

Issues on Film Ontology from the Perspective of Art Ontology

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Abstract: *Art ontology belongs to the category of art philosophy and theory, and it is the embodiment of fundamental problems in art philosophy and approach. It explores the origin of "what exactly is art." As a comprehensive art, film, through the discussion of film ontology, explores the problem of art ontology. In addition, with the continuous development and transformation of digital technology, movies have derived the problem of digital movie ontology. Therefore, this paper explores the issue of film ontology from the perspective of art ontology from the perspective of development and comparison.*

Keywords: *Art Ontology; Film; Digital Film*

1. Introduction

"Art ontology is a theoretical system that describes the ultimate reason for the existence of art itself, art as the existence of art and the stipulation of quality." Traditional ontology disassembles art ontology, and it is challenging to solve the fundamental problem of art ontology. At the latitude of modern ontology, it is believed that art is constantly changing, and the problem of research context should also be considered. To study "ontology," ontology and existence should be closely related directly. After more than 100 years of development, film as an art has led to the constant changes of film ontology, and different understandings of the film have formed various ontological studies. In addition, other research contexts, systems, and methods also lead to varying interpretations of ontology. Studying the change from traditional film ontology to digital film ontology from the perspective of art ontology enriches the cognition of film. It has further enlightened the study of art ontology.

2. Transformation of Art Ontology Research

At the macro level, ontology research has gone from a traditional ontology to a modern ontology. "Traditional ontology is to objectify and substantiate ontology, which requires an extremely objective attitude towards ontology. This approach often pushes the problem to the extreme, resulting in a situation that cannot be explored." In fact, this ontological approach stems from philosophical questioning. In ancient Greek philosophy and Chinese philosophy, the essence of the world is reduced to several essential elements. Subsequently, this philosophy was also applied to the art category, and the art was solidified. Therefore, the art of thinking should be placed in its environment, not just dismantled itself. On the other hand, traditional ontology abstracts "art ontology." In this way, art is extracted, and the identity of its existence is found to classify and summarize the rules. "In the view of traditional ontology, the so-called "essence" is an abstract ontology that exists substantially, and it is understood as the basis for defining the living world." Still, this definition of essence breaks art apart. Art often exists as a perceptual cognition and needs to be placed in a specific environment to be properly appreciated. Talking about art without an objective climate makes the research perspective too narrow, and on the contrary, it loses a certain degree of objectivity.

With the continuous exploration of literary theory and philosophy, the research on art ontology has also gone through several stages of development. The first stage originated from Plato's "bed metaphor" theory based on "imitation theory." He believed that the bed in "idea" is a metaphor for the essence of the world, while the bed, in reality, is an imitation of the body, and the bed in artistic creation is The imitation of the essence. Therefore, artistic creation is far from "the essence of the world" or "the world of rationality." On the other hand, Aristotle believed that the imitation of the natural world by the art world was accurate and valuable. The second stage is the interpretation of art ontology by "expressionism." During this period, the external attention to art was transferred to the attention of the creator's inner perception. He believed that the meaning of art was to express the spiritual world of human

beings. The third stage is that "formalism" becomes the interpretation of art ontology under the trend of art thought. During this period, the external expression of art was regarded as the body of art. The fourth stage is the "critical ontology" theory based on Western Marxist literary theory. Scholars represented by the Frankfurt School believe that ontology should not be separated from social material production but should be integrated with social ideology and social material development. From the perspective of changes in art ontology, the thinking on the form, essence, and value of art is constantly changing, and many of them are influenced by artistic trends and social contexts. But it is worth noting that the research on art ontology should be viewed from a developmental perspective.

No matter what turn the ontology research takes, it attempts to reveal the essence of art and even the origin of the world with art as a carrier. Due to various problems existing in traditional ontology and the transformation of Western thinking, the issue of art ontology has turned to think in the dimension of modern ontology. Compared with conventional ontology, current ontology is more inclusive. It recognizes that different art categories have other gaps and should be treated differently. In figurative art, painting is spatial art, with its creative method and aesthetic system. Music is the art of time, and it also has its creation method and aesthetic design. Both are art, but they are very different in terms of how they are created, the angle of appreciation, and the experience they bring. The noumenon of art is closely related to human society's development and coexists with human aesthetic methods and artistic understanding. Therefore, summarizing the ontology of art cannot be separated from the overall environment in which it is located, and the aesthetic perspective should be placed on the human subject instead of stripping everything and only looking at the work of art itself.

