

Interference and promotion

—Introduction to the mutual influence and advancement of contemporary painting and photography

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Keywords: image era photography, painting language, influence, promotion, absorption, concept, means.

Abstract: Painting and photography are artistic means. There are many differences between the two, but they have similar characteristics and complementary relationships. There is a mutual relationship between painting and photography that promotes and interferes with each other. Therefore, photography and painting are always mutually influential and mutually infiltrating. Today's art creation methods are diverse, and artists continue to absorb the language strategies and ideas of other art varieties to promote creation. For the two visual arts categories of photography and painting, the artist constantly asks them about the artistic ontology. In order to express the pleasure and freedom of expression, he deliberately breaks the boundary between painting and photography, and continues to exert their own characteristics in depth, and constantly borrows and absorbs each other.

1. Introduction

Painting and photography as artistic means, there are many differences between the two, but they have similar characteristics and complementary relationships.

Before the birth of photography, an important function of painting was to record major events and portraits for future generations to commemorate the inheritance and the models of contemporary people's cognition. For example, in the 19th century Spain's Velazquez was a court painter. His main job in his life was to record the royal family members, drawing a large number of portraits for King Philip IV, and recording the Princess Maria Delissa. Grow up and as a proof of the image of the marriage of the European royal family. Most of his life's work is a photo-like record and assurance function.

Since painting plays such a function, as a function exerciser, the painter must not only study the perspective from the understanding of the world, but also improve the sharpness from the observation power of the eye, and improve the accuracy from the control of the hand. This tool is a black box made by the principle of small whole imaging. This is the predecessor of the camera. It has an influence on many painters as an auxiliary tool for observation. After the birth of photography, a large number of painters used this tool. The characters' dynamics and picture composition in the works of Impressionist painters Renoir and Degas clearly have the characteristics of photos captured in an instant image, and even some works have their origins. The photo is proof. The photo has been used as an auxiliary tool for the artist's creation. It also makes the painter see the capture of the sport that the eyes could not see before. It is this continuous photography technique that inspired the later artist Marcel Duchamp.

Photography, as a means of capturing and recording light, is inherently objective and documented. It generates a chemical image by mechanically projecting light onto a photosensitive material to generate an image, because only a person needs to press the shutter to activate the light--chemical reaction and then fix the reaction result (development and fixing). Processing), the entire reaction

process occurs automatically, so it has credible objectivity.

Just as the emergence of photography made paintings abandon the purpose of recording and simulating real space, and at the same time the development of science, people's new understanding of light led to the birth of Impressionism. The rise of humanism has caused the late impressionists to pay attention to their own experience. Often the innovation of ideas will open up new areas of art, and this will make new possibilities for language innovation. The uniqueness and originality of the new language highlights the pleasure of aesthetics and the joy of creation. This fully reflects the commonality and individuality of the art creation process. It is also a copy of the joint relationship between painting and photography that promotes and interferes with each other. Therefore, photography and painting are always mutually influential and mutually infiltrating.

2. Painting promotes photography

As we all know, photography has always been a strong evidence for the investigation of things, and it has an irreplaceable position in the field of anthropological field investigation, criminal investigation, medical research, scientific research and so on. The irreplaceable ability of photography in this respect naturally pushes painting from the field of social utility tools to the realm of realism, which can fully meet the practical needs of human life production, but the camera will not stop here only in the hands of the artist. The situation changes when the artist applies it to the desire to express and create. At the beginning of photography, when the artist did not clearly understand the specialty of the photographic language ontology, when he applied it to the media tools of artistic expression, he naturally learned the various aspects of the painting language, such as the composition of the picture, the dynamic costumes of the characters and the expressions. The arrangement, the control of the atmosphere of the light source, the arrangement of environmental props, etc. all come from the tradition of painting. The works have obvious aesthetic taste and visual pleasure, which makes it the title of "photographic photography".

