

Image Theory and Emotional Expression in w. j. t. Michener

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Abstract: W.I.T. Michel's theory of iconography centers on the dilemmas faced by images in the 20th century, such as the relationship between images and texts, how images act on life, etc. This indispensably explores people's emotional expression in art. Based on Michel's analysis of text and image, this paper explores the relationship between textual images and emotional expression, as well as the emotional transmission of images in artworks.

Keywords: Text; Image; Emotion.

1. w-j-t-michel's Theory of Images

W.J.T. Mitchell is a leading scholar of "iconography" and visual culture studies at the University of Chicago. He has received much attention in the fields of visual culture studies, art history, image studies, and literary studies. His theory of image occupies a very important position in the fields of contemporary art history and literary criticism. In his iconography, he mentions the relationship between image and text, while text and image as people's emotional representations occupy an important part in the study of literary theory. According to the Jewish philosopher Maimonides, text and image are subordinate to the principle of the image of likeness, which needs words and texts to perceive its spirit and thought, and so does the image, which needs language to illustrate the image depicted, i.e., a certain thought or emotion. In his theory of iconography, W.J.T. Michel pointed out that text has strong referentiality and has the function of analyzing and extending thinking, while the visual presentation of image is the most intuitive expression of emotion, and both text and image have their own advantages of communication and expression. In the direction of history, always around the text as the main body, the text and image for the transmission of ideas does not have the ability to fully express, in fact, this is particularly obvious in contemporary art works, contemporary art away from the traditional art of imitation and reproduction, turned to the expression of ideas and emotions, contemporary art for the interpretation of the reliance on the text and image at the same time to constitute the work of the necessity of the w-j-t-mitchell. According to w.j.t. Mitchell, "The history of culture is partly a history of the long struggle for dominance between graphic and verbal symbols. In this struggle, text and image aim to subvert each other in order to establish their dominance, yet are always inescapably linked and transformed. Michele quotes Abbé Dubos in "Critical Reflections on Poetry and Painting" in his book Iconography, where Abbé argues for the belief that paintings give a greater impact than verse, and he gives two reasons for this, one being the visual intuition of paintings, and the other being that the paintings he uses are not manmade symbols but rather imitations of natural symbols. This is similar to Gombrich's view of nature and custom, who believed that "painting" is a natural symbol because the intuition of an image does not need to be learned

with acquired knowledge, and that the intuition of an image is based on the imitation of an image, whereas language is based on custom. This is the most basic distinction between the two. But later in his discussion of image and word, he goes on to argue that the opposition between natural symbols and custom is misleading, and that the two are on a continuum, with natural symbols being the ones we are born to use skillfully, and the latter being the ones that require effort to acquire. Gombrich consistently argues that the image is more natural than the text, and that customary symbols are highly complex cultural phenomena intertwined with delicate rituals and customs. Just as Foucault argues that this work of Marguerite's is like a natural symbol embedded in the experience of custom, the image of the work is based on our natural experience while the text is based on the experience of custom. The juxtaposition of the two in the same image produces a sense of conflict between the text and the image. The juxtaposition of these two in the same picture creates a sense of conflict between text and image, i.e., in the same picture, there is bound to be a hierarchical order of priority between the two. For example, in the text where the illustration serves the text, the image is dominated by the text; whereas in the picture where there is a poem as well as a title, the text is dominated by the image, which is the relationship between the picture and the text as we have traditionally understood it. Foucault argues that in this painting of Marguerite, the old relationship between image and text begins to break down. We cannot understand image and text separately, and Marguerite's secretive construction of the work carefully dismantles the concepts formed by our visual experience.

2. The Relationship between Text, Image and Emotion

The establishment of text and image mentioned by W.J.T. Michel in iconography is based on the most basic expression of human emotion, and there is a continuity between text and image. Text is the source of pain and the best medium for expressing the sublime because it cannot provide a clear image and brings people haziness and ambiguity. Painting and all kinds of art that rely mainly on the visual senses provide clear and definite images, which give people a pleasurable thrill and become the best way to convey beauty. Later in his