3. Traditional Film Ontology

Both classical film aesthetics theory and modern film aesthetics theory are devoted to exploring the ontology of film. Movies are constantly changing with the continuous development of science and technology. In 1895, *The Arrival of the Train* by the Lumiere Brothers was the world's first film, and it was only a simple black and white image. At that time, the film was considered a simple imitation of objective things, just like photography, and did not have the characteristics of art itself. Then, the birth of color film and the sound film gradually perfected the film. In the real sense, the ontological study of film is that film has its unique creative form. Subsequently, theorists tried to explain the ontology of cinema with other modern aesthetic theories.

3.1. Research on "Film Ontology" under the Classical Film Aesthetics Theory

The question of thinking about film ontology in terms of montage is based on early film practice. In the 1920s and 1930s, the montage school in the Soviet Union became familiar with montage as an editing technique by summarizing the laws of film, which made the film have the characteristics that distinguish it from other arts. From objectively reproducing individual images to combining these individual fragments and generating new meanings. The existence of montage makes the film have a new sense and also extends the film itself. Eisenstein tried to elevate "montage" from the technical level to the film ontology. The special meaning formed by the splicing of consecutive shots more succinctly implies the "rational world", and can convey the content that the creator wants to express to the audience in the form of splicing shots. With the continuous improvement of montage practice and theory, it is gradually divided into two categories: "narrative montage" and "performance montage". The former means that the narrative expression and narrative rhythm of the film are produced through the lens assembly, while the latter refers to the mood and atmosphere explained by the lens assembly to the film. The appearance of montage breaks the closed meaning of individual shots, and adds up the meanings of the sequence of shots, resulting in a new meaning. Because of this, some theorists believe that the new meaning produced by montage is not presented by a single lens, but the result of the combination of images on the screen.

On the other hand, the ontology of the photographic image is based on the property of movies that can accurately reproduce natural scenes. Its core point is that photography accurately replicates the objective reality of objects, forming the identity of the image and the subject. The representative Andre Bazin believes that photographic images have objectivity and are an art form without human intervention. he says that "the concept of cinema is equated with a complete representation of reality; what they imagine is a mirage of the outside world, complete with sound, color, three-dimensionality, etc. . . . a film is born from a myth, and that myth is the myth of the complete film." It can be seen that Bazin's theory is based on the film practice of the time. When the movie can still restore the actual scene, the identity of the camera body and the subject can be realized. But with the advent of digital technology and

virtual imaging technology, creators can create images that do not exist in reality, and the film itself has also changed. But he did not realize that the objective reproduction of the film only exists in the mechanical properties of photography, and the choice of the content presented in essence still rests with the creator himself. And with the advent of digital technology and virtual imaging technology, creators can create images that do not exist in reality, and the film itself has also changed. On another level, Bazin's belief that "photographic images can create inner reality" has also had a new expression in the digital age. Scenarios created by digital technology are blurring the interface between virtual and reality. The high-fidelity audio-visual experience brought by the high-fidelity virtual images created by digital movies is difficult to achieve in early movies.

Therefore, from the early development of film, film creators gradually mastered some creative laws of cinema, such as montage editing techniques, long shots, and the combination of close-up shots and sound and picture, etc., which laid the foundation for film itself as an art. Characteristics. At the same time, film integrates vision and hearing, time and space, and draws on and integrates other arts such as music, photography, and painting, so the film is considered a comprehensive art. But acknowledging the comprehensiveness of cinema does not mean that film is superior to other arts. Because although the film is a complete art, it still has its limitations.

