

## Probing into the value of “seeing culture” in the cultivation of photography professionals in colleges and universities

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**Abstract:** Nowadays, photography has long been a major course in college teaching. However, due to the expansion trend of universities, the limitation of capital investment and the restriction of teaching level, many graduates of photography major do not master good photography technology, which is inconsistent with the quality requirements of talents. In view of the current situation, this paper discusses how to change the original teaching mode and improve the teaching efficiency with the help of “seeing culture”, so as to cultivate high-quality photography professionals and improve the overall level of Chinese photography.

### 1. The Present is in the Era of “Visualization” and “Visualization”

Heidegger, everything in the visual visualization, everything is possible in the eyes of “see” field, the world is interpreted as a literal text concept has been replaced by understand the concept of text for the image, the past has been as a language (listening and speaking) privileges patent “news”, now also be expressed as “news”. People don't seem to notice the subconscious shift in this expression, but it actually marks the beginning of an era of seeing. It is no wonder that, as contemporary western philosophers have said, we have entered an “age of picture reading”, and the “age of world images” has burst forth. The arrival of the world image era is actually a new way to grasp and understand the world. As heidegger carefully explained, “the world image does not mean an image about the world, but means that the world is grasped as an image. This means that the way of grasping the world with the language symbol of hegemony is fading.

### 2. From the Nature of Human Cognition, “Look” is the Root

Human beings have all kinds of senses, such as sight, hearing, touch, taste and so on. All the senses are important to human beings and cannot be separated from each other. However, from the perspective of how people understand the world and how the world is presented to people, the priority principle of vision is shown and the importance of vision is far beyond other senses. Let's think about it. If human beings had no vision, how would they interpret and translate the world? Even if humans have language, they have other cognitive senses. In fact, the world we interpret is essentially derived from the world “seen” by human beings. All worlds are first and foremost “seen” by man; “seen” is the first reading of man; all other perceptions are secondary; they are actually developed around “seeing”, or auxiliary to it. Therefore, “see” is the most fundamental human cognition and perception<sup>[1]</sup>.

### 3. “Look at the Culture” Is Not a Simple Problem

Modern image theory derives from such an understanding: seeing is not equal to seeing, seeing is not equal to understanding, and understanding is not equal to optimistic. This sentence tells us the complexity of “seeing”. Visual viewing is a very complex cultural behavior just like various forms of reading.

#### 3.1 Why does “see” ≠ “understand”?

“Seeing” is only the “appearance” of things, that is to say, the “apparatus”, while

“understanding” is the “essence” through the phenomenon, that is, the “tao”, which is an activity of understanding and a process of understanding. “Ability to see” is not the same as “ability to understand”. “ability to understand” is much more difficult than “seeing”, which requires clearing up the fog of appearance. Discover and establish many internal relationships between things. Every type of culture has its external structure and expressed content and meaning. We refer to the external structure style as “explicit” or “seeing”, and the content and meaning expressed as “connotation” or “understanding”.

Borrowing the conceptual term of saussure's structuralism semiotics, we can refer to the manifestation of culture as the form, phenomenon and structure of cultural symbols as “signifier”, and refer to the connotation of culture as the object of culture and its meaning as “signified”. Image symbol is a kind of meaning as symbol, an image, it conveys the meaning of culture is not as straightforward as text, need your personal knowledge, visual cognitive ability, for the title of this photo, taken by time, place, and so on the grasp of the information can be well understood this picture “signifier”, will be able to really “understand” the image.

Such as: “the tracker on the volga river” this work, we “see” in this work, the distance a boat on the sea, and near the rutted yellow land, and in a group of different men, see there is only so much information, some people will only stay in this stage, is actually “see” the work, but have you ever really “understand” this painting? Do you know who created this work when? What kind of background is it in? What does it mean