The techniques commonly used in such pictorial photography include three aspects. The first category is to control the environment, background, lighting, and characters in the early stage of photography. The traditional paintings are used as the main reference in the above aspects, and the paintings are obtained. Interesting, bringing a visual experience of acquaintance. The second type is controlled during the specific work of photography, and controls the aperture, depth of field, and selection of photosensitive materials of the camera. The third type is the intervention after photography, using the darkroom technology to process the image, modifying or adding traces to the negative film, and adopting means of re-intervention processing on the imaging result, such as post-staining, drawing, and scraping combination.

Although the artist's initial use of the camera's pictorial photography did not give full play to the unique linguistic features of photography because of the more imitative aesthetics of the painting, the work was relatively simple and thin. However, photography has gradually advanced as an independent art. More and more artists have more reasonable mixing of the characteristics of photography and the visual experience of painting, resulting in excellent works. For example, the work of the Czech photographer Jane Sodek, he uses the traditional concepts and visual language of European classical painting, and uses the three methods of artistic photography to create. Before the undulating wall in the basement resembling a strong painting texture, the combination of character props, dynamics and composition, with strong European influence in the light of the lighting of Caravaggio's oil paintings. The narrative method of classical painting. In the post-processing of his works, the coloring is done using typical traditional painting tones, and the differences between photography and painting are blurred in these works. Jane Sodek used the technique of painting to display the absurd and cruel human landscape with strong shock and rigor. The American photographer Sandy Skograndi used the method of setting the scene to place many animals such as dogs, wolves or fish in a cold and bleak room. The old man was alone in the process of solidification. The spirit traits and linguistic features, the author interprets his works as "images within the frame", the layout of spatial relationships, the arrangement of props and subjects, and the late sensation of

color, all of which have obvious influences on the language of painting. .

Today's art creation methods are diverse, and photography artists continue to absorb the language strategies and ideas of other art varieties to promote creation. In the influence and learning of multiple angles, the effect of deep historical and traditional painting on its influence is very dominant. For example, the artist Wen-Delwoyi uses modern technology to scan people and animals in X-rays, highlighting what the naked eye has not seen, showing the traditions of the exhibition, and imitating the form of religious art in glass mosaics in medieval churches. Finish the work.

3. Photography based on painting

The birth of photography and its widespread use have brought profound changes in the field of perception of the world. The proliferation and pervasiveness of images in the "image age" has transformed people's cognition and viewing style, and the image is around our perception system and value system. Advertising images and exotic landscapes sneak into people's value standards and aesthetic judgments. "Imagery is a landscape that is recreated or copied....Every image shows a way of viewing. The same is true of a photo." 1 Imagery changes people's perceptions and influences the artist's creative thinking.

The artist initially used cameras and photographs primarily as a technical aid for drawing. Along with the huge amount of image information in the image age, it fills people's horizons. The painter who is the main target of visual research can't escape the thinking of the image. He has to seriously think about the world defined by the image and the painting and image.

In particular, today's art form has undergone a dramatic transformation in the context of information technology, where online images are within reach. Since the invention of photography, painting has been forced to begin the reflection and exploration of ontological language. Many schools and art movements have experimented with their own conceptual orientation and language elements, realism, expressionism, Abstract expressionism, surrealism, minimalism, etc. It seems that the possibilities of painting are at their peak. And lose the space to continue to create.

In fact, the advancement of technology not only created the camera but also created the spectrometer, which led to a new understanding of light, and the innovation of consciousness transformed the painter's view and judgment angle of the world. The Impressionist painter mastered the mixture of light and color. Laws and principles, using visual differences in spatial distances, using low-mix color point dyeing to make works and observe objects. In the vision of impressionism, Cézé discovered the world of the internal relations of the painting language and developed it into its own language logic system. This system is no longer the "shame" of the world but a parallel portrayal of its laws. Painting thus gains new ideas and possibilities after the squeezing of photography, instead of going to the end of the road, on the contrary, getting another path of advancement and new possibilities.