3.2. Research on "Film Ontology" under the Modern Film Aesthetics Theory

Modern film aesthetics theory starts from another aspect to study the ontology of film. By borrowing from other theories, it explores film's ontology through cross-theoretical research. First, in 1964, the French scholar Metz published "Film: Linguistic System or Language," which marked the advent of structuralist semiotics. From the perspective of linguistics, it is believed that since language has basic units such as "voice" and "morpheme," Is there such a minimum unit in movies? Aiming at such problems, the first semiotics of film was formed. But soon, the theorists found that the art of film is difficult to find the basic unit, and it is difficult to find the "signifier" and "the signified." Because even a single shot is difficult to tell what the smallest unit of meaning is. There may be multiple objects in one go, so there are various layers of interpretation space. In the 1970s, based on structuralism and semiotics, the study of narratology was introduced into the aesthetic research of film, and film narratology was formed. Film narratology starts from the perspective of story narration and hopes to summarize the laws of film ontology through the study of film narration. However, there are also limitations in research, and it isn't easy to come up with what kind of template the film narrative body has. After that, with the gradual rise and improvement of modern ideological theory. In 1977, the French film theorist Metz published "Imaginary Signifiers," which introduced psychoanalytic theory into film studies and formed the second semiotics of film. The point of view of the second semiotics of film is no longer on the ontology of film as a communication medium. Still, it turns to studying the relationship between film and audience. This kind of research transformation removes the singularity in the previous research. It puts the perspective on the connection between art and people and the dimension of artwork and art appreciation. "The psychology of film ontology is established based on the existing achievements of film psychoanalysis, and psychoanalytic vocabulary such as instinct, superego, complex/personal unconscious, archetype / collective unconscious, resistance, repression, childhood frustration, emotional trauma, etc. It frequently appears in the psychology of film ontology, and to a large extent, it shares a set of discursive and symbolic systems with psychoanalysis." Subsequently, related theories such as postmodern film theory and feminist film theory were extended. Film aesthetics are constantly changing with research and the times, and film ontology is also deepening.

From the study of film ontology from classic film aesthetics theory to modern film aesthetics theory, it can be seen that the study of film as a "object" always has certain limitations. The former is more from an epistemological point of view, analyzing that films can imitate objective reality or generate new meanings. However, its essential characteristics could not be determined. In the early stage of modern film aesthetic theory, we also devoted ourselves to viewing film as a collection composed of countless basic units, eager to find the basic unit of film noumenon, the essence of the film, or the essence of art. This has not been able to break away from the thinking habits of traditional ontology. First of all, it is separated from the existence of human beings, and the art of film is regarded as a pure object study. When studying the ontology development of the film, it should not be placed under the objective environment of no one. Still, it should take into account the connection between the film and the audience, as well as the changes in the external environment. Secondly, too much expectation to seek general laws limits the possibility of film as an art in terms of expression. This thinking about the essentialism of art is, to some extent, an act of dogmatism, trying to apply the found general laws to all art forms. Taking the study of film narratology as an example, although the narrative mode under the general law can be found, it must

not apply to all film narratives. With the continuous development of film art, there is not only the "one mirror to the end" film expression form, but also different film forms such as "desktop film" and "interactive film." It can be seen that film art changes with the context. Show different patterns. In short, the ontology research of art should not place art itself in a purely objective world and individually look at the art itself. Instead, it should be placed in a specific context and acknowledged that artistic development and expression should be in flux.

4. Art Ontology and Digital Film Ontology

Modern ontology believes that art ontology should be in a state of change. The external environment and art itself will undergo constant iterations and changes with the development of the times and the advancement of technology. For example, artists can directly generate digital paintings through electronic painting boards with the digital evolution of painting art. David Hockney painted on an iPad and exhibited at the Royal Academy of Art in 2012. Technology is an essential factor in every breakthrough and reformation of the film. "Compared with traditional movies, the biggest feature of digital movies is that "bits" are used to replace "atomic" substances as new materials and tools for movie composition. What it shows us is not the changes of light and shadow in the real material world recorded by chemical reagents on traditional film through optical lenses and mechanical movements, but the visual magic generated by computer through digital combination." With the development of digital technology, the ontological issues of film have also changed. The advent of digital cinema has also led to changes in film aesthetics. In addition, due to the improvement of virtual reality technology and post-production level, the fidelity of film art has also changed. Today, cinema can produce a "non-real reality." Pictures that do not exist in reality can be vividly displayed in front of the audience through film technology. This change in film ontology has also brought about production, aesthetics, and theory changes.

