

Analysis of Picture Composition in Teaching Contemporary Photographic Art

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Abstract: The study of photographic composition is a transitional stage from the basic course to the creative course, and it is required to cultivate students' photographic consciousness and photographic means of expression in the process of teaching composition. Through the description of the basic theory of photographic composition elements, this paper focuses on the three main characteristics of contemporary photographic art picture composition, from what problems need to be solved in photographic picture composition to the elaboration of the connotation and purpose of photographic picture composition, and analyzes the research method and basis of picture composition. The photography course mainly teaches the general rules of picture composition, mainly cultivates students' observation ability and the ability to instantly organize the picture, and requires students to focus on the use of the subject to tell the content of the work, to convey the idea, and to make clear how to make all-round modeling of the subject, so as to lead the viewers' sights to the subject that the photographer wants to express. It emphasizes that picture composition is the process of reproducing the thoughts of the photographer.

Keywords: Contemporary Photography; Teaching Photography; Picture Composition.

1. Introduction

The art of teaching contemporary photography is to focus on the use and expression of photography's own unique language in photographic composition. It makes it clear to students that the study of photographic composition should be the law of the lawless. The research background of this paper is based on the connotation, purpose and characteristics of the contemporary photographic composition, the purpose is to run through the teaching of knowledge that has been learnt, such as photographic exposure, photographic light, darkroom process and a series of courses for the subsequent teaching of photographic composition. On top of the established rules of composition in contemporary photography art teaching, it should be summarized so that the rules can be turned into personal creative habits and creative subconsciousness.[1]

2. What Problem does the Composition of a Photographic Image Solve

The problem of the relationship between form and content exists in any category of plastic arts. Photographers should try their best to explore the artistic expression of their works and improve their skills in composition, lighting, colour and other artistic expressions. It is only by constantly summing up the modelling rules in practice that the theme can be better expressed. In practice, the relationship between form and content, borrowing and innovation, picture composition and real life can only be handled well by integrating, applying and innovating.

In the teaching of photographic composition, attention should be paid to some imperative issues. First of all, picture composition is a very complex problem in the plastic arts, involving a wide range. Therefore, strengthening the photographer's own training in all aspects is the way out. Secondly, composition is a highly practical course that needs to be closely linked to practical shooting. Again, the important thing in learning composition is to improve artistic perception,

which is a very delicate process. Finally, the study of composition needs to learn from the experience of others while summing up their own unique concepts of composition in order to apply what they have learnt. [2]

3. The Connotation of the Composition of the Photographic Image

Composition is a foreign term. However, similar concepts were already involved in ancient Chinese artistic expression. The concept of composition can be found in the "Six Methods" of Xie He's "Ancient Paintings". In the Oriental theory of planar modelling, composition is often interpreted as layout, chapter and position, which expresses a planar way of thinking. In the West, it is interpreted as composition, structure and connection, which is a three-dimensional way of thinking. Although the understanding of composition and the definition of the concept are different in the East and the West, the two different tendencies have gradually merged in the contemporary photographic art in the teaching of the continuous development of visual expression.

However, any modelling art category has its own unique internal rules. This article explores the scope of the graphic modelling of photography, and looks at the connotations and treatment of composition from a photographic point of view.

In a broad sense, the process of composition runs through the entire process of conception and reproduction of photographic creation, which is an image and visual way of thinking. That is to say, the frame composition is the visual materialization process of some kind of abstract thinking, and all the factors related to the communication of visual information belong to the category of composition. In a narrow sense, it refers to the structural relationship of the picture, close to the concept of framing, the layout and structural arrangement of the various factors within the picture, and exactly refers to the relationship between the objects within the picture and the four frames of the picture.

From these two aspects, the process of photographic

composition is to express the objective object of the photographer, according to the requirements of the theme of the idea of real life based on the process of artistic expression. Organic will be conducive to the expression of the theme of things organized, arranged in the picture, so that the theme of the idea to be fully expressed, so that the master-slave relationship is clear, set each other off, concise and vivid. Therefore, the composition of the photographic image is also the reproduction process of the photographer's creative ideas.