Impressionism accepts the new concept of understanding of light in science and then creates color separation techniques to carry out the point and color painting method, which enlarges and strengthens the function of brushstrokes, and brings the possibility space for the expressive power of painting strokes. In turn, there is a possibility that painting gradually enhances performance and gains more room for expression. Therefore, the space in which the language of expression is expressed depends on the possibility of the medium used, and on the other hand, on the way people perceive the world. And photography is bringing new ideas to the painter, both in the forward and reverse directions. The camera records human information, from the historical events of the major events to the small people at the bottom of the society, and can quickly spread and copy a lot, typicalize and symbolize the image. "In addition to the images, there is no relic or ancient literature to directly confirm each The world in which the dynasty people lived. In this respect, images are more precise and richer than the literature.

For example, German artist Gerhard Richter constantly explores photographic images and painting languages, creating a conceptual painting space for reflection on images. His realistic paintings are based on photographs - historical images in the National Archives, old photos of the

news media, private event photos, and more. He analyzed these photos with the characteristics of images. "Through photography, the world has become a series of irrelevant, independent molecules, and history, including the past and the present, has become a series of anecdotes and social news. Camera decomposition the reality is made to be something that can be grasped and uncertain. It proposes a discontinuous view of the world that denies the internal relevance, but gives the mysterious qualities to each moment." 3 Rich based on this uncertainty, ambiguity and mystery of photos, each photo is an instant solidification ceremony, an "eternal present style" and an unknown image with historical break. The artist takes the photo as the black and white monochrome means are drawn on the canvas, and the edges are blurred by techniques such as dragging, brushing, and smashing, which enhances the indefinite features of the image information. This also restrains the intervention of the painter during the painting and the contingency of the hand. Thus, the painting and the image theme are placed in the same space and the confrontation and compromise language relationship between the two are enlarged; photography is used as a tool for "forgetting" The juxtaposition of characteristics and the "eternal" nature of painting, this hidden and strong tension brings new vitality and deep thinking of painting.

Belgian artist Luca Tuymans also used a variety of video images - portrait photos, photojournalism pictures, historical event pictures and numerous images from unknown sources. He enhances the fading of the photo, magnifies the uncertainty of the character's state, and captures the reflexivity and ambiguity of the light in the photo. Because the paintings are completed in one day, each pen is superimposed on the wet bottom, the brush strokes are exceptionally clear, the sparse rhythm of the pen marks, the speed and slowness of the speed, the tension and relaxation of the edge lines are unique to the paintings. The characteristics and the artist's breath are closely combined with the materiality, intentness, and ambiguity of photography, and bring new meaning to the painting.

Painting constantly thinks and draws among the artist's research photos and its characteristics. It constantly promotes and broadens its own language and ideas, and constantly injects new vitality and possibilities into the painting.

4. Conclusion

For the two visual arts categories of photography and painting, the artist constantly asks them about the artistic ontology. In order to express the pleasure and freedom of expression, he deliberately breaks the boundary between painting and photography, and continues to exert their own characteristics in depth, and constantly borrows and absorbs each other. . Photography, as an independent art, is gradually "incorporating social and political memory, rather than using photography as a substitute for encouraging memory degradation." 4 Painting draws the instant, contingency, and correctness of photography to fade away from its own traditions. The "eternality" and "monument" seem to be dehumanized. Painting and photography have very different material and material foundations, and they have their own irreplaceable language traits and aesthetic tastes. This is the basis for their self-reliance, but at the same time, painting and photography have the same two-dimensional planar nature, with the same pair. The dependence of light, color, form, and space illusion. Such a relationship is doomed to be an interesting relationship between the two that compete with each other and draw on each other to bring more rich expression possibilities.

Note

1, 2 watch the way / (British) Berg (Berger, J); Dai Xingyi translation. 2 version. Guilin: Guangxi Normal University Press, 2009, 3 ISBN 978-7-5633-5096-4, page 3, page 4

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