4.1 Hyper-real Virtual Images

"There is an obvious trend of technological evolution in the history of film, that is, the evolution of film technology is aimed at the realistic imitation of human vision and hearing, and the driving force of film technology innovation is to strive for infinite approximation of objective reality." The development of digital technology has made the movie image from the original "objective representation" to be able to create a virtual image that does not exist in reality, which has led to the reconstruction of the movie itself. The aesthetic experience brought by this way of creating visual spectacles is also called "virtual aesthetics." Through technologies such as digital algorithms and image synthesis, the film breaks through the limitations of physical shooting, which can reflect the objective world and create virtual scenes and virtual characters. However, this kind of virtual scene is not shoddy but highly visual fidelity and psychological immersion to achieve a "super-real" visual presentation. "VR" technology is "a computer system that can create and experience virtual worlds. It is generated by computers and acts on users through sight, hearing, touch, etc. to produce immersive interactive scenes. Simulation." The production of "VR" video greatly enriches and expands the experience of film and television creation, not only can achieve a real immersion on the screen but also touch multiple senses in addition to the audio-visual level. This immersive experience aligns with an aesthetic "empathy" that places feelings and emotions on hyper-real virtual images. As Mr. Zhu Guangqian said, "empathy" mainly refers to "when people observe external things, they sacrifice themselves in the situation of things, and treat the original inanimate things as if they also have feelings, thoughts, emotions, wills, and activities. I am also affected by this illusion of things, and I have some sympathy and resonance with things."

4.2 Interactive Experience

Classic movies are often only unilateral audio-visual output, and audiences can only be passive recipients of the information. In the digital age, the interactivity of movies has been improved. The blessing of "interactivity" changes the way the film is expressed and affects the audience's acceptance habits. The emergence of this form hints at the nature of "decentralization" in the digital age. "Decentralization, as an implicit thinking of the times, reshapes the ontology structure of the film essentially in hypertext films." Movies are no longer a unified information output but should be combined with the audience's aesthetic choices to obtain different results. For the film ontology, the media properties and presentation form of the ontology have changed.

Interactive film and television are first presented in the audience's independent choice of film narrative. The recipient of the description is no longer passively receiving the development and changes

of the plot but can influence the plot's direction through their own choices. "The choice of the audience in the process of watching a movie is a kind of self-image mapping and value choice. Whether it is the choice of viewpoint or attitude in the story process or the other choice of characters and plots, this provides the audience with creative ideas. It also enables viewers to receive personalized services." A kind of "game-like" interactive experience is constantly being tried in the film field. "Black Mirror: Bandersnatch" (Black Mirror: Bandersnatch) adopts an interactive narrative structure. During the viewing process, the audience has to make choices for the characters' behavior in the play quickly. Different options will lead to other plot trends. The improvement of interactivity brings a novel film and television experience to the audience and implies a change in the creation of the film itself. Creators need to preset multiple narrative structures in advance for the audience to choose from, instead of choosing only one narrative possibility like traditional film creation. Secondly, film and television audiences can participate through "barrage" and "comments, relying on the Internet media." Standard film screening relies on the "theater" from the theater, and audiences watch a film together in the same space and at the same time. Everyone focused on the movie screen in the dark space, forming a collective emotional resonance. However, in the current Internet environment, the audience can communicate with others in real-time by expressing their personal views. At the same time, they are also the recipients of other people's information. Mediated viewing blurs the meaning of the text. The original form of things is acquired and reprocessed by different viewing subjects, and the secondary dissemination of information is carried out on the platform of mass media. Therefore, the mediated viewing subject is not only the audience of the text, but also the author of the same text. The change from "read-only" texts to "rewritable" texts alludes to what Roland Barthes declared "the reader is dead". "The reshaping of the viewing subject gives the viewer greater initiative. With the help of some viewing machinery, the mediated viewing makes the viewer seem to be in the real viewing environment, and achieves a state of communion between the viewing subject and the viewing object. In this way, the self-consciousness and calm and objective state of the original viewing are eliminated in a sense, and the human sensory perception and the scene are combined into one." In the media environment, the barrier of "electronic screen" prompts the public to participate in the expression of opinions more freely. Some "opinion leaders" can lead the trend of public opinion and spread it on a large scale with the help of the Internet. At the same time, the viewers interact with each other to form a clustering effect. Viewers who maintain approval of the same point of view or content will form value identification and form value confrontation with those who disagree. The improvement of interactivity enhances the dynamism of the audience, and is also the technical and aesthetic trend of the current art from traditional to digital.

