



Imagery Scenery – Innovative Expression of Washing Landscape Painting Photography

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Abstract

The rich and colorful aesthetic sentiment in Chinese traditional landscape culture is the foundation and resource of the current innovation of landscape photography. This paper tries to combine modern photography skills and technologies with traditional landscape aesthetic theory so that to investigate an innovative expression of transforming the realistic characteristic of photography into creative form of imagery scenery.

Key words: Imagery scenery; Washing landscape painting; Creative photography

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The traditional landscape culture with the theory that “man is an integral part of nature” has been deeply absorbed by Chinese people. The love and desire for nature has brought numerous shutterbugs to the team of landscape photography. The value of art lies in innovation. How to shoot distinctive and unique landscape pictures? The rich and colorful aesthetic sentiment in Chinese traditional landscape culture is the foundation and resource of the current innovation of landscape photography. This paper tries to combine modern photography skills and technologies with traditional landscape aesthetic theory so that to investigate an innovative expression of transforming the realistic characteristic of photography into creative form of imagery scenery.

AESTHETIC CONNOTATION OF IMAGERY SCENERY CREATION

The author of this paper thinks that the artistic creation of landscape photography should pay attention to the pure art spirit pursuit of landscape photography, find different and unique ways of expression, try to learn and absorb excellent Chinese traditional landscape culture's aesthetic sentiment, pursue the artistic form of humanistic spirit, and transfer the culture and ideology accumulation into an aesthetic realm. In the science and technology developed modern society, to combine modern photography skills and technologies with Chinese traditional landscape aesthetic sentiment, transfer the realistic characteristic of photography into heart reflected imagery, pursue mental and spiritual aspects from the real scenery, convert real landscape into mind and thoughts, and seek for a scenery out of the real landscape is called the imagery scenery by the author.

First, imagery scenery follows the “resemblance of non-resemblance” aesthetic theory. It is the scenery created by the photographer in their minds instead of the real landscape saw by them. The ultimate aim of “resemblance of non-resemblance” theory is the spiritual conveyance rather than realistic expression which is used for achieving the aim of spiritual conveyance. Second, the core of the imagery scenery photography creation is the “mind”. “Mind” is an innovation, originality and imagination, and also the location of the aesthetic sentiment of the landscape. By creation and imagination, base on realistic landscape and finally get to the realm of spiritual conveyance via the picture. Last, the modeling theory of imagery scenery enriches the expression field of landscape photography from realistic to enjoyable and provides basis for variability of the artistic expression means of landscape photography.

CREATIVE EXPRESSION FORMS OF IMAGERY SCENERY

Specific speaking, innovation and exploration of imagery scenery in visual expression style, methods, and forms could be concluded into the following four aspects.

1) The Pursuit of “Resemblance of Non-Resemblance” in the Imagery Scenery Photography

Huang Binghong once said: “The real resemblance of painting is the resemblance of non-resemblance.” The saying “the scenery is like a picture is just because it is not as good as the picture” said by him is an incisive conclusion of the fact that artistic image is higher than the natural scenery. Because painters create landscape painting by selecting the essence of natural scenery and put people’s enthusiasm and ideal into their painting to make it perfect which can never be reached by the natural scenery. Qi Baishi once said: “The most wonderful part of painting is between the resemblance and the non-resemblance. Too similar is vulgar and too dissimilar is cheat”. The most precious part of “resemblance of non-resemblance” is that it is a higher typical artistic image than the real life from which we can see the accomplishment, tolerance, behavior, and virtue of the photographer.

The characteristic of the camera is that the pictures it shot is too similar and too real which has to depend on beautiful scenery to get great photos. If camera can express the natural landscape in the way of “resemblance of non-resemblance”, we can get unique and different landscape pictures. Photographers can show their own thoughts and emotions and views on all living things in the world by their own imagery scenery landscape works and therefore to reach the artistic realm of “resemblance of non-resemblance”. The multiple exposure skill of camera can get the artistic expression of “resemblance of non-resemblance”. Scenery shot with the skill of multiple exposure usually shows a illusion to people, however, due to “illusion” is the mother of art, the art required emotion, aesthetic feeling and inspiration can be expressed by the “illusion” of shooting. Even the same author, at the same time and place, shooting the same landscape can get different pictures by using multiple exposure. Every picture has the uniqueness which has made imagery scenery photography maintain the characteristics of pureness and unique art spirit pursuit.