study, Michel argues that the relationship between text and image is a hybrid art. The two act as mixed media to convey emotions. Michel saw the competition and contradiction between image and text in the early research, but in the later research, he saw the angle of bridging the two, he also used the proposition of "reproduction" to connect text and image, and put forward the hybrid art, which is also a very important feature of contemporary art, whether it is the mixture of media or the mixture of ideological content, it is also a very important feature of contemporary art. Mixed art is also a very important feature of contemporary art, both in terms of media and ideological content, which is a revolution in contemporary art and a direction of contemporary cultural consciousness. Gombrich mentioned in his "Art and Illusion" that the experience of self-representation that we perceive goes through a process of "encoding" and "translation". There is a gap in this process, and images and texts of a hybrid nature have the function of stitching together, just as the images and texts in This is not a pipe all the time have the function of a hybrid art that uses both words and images, and the elements in this hybrid art have continuity. This notion of continuity and bridging can also be seen in artists' performance works. Performance art's extraction of meaning from pain is not exclusive to a particular artist; we have seen countless times that artists have unmercifully inflicted tyranny on their own bodies, and it is not surprising that they bleed, are scarred, bound, and have their dignity torn from them. But artists' physical pain is not art for art's sake, it is a sacrifice for art. The pain in Chongqing artist He Chengyao's works is more a reflection of affection and love, and the violence of the image intertwined with the tenderness of the textual story is a reflection of the continuity between text and image. The image in the textual story can only be generated in the regular experience of the viewer. The text is a reproduction of the visual and auditory nature of language, which is also called visual language by Michel, and the visual and auditory senses generated by the text are hazy and blurred, and this kind of haziness and blurriness is what the text needs to overcome. If we contact the text first, images will appear in advance based on our experience. When we actually see the work, He Chengyao's works encircle the viewer twice, and this encirclement gradually clarifies the vague and ambiguous intention and overlaps with the artist's work, creating a deeper resonance. From this, we can see that in the interaction between image and text, we are constantly deepening the emotions we have already felt and deepening the transmission of emotions.

3. Images and the Conveyance of Emotions in Art

Image is a unique way of conveying emotions in art, and in the translation of a particular image, one can see the cultural metaphors and phenomena behind the image of the work, just as people tirelessly speculate on the natural events occurring in the space and time constituted by the paintings, which are the silent evidence of history that the image has left for us. The aesthetician Rancière believes that the "evidence" that gradually emerges is precisely the material that disappears in a capitalized historical vision, and that as this pictorial material is excavated, a cultural vision with depth is gradually enriched. As mentioned above, the performance artist He Chengyao's work 99 Needles embodies the imaging of the times. He Chengyao's works always use stimulating visual

images to present metaphors about the times and personal emotions. The image shows a naked woman with fine needles stuck all over her body. The information gained from this image triggers a strong discomfort in the viewer, who in turn questions He Chengyao's original intention for the work. He Chengyao's parents conceived her before they married in the 1960s, but were both fired from their jobs at the factory. When He Chengyao was five years old, her mother became mentally ill, and often walked around the streets of her hometown half-naked or completely naked. The young He Chengyao believed that her mother's illness brought shame to her childhood upbringing. As she grew up, He Chengyao learned about the complexity of her family's composition and re-established her connection with her mother. Presented as a work of art, she feels the trauma experienced by her mother's illness in the form of nudity. Her works are thought-provoking in the form of shocking pain and exposing her body to the public. Her works are full of love for her mother and the conflicts and contradictions people have about family relationships. We usually come across images as a more intuitive merging with our own experience. This process is akin to the learning of one's mother tongue as mentioned by Gombrich in *Nature and Custom*, and is an experience with an innate nature. Stimuli are felt through concrete images in her work. Naked flesh is a sensory stimulus that breaks the boundaries of conventional morality, and the 99 stitches stuck in the body is a visual stimulus of an unconventional experience. These two unconventional visual experiences combine to create a strong shock for the viewer. Those who do not know about He Chengyao's family background and creative journey only stay at this shock. After our brain has experienced the textual analysis of the events behind He Chengyao's work, it can be more profoundly merged with the image experience to form a more intense shock to the mind. The naked body is associated with the mother's experience in her youth, and the creator's creative thinking can be visualized. Here, we can understand that the overlapping of image and textual experience brings two different impacts to the viewers of the work, and these two impacts cooperate with each other to achieve a shocking effect.

4. Conclusion

As a part of emotional expression in art, image interacts with textual experience to enrich people's feelings in the process of aesthetics. scientific, technological and socio-economic development since the 20th century has brought a large number of images into our daily life in an unimaginable way, and the meaning of the word "image" has been expanded from the traditional visual arts such as painting to the newly emerging comprehensive arts such as photography, television and film, etc. Development of media technology has also made images play an important role in our information acquisition and storage, so we also increasingly feel the power of interaction between image and text in our lives. The development of media technology has also made images occupy an important position in our information acquisition and storage, and thus we increasingly feel the interactive power of images and texts in our lives. Due to the difference and rupture between text and image, it extends the thinking about emotion, which is imagined and transmitted very effectively without a clear meaning.

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