embezzlement in parallel

Embezzlement juxtaposition is the earliest, simplest and most direct way of expressing ideas in conceptual art. In a broad sense, misappropriation can refer to that the formal resources of conceptual art are almost all formed by misappropriation or borrowing existing media, and are only used by artists when they are adopted. The misappropriated material here often has a symbolic or metaphorical function, like a symbolic tool, to convey the concepts of cultural, political and temporal opposites, forming the correspondence between ideas and forms. Therefore, works are formed in this way. The general form is concise, powerful and interesting, which can achieve intuitive and distinct effects at the reception level. However, since the simple misappropriation and juxtaposition have not undergone a new artistic process, it lacks the spontaneous creativity of the artists in the art form, and the creative intention is strictly restricted by the original material, so it is difficult to further discover the new expanded meaning of the works. In the end, due to the directness and superficiality of the combination of ideas and forms, the works become more formalistic, stimulating but not deeply speculative.

5.2 Tamper replacement type

This method changes and exchanges the shape and materials of the selected formal resources by means of clipping, variation, daubing, combination, etc., so that the new situation not only retains some characteristics of the original resources (basic state, composition, etc.), but also maintains considerable variability with the original resources. It is not satisfied with the original appearance reappearance of the misappropriated objects in the way of misappropriation. Compared with misappropriation, this method is more subversive and ironic. He paid attention to the pleasure of changing the original appearance and carried out the anti orthodox revolution in an easy and convenient way. The traditional resources are integrated into the contemporary state in the specious alteration, becoming the contemporary art language made and occupied by artists, and completing the transition from the stage of transcendence and appropriation based on change to the contemporary form. Undoubtedly, tampering and replacement pay more attention to form creation, although this kind of creation is low-level. The creativity of works in this way is better than that of misappropriation, but the effectiveness and openness still do not escape the meaning of the original resources, and creativity still depends on the original resources. Of course, there are also two different tendencies in this way: one is to start from the original resource meaning, and use its contemporary approximation to participate in creation. The change of this form or the replacement of materials obviously belongs to the conceptual significance of the breeding of raw resources and is subsidiary, which is a type of emphasis on sociological significance. The other is to start from the creative process or noumenon, and seek the form transformation beyond the original resource meaning itself from the changes in forms such as replacement and alteration, so as to obtain new aesthetic thinking or philosophical thinking. The tampering and replacement of formal materials has become a necessary tool for exploring and experimenting new meanings, which is a type of emphasis on aesthetic significance.

5.3 Transforming and reengineering the way of expressing semantics

It refers to skillfully mastering and transforming traditional resources into new creation, and no longer copying or modifying raw materials in new works, but really innovating in the perspective of formal language, and taking these resources as a form of expression (not just formal materials) to form personal style. The first two methods basically use traditional resources as direct formal materials in works, that is, the creation of formal language is not thorough, and there is no creative contemporary presentation. It can be said that the golden mean and inert thinking play a role. It is true that copying and reforming are easy to take effect, but they are only superficial utilization without integration and transformation, so they will not be recognized in the art history in the formal sense. In the works of transformation and reconstruction, traditional resources are a kind of accumulation of culture and experience and an internal driving force, a hidden consciousness rather than a superficial schema. First of all, artists must master the content of relevant cultural resources, and then deconstruct or reconstruct them, combining them with their own cultural foothold, artistic skills and even personal preferences. To form artists' individualized, inevitable and stable way of thinking and formal language. The process of reengineering is complex and arduous. It should not only originate from tradition but also construct the contemporary. Once this process is completed (the maturity of the conception method and the expression language), it will be able to cope with changes with invariability, break through the realm of contrast and criticism, and rise to a broader concern. The creation of recreated formal language based on differences will bring a new shock to the audience's senses, and inspire the audience to think

through the inherent hints of resources while satisfying curiosity. Similarly, the creative formal language has won the establishment of formal style beyond the conceptual content for such conceptual fiber art, and improved the artistic history significance of conceptual art.

6. Openness in the use of artistic creation materials

From ancient times to the present, any artistic creation and visual image can't be separated from materials. In each specific art field, artists always strive to explore all possible new materials. With the influence and spread of the trend of thought of modernism literature and art, artists broke through the shackles of the concept of traditional materials, made extensive exploration, bold exploration and experiment, making the materials for artistic creation more extensive and diversified. In works of art, materials themselves are often a unique artistic language with special irreplaceable expressive force. Different materials will bring people different psychological feelings. With the influence and spread of the modernist literary trend, artists have gradually explored the possibility of using various materials to create new artistic forms and styles. The use of this means, in essence, breaks through the shackles of the concept that materials are subordinate to traditional artistic forms, promotes artists to deepen their understanding of traditional artistic creation concepts and forms, and even attempts to ignore and discard material expression, The bold development and experiment of artistic expression of pure ideas make the art form show an open and diversified style.

7. Conclusion

The artistic concept in the form of expression is more and more separated from the limitations. The expression of space transformation is a good example of the concept expansion. The form of works of art can exist in space, not only limited to decorative art, but also the integration with the surrounding environment is one of the forms of expression. No matter in terms of performance or space decoration, it is impossible to get rid of the influence of modern scientific and technological progress, and the production means have completely exceeded the traditional scope on the whole. Whether it is flat, relief, three-dimensional, installation works, the environment has also injected new vitality into the works. All these indicate that the artistic language, pioneering creative thinking and free experimental features of modern art creation are synchronized and integrated with modern and post-modern art trends, emphasizing the diversity and multidimensional nature of art forms, the comprehensiveness and multiplicity of materials and technologies, and reflecting the characteristics of the times hidden in the visual form. When it comes to the concept change of production technology, that is, this classification mainly emphasizes the technical or technological features that trigger the structure, texture and visual effect of works. It shows that the change of concept is more diversified and more comprehensive than before, including the comprehensive use of various ways that modern people can imagine. Sometimes, the focus of a work of art just shines in the production technology. The vagueness and mystery of texture also add luster to the work.

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