4.3 Expansion of Audio-visual Boundaries

Film and television creators continue to expand the boundaries of film and television creation through technical means. The advent of high-frame-rate movies in the digital age eliminates motion blur, allowing viewers to experience more delicate picture texture and action details. Ang Lee believes that "the information increment of high frame rate will have a subtle but profound impact on the audience's sensory system. Once the audience's eyes enter another receiving inertia, it will, in turn, guide the method of film production." And, The audience's delicate perception of the character's performance also draws in the emotional distance between the character and the audience, and promotes the audience's immersive experience, thereby realizing the dual experience of visual reality and psychological reality. "Gemini Man," directed by Ang Lee, brings a unique visual experience to the audience with the production standards of 4K, 3D, and 120 frames. In the motorcycle chase scene in the film, the audience can see the smoothness of the action and the relationship between the characters in the foreground and background. However, in the previous production standard of 24 frames, it was difficult for the characters in the environment to maintain the clarity of 120 frames under high-speed motion.

In addition, digital technology has also expanded the depth of the film. In 1916, Hugo Münsterberg of Germany pointed out the psychological process in film viewing from the perspective of film psychology in "Film, A Psychological Research" and analyzed and explained the sense of depth and movement in film and television. Munsterberg pointed out that a movie screen is a two-dimensional plane. Still, the audience feels a three-dimensional space when watching a movie. "Thus, if you take the flatness of this image as a fundamental property of the film, you are not grasping its property. This flatness is indeed an objective part of the technical makeup of film, but it is not the film performance we see. When watching a movie, we are in a three-dimensional space..." It can be seen that classic movies based on two-dimensional screens can create a three-dimensional space experience through the ontology characteristics and the audience's psychology. With the continuous development of digital technology, film and television art has begun to break through the limitations of two-dimensional screens, creating a

more three-dimensional and realistic film and television space. 3D movie simulates stereoscopic vision by simulating the difference of human binocular vision. The audience can directly feel the depth and three-dimensional sense of the screen space by watching the movie through the "3D glasses" device.

At the auditory level, from silent to sound, from mono to stereo, and then to more powerful production technology under digital technology, "the development of technology has made the quality of film sound from rough to today's delicate, large dynamic range and wide frequency response. digital stereo with high signal-to-noise ratio and powerful expressiveness, the sense of orientation and presence it embodies has reached a perfect state. It taps the function and potential expressiveness of movie sound." The audience is immersed in this audio-visual experience, realizing an immersive experience. The sense of immersion is also increasing in aesthetic experience because digital movies can create "visual spectacles" that do not exist in reality and meet the audience's imaginative consumption needs. Relying on digital technology to build virtual scenes, to complete the attributes of "dream-making" of the film, to bring the audience a high degree of immersion in audio-visual and aesthetics.

5. Conclusion

As a comprehensive art, from traditional film ontology to digital film ontology, we can see changes in film technology and aesthetics, which lead to changes in ontology research all the time. This is the trend of the development of film art and the result of technological changes and changes in the audience's aesthetic appeal. The research on the ontology of film art cannot be separated from the film's background. This is a reflection on the individual film art and the situation facing contemporary art. It is true that on the premise of acknowledging the influence of technology on art, the relationship between art and "people" cannot be ignored. Art practice is closely related to human practice, and art is also an important way to reflect human spiritual life. As Hegel and Arthur Danto put forward the "end of art", art gradually lost its seriousness and returned to emotional expression. Art itself is not static, it should also take into account the external environment and various factors extended by its own iteration, and the attitude towards the issue of art ontology should also be more inclusive and objective.

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