Composition, like writing and language expression, is a narrative, expression, the carrier of feelings. Good composition is like a good article, rich in content, organized, concise and concise, staccato, smooth and infectious. Composition is not good picture is like a series of nonsense, the words do not mean, inexplicable defeat of the text. Therefore, in the composition process, should mobilise all feasible modelling means to fully express the theme of thought, full means enough and not superfluous.

So, in the process of composition of the content of the performance is the idea of the shooter, the objective object is the way to shoot, real life is the basis for shooting, the method of its shooting is the organic organization and arrangement of the structure of the picture, the relationship is clear, concise, vivid is the effect of shooting, the mobilization of all modelling means to make the shooter's consciousness. [3]

4. The Purpose of Photographic Composition

The main purpose of photographic composition is to lead the viewer to the subject that the photographer wants to express. Because the subject is the main carrier that can reflect the theme. This is the professional course is often said to highlight the subject. Make the subject in the picture processing to form a certain meaning and infectious force, so as to achieve the role of reflecting the theme of thought.

Photographers often feel overwhelmed during the process of shooting. This is because it always feels like there will be a lot of things to think about at the moment of shooting. This includes how to expose, how to frame and so on. So, beginner photography students always feel that the idea of shooting is not clear enough. In order to solve such a problem, it should be clear what is the process by which a photographic composition is made to achieve its purpose.

First of all, from the connotation of composition, we can see that the first purpose of composition is to have an abstract idea that needs to be expressed, i.e., to convey the photographer's thoughts. So as a flat visual representation of the photographic image should have a visual object that can carry the role of materialization, that is, the need to use the subject to tell the content of the work. Secondly, what the photographer does is to make a full range of modelling for this "subject". This stage requires the filmmaker to do everything possible to "package" the "subject", the purpose of which is to lead the audience to the filmmaker to express the theme of the idea of the "subject" above. If the photographer's idea is simply regarded as the purpose of the content of the photograph, the purpose of drawing the eye to the "subject" is the formal purpose. From this point of view, composition is also a matter of resolving the relationship between content and form. However, the form within the picture is only the exterior of the composition, and the real meaning is the thoughts and ideas of the photographer that are expressed in the picture. [4]

5. Research Methodology and Basis for Composition

There are many factors that can be involved in the process of composition, and it is a subject that needs to be cultivated and studied in order to fulfil the purpose of shooting in a very short time. From the shooter's point of view, it involves what kind of creative intention he has, what kind of artistic concept and cultivation he has, and what kind of aesthetic taste he has, and so on. There are also factors such as what kind of lens, light-sensitive materials and photographic means the photographer chooses; from the point of view of the subject, what kind of spatial and temporal relationship, what kind of moment and other factors are involved. Therefore, the composition itself is very much like an organism.

In the composition processing, it is necessary to use different shooting angles, light and a variety of means of expression, the part of the subject is beneficial to the performance of the theme to stand out; does not help the theme of the performance or detrimental to the theme of the performance of the things hidden away, so that the characteristics of the object performance more distinct, and in the form of an aesthetic value will be the object of the subject to be presented in the picture.

6. Characteristics of Picture Composition in Contemporary Photography

The characteristics of photographic picture composition are mainly based on the characteristics of photography. It is mainly expressed in three aspects, mechanical, scene and instantaneous.

6.1. Mechanical Nature of Photographic Composition

The mechanical nature of photographic composition is mainly reflected by the characteristics of the camera lens and the camera body. First of all, the camera lens "sees" things in a clear way, that is to say, all the objects that can be covered by the lens will be reflected in the picture. Things that are not included in the lens cannot be reflected. Photography is different from painting, the painter can take the content of the picture at will, while the creation of photography is a subtraction operation, is the use of the camera lens to cover the scope of the objective object to accurately take the process, so, in the processing of the picture can be accomplished using two methods: (1) the use of the focal length of the lens to produce the depth of field to exclude the subject of the picture before and after the left and right of the useless things. (2) the use of aperture to produce the depth of field to exclude the subject of the picture before and after the unnecessary things. Depth of field to exclude unnecessary factors in front of and behind the subject in the picture.

Secondly, it is important to note that there is an accurate perspective effect in any given photograph. This perspective is reflected in the effect of different lens focal lengths. Even an exaggeratedly distorted image will have a scientific and accurate perspective. Effective use of this perspective will bring beneficial modelling effects and mood enhancement to the image.

6.2. The Field of Photographic Composition

The site-specificity is an inherent characteristic of the

discipline of photography. At the same time, it also affects the way of photographic composition. That is to say, photographic composition in accordance with the photographic creation must be the reality of the scene as the object of the principle of photography, it is impossible to create an image out of thin air. Therefore, the image shaping in photographic composition must be symbiotic with the image (when using traditional negative film, once the negative is exposed, there is basically no room for change. With digital film, the room for change is also very limited). Therefore, the form of the subject should be accurately captured while framing. Therefore, the photographer needs to do a lot of homework to acquire the image during the shooting process. This includes many aspects, such as the accumulation of observations of life, artistic and cultural cultivation and skillful technical skills, etc., which are the basis for taking a relatively ideal photograph. [5]

The above mentioned subtractive shooting, in the scene can also use some means of the picture in the unwanted things excluded, will be useful to the appropriate expression of things, first of all, you can use the shooting position of the method, will not be useful to the theme of the performance of the things excluded from the picture; Secondly, you can use the exposure combined with the use of light and other means to make the useless objects cannot be formed in an appropriate way of the shadow tone, the shadow pattern of the way to be submerged in or excluded from the picture Secondly, we can use exposure and lighting to make useless objects unable to form appropriate shading and shadow patterns and be submerged or excluded from the picture. Finally, you can also make use of the mutual shading between objective objects to exclude useless objects.

6.3. Momentary Nature of Photographic Composition

The ability of the photographer to control the moment can be seen in the photographer's ability to control the creation of the photograph. The control of the moment is not something that can be achieved overnight, it requires a lot of practice. Beginners can start in several ways, firstly, by practicing skillful shooting techniques and skills, which are the basis for getting the perfect moment. Secondly, it requires the photographer to have the ability to observe and select real life and things keenly, which requires the photographer to have a clear attitude and concept of real life. From this level, "selection" is the method of photographic composition and creation, which can be extended to the choice of photographic materials, the choice of optical fibre, etc. [6] Thirdly, "selection" is the method of photographic composition and creation. [Thirdly, the photographer should have a deep understanding of life as well as a high level of artistic and modelling skills. This is the basis for instant capture and instant selection. Being able to make decisions and

judgements in advance when things are not happening is a must for successful control of the moment. Fourth, the need for the shooter to have the courage to make a decision, many beginners will be in the moment when the choice of indecisive, no courage to decisively press the shutter, and make a good opportunity lost. Or, there is no clear goal and press a gas. These are all signs of the lack of the ability to make a snapshot. The "opportunity" to make a prompt decision means to have the ability to judge which is the right time and to shoot accurately when the time arrives.

7. Conclusion

A step that must be experienced in the process of photographic composition, in the moment before the shot is taken, the photographer should globally observe whether the image has achieved its purpose and effect. First of all, observe whether the theme to be expressed has been clearly and unambiguously expressed. Whether the theme has been highlighted in the picture. Secondly, what is the relationship between the subject and the accompanying scenery. Thirdly, are there any useless or dispensable things in the picture, and if so, should they be further tuned. Finally, if time and energy permit one should understand how the subject and theme are rendered in the processed picture. What has been said in this article must emphasize the notion that composition is a "law of the law", and that the composition of the photographic image follows this principle. Or no matter what kind of art theory should not be limited to a certain composition. It is necessary to combine practice and constantly integrate the previous path to make innovative compositional effects, in order to promote the picture always with vitality of the performance quality to stand out. A picture that falls into the commonplace will never be able to have a mainstream visual expression.

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