2) Grasp the “Essential Characteristics of Photography” in Imagery Scenery Photography

The unique fascination of photography art which makes it different from other visual arts is that it has the instant characteristic. Therefore, the loss of the instant characteristic will definitely brings the loss of photography artistic value. The most significant difference of photography artistic creation from other artistic

creation is that photography must face certain subjects and cannot step over the time and space limitation between the two while other artistic creation can totally avoid this principle. For this reason, imagery scenery creation is made in the photo shoot spot which has the essential characteristic of photography.

At the same time, to use photography as a dependent creation method to express emotion and idea, to use the fuzziness and continuity of pictures and others as the language of photography art, strengthen the subjectivity of photography instead of treating it as the affiliation and tool for expression of other artistic forms. The imagery scenery must highlight the feeling of photography since photography is an affection of pictures’ own charm, a combination of artistic characteristic, skills, mechanical characteristic, and contingency, and uniqueness which makes it different from other art works. Of course, there are lots of photograph information aspects exist in it.

3) Imagery Scenery Landscape Photography Investigates “Internal Connection Between the Beauty of Sceneries”

Sceneries can be caught by eyes while scene could only be saw by heart. The imagery scenery photography expresses just the scene of the photographer’s heart which is an imaginary scene. They pursue the artistic creation of “getting inspiration from the real landscape with a different view which is the so called masterwork” of artistic creation.

Imagery scenery pictures shot with the multiple exposure skill is extracting limited sceneries from unlimited natural world. When knowing “every creature has its inner beauty”, we can get that the beauty of the sceneries inside the camera aperture do not exist in isolation. They must have certain connections with other sceneries around. The beauty between different sceneries brings comprehensive and three-dimensional visual experience, and, the visual experience of beauty can give multiple and uncertain visual images with the change of sceneries. Therefore, imagery scenery photography gives photographers enormous freedom in artistic creation and unlimited creativity.

4) Imagery Scenery Photography Learns the Connotation from “Ink Landscape”

As is known to all, the ink language is one of the artistic languages in Chinese traditional ink painting which has great expressive force and could show the perfect image in mind than other landscape paintings. Ink landscape painting is one of the idiomatical Chinese landscape paintings that have national features. It mainly bases on ink. With white and black, it greatly shows the aesthetic interest of Chinese traditional landscape culture.

By learning the connotation of “ink landscape” to express imagery scenery in white and black photos can transfer complication into simplicity and with multiple

exposure skill gathering all colors in black and white, people could feel differently from their normal visual experiences and therefore get the mysterious atmosphere. In addition, from the artistic point of view, black and white pictures have more advantages than colorful pictures. Black and white pictures have the function of abstracting, refining, summarizing and other artistic effects. It is just when the scene is fully expressed, color is useless. It is also a proper expression of the connotation required by imagery scenery

CONCLUSION

Rudolf Arnheim once said: "visual image is never mechanical duplication of sensational materials. It is a grasp of the reality by involving self experiences. The image it grasped is full of imagination, creativity, sensitivity and beauty." This sentence reveals the essential characteristic of imagery scenery as a visual art form of landscape photography. Therefore, if we call the first sight one can see the first nature, then we can get the second nature from the imagination of the imagery scenery. Only the second nature cannot be specified, touched and can only be felt and imaged. The artistic life of the Imagery scenery can only be found in the second nature which makes it get the graphic artistic conception with the artistic characteristic of "resemblance of non-resemblance". It is the final goal of photographers.

Imagery scenery usually works in bricks 'n' clicks. The main body of the works is real while the rest or the background is imaginary and abstract sceneries which

could bring more imaginary space for the audience. It is a combination of the realism characteristic of photography and the abstract characteristics of imaginary painting that pursues the meaning out of the image. It is full of modern sense and fits for the aesthetic interest of modern people. As the old saying: "the inner world of the artist, the outer physical world and cultural world." The outer means all natural livings in the world which is the objective world that people living in. the inner world is the personal feeling and sensation of human being. For the photographers, they should know that "the world is full of beauty; four seasons change in their own routine; all creatures live for a reason" and the nature itself has unlimited lives and expressive force.

In a word, view and touched by landscapes. The fusion of feelings and the scenery are all in the mind.

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