

Analysis of the Artistic Concept of Contemporary Photography

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Abstract: Contemporary photography art is the range of visual thinking and face the objective life and works to convey the creative ideas and the range of performance, embodies the stage and order of photography, but also thinking of art development, transmission of ideas and trend of thinking constantly under observation. This article from the contemporary photography art concept, briefly analyzes the main ways of creation of contemporary photography, discusses the status of contemporary photography in the concept of art in the future, and on the basis of the concept of photography this paper provided some suggestions.

Keywords: Contemporary photography; Artistic concept; Creation.

1. Introduction

Since the beginning of the 20th century, the vigorous development of contemporary art has indirectly affected the progress of photographic consciousness. Photographers have also borrowed the concepts and forms of contemporary art and strive to make image works a member of contemporary art. Since then, the concept of 'contemporary photography' has been established. Contemporary photography is the main aesthetic value trend of western photographers in the early 20th century. Before that, the visual experience put forward by art history is art, especially photography creation that deals with human collective consciousness and emotion by specific description. [1] The concept of "contemporary photography" first attracted the attention of photographers with innovative spirit, and a large number of artists began to use photography as their own creative way.

In the process of the modernization of art around the world, 'contemporary art' with its own cultural connotation, which is related to its own social development characteristics, reflects the process of social modernization in content and embodies the contemporary spirit in art form. Chinese art has its own distinct cultural 'contemporaneity' in the development of the 20th century.

2. The possibility of artistic concept expression

2.1. Define and Ideate

The idea here refers to a particular manifestation of thought and consciousness. It is relative to realism, documentary, naturalism and realistic photography. Ideas contain clear views, attitudes towards things and how to express such attitudes. An artist or a photographer must have a clear point of view at the beginning of creation, that is, the trend of comment on a certain thing or a certain phenomenon. This is very important. Just as a literary author must be discussing things when writing words and telling stories, his article center and direction are the end of intention. Therefore, for the 'writer' of the image, a clear goal can promote the 'real' birth of a work.

2.2. The quality that should be possessed in the meaning of the concept

The embodiment of the concept emphasizes the way of thinking, to reflect the existence of visual psychology and philosophical thinking, to pay attention to the trend of contemporary art. The concept has its connotation of the times. It is a redefinition of the complex cultural demands of contemporary society in artistic behavior and photographic creation. It is not a simple replacement of the old name with fashion.

2.3. Artistic feeling is the concept injection of Pre-photographic consciousness.

Photography is the art of observation and the art of feeling in observation. Artistic feeling is the passion and sensitivity derived from inspiration. Because the concept of pre-camera consciousness exists, it is strengthened with the continuation of artistic feeling in photography creation. Pre-camera consciousness is the result of the deepening of artistic feeling. Pre-photographic consciousness is a visual thinking process injected subjectively. In the aesthetic form construction of photography's sense of distance, hazy sense, eye-catching sense and unique sense, the visual image thinking of pre-camera consciousness is deepened; the active association ability in the creation will make the photographic documentary feature have the extension of emotional orientation and internal tension.

Stereoscopic intuitive observation is our normal creative activity. In the face of objective and practical observation, we are carrying out stereoscopic intuitive observation. Adding this intuitive observation to plane inductive consciousness is to compress many stereoscopic consciousness into one plane. [2] In the photographer's observation, this kind of inductive consciousness can play a guiding role in the creator's visual thinking, so that the expression of your works can form a juxtaposition of blocks and planes.

3. The characteristics and pursuit goals of contemporary photography creation

Contemporary photography should have the following characteristics: (1) The purification of the concept of personalized visual form. (2) Image information transmission 'unique source' abstraction. Photography has its limitations for abstract artistic expression. (3) The ultimate symbol of individual freedom.

Contemporary photography is mainly to examine and control the personal behavior of photography with ideas. The pursuit of photography concept is closer to the essence of photography as an art. With the transformation of economic and social characteristics, under the demand of new social forms, the essential characteristics of photography have been transformed from the original dependent documentary to the initiative creation. The original "construction" creation method is largely transformed into a "deconstruction" tool here, away from the record.

Therefore, whether it can 'restore the truth' begins to become less important in photography. People are trying to express their inner artistic image through picture creation. These images may have a strong personal character. The perfection in traditional aesthetics seems to no longer exist, and it seems to be no longer the real appearance in daily life. However, no matter how it changes, these only exist in different forms in everyone's heart. The focus of people's attention is the real image of things, the transformation of things themselves into some 'meaning' hidden under these things, and becoming a 'truth behind'. [3]

4. The contingency of contemporary photography creation

There is a certain inevitability in grasping the moment of photography, because the photographer must select a moment in the development of a plot, which is a discovery that requires inspiration. The discovery of this inspiration requires the creator to decisively grasp the artistic contingency.

1) Artistic contingency control only has practical significance in the process of photography creation. The contingency of photographic creation first comes from the process of painting. Visual art performance always attaches importance to the artistic effect of contingency, and with the accumulation and control of contingency, there is the inevitability of art, which has become the thinking pattern of photographic creation performance. The conception of photography creation, especially the capture of inspiration sparks, the contingency of thinking in artistic feeling is the source of life of creative conception. With the continuous enrichment of accidental factors, it will contribute to the inevitable success of photography creation; the sense of form of photography creation should be sublimated from the accidental factors of visual thinking.

2) Contingency in creation is manifested in several aspects: instantaneous consciousness is the figure of contingency, and then in-depth observation and experience. When the topic is selected, driven by predictability, the contingency that appears in the inevitable will be more conscious. The creation of photography should be predictable, and there should be a premonition in the development of the plot, so as to understand and grasp the contingency more. If the photographer is passive, he will not find contingency. The

relationship between instant and contingency is closer in photography. If he cannot grasp the contingency, there is no instant. When the image is processed, the contingency of artistic expression mainly comes from the sensitive discovery in the process of using the observation method. The abstraction and refinement of the picture interest center or the concept symbol is the result of the collision between artistic contingency and concept consciousness. In the continuous observation of thinking, the emergence of new photography or the emergence of conceptual photography is more accidental.

3) Contemporary photography creative activity itself is to consider the subjective and objective relationship, rich artistic association, more subjective, personalized, and then emphasize the choice of subjective performance consciousness. Through the strength of the structure and the context of the subconscious, capture the new artistic conception of the visual symbols inside and outside the typical image, continue to produce new associations and inject them into and behind their works.

5. Core issues in the creative approach to contemporary photographic consciousness

In order to improve their artistic concepts and cultivate their ability of visual thinking in contemporary photography creation, we must con

5.1. The artistic space and form of visual thinking

Photography is a dynamic exchange between the photographer's self-consciousness and the real world, with the visual medium, and with the viewer in an integrated intersection of visual entities. The artistic space of photography and the mental space of figurative thinking are, in turn, the basic forms of the visual plastic arts.

The mental space as contemporary art can only be imagined, speculated, or verbalised, processes that are practically intangible, whereas the basic form of visual plastic art is the thought-emotion and inner world to be expressed by the intuitive form, thus forming the visual art space.

(1) The visual space of the object present in a photographic work is different, the objective visual space you can remove the rough, remove the false and keep the true, it is the objective basis for the existence of photography. Whereas the visual art space we see in photography is the space of a two-dimensional plane, where more of the objective world is summarised and expressed.

(2) The multiple meanings of space studied in contemporary photography in graphic art include the turning of the physical space of the objective world and the evolution of the psychological space of the subjective world. The space constituted by visual forms not only has multiple meanings, but is also capable of evolving into a subjective, immeasurable psychological space. In order to transform the space constituted by forms into a subjective and immeasurable psychological space, it lies in expanding your sense and grasp of objective things and the emotions you generate to sublimate your creative theme and inspire your art, so that it can evolve into a subjective and immeasurable psychological space.

5.2. Observation methods in contemporary photography

In general, the real miracle is the impressions we store to ensure that the recognition of the familiar works. This is also the starting point for the method of observation in artistic creation. In a perpetually changing reality, the artist can only choose a certain episode fragment or moment to summarise the expression of a thematic idea. If he were a painter or a photographer, he would only be able to see the moment from a certain point of view. But since the artist's work is created not only for people to look at, but also to play with, and to speculate on, over time, the chosen moment of the episode and that angle of observation and its meaning can only be such a moment that allows the imagination to move freely. This is also the starting point for observing things well.

5.3. Methods of expression in contemporary photographic composition

(1) In the creative process, analyse, study and master the theoretical techniques such as the way of thinking, the method of observation, the means of materialising the moment and the artistic processing techniques in each part of that process; in other words, the expressive method of contemporary photographic creation is the method of image expression adopted by the photographic artist in response to typical life, and is also the premise and process of photographic creation. [4]

(2) For the process of plot typification, it is necessary to refine the idea through the point of view and perspective and its associations, driven by artistic concepts, while also defining the formal sphere by adjusting and correcting the shooting point. The process of adjusting the focal and affective centre of the picture in the shadow and colour structure, with the mutual constraints of the field light effect, captures the visual structure style and its artistic vision.

(3) Use visual choices to control the visual language formed by the positive and negative space of the picture and its visual aids to set off, highlighting the structural awareness

of the picture, and to bring into play the comprehensive qualities of the photographic lens in the artistic treatment of foreground, mid-ground and background, using the sense of the lens to perfect the artistic effect of the picture.

6. Conclusion

In order to improve their artistic concepts and cultivate their ability of visual thinking in contemporary photography creation, we must constantly innovate with the development of the times and the situation, study the laws and characteristics of impression and creative consciousness, combine the improvement of photography concepts with the theory of image thinking methods, enrich our own artistic development and innovative theoretical space, and also through the combing and accumulation of visual thinking consciousness, focus on the research and discussion of the space and form of photography art, strengthen the training and exercise of pre-photography consciousness, and strengthen the consciousness and vision of visual art.

Because the inevitability of art is relative and contingency is absolute, photographers are needed to control the contingency in contemporary photography. The development of creative thinking depends on the accidental germination of artistic feeling. The creative thinking of photographers often comes from the feeling of contingency. We should learn to capture this contingency, so as to carry out more in-depth artistic creation of contemporary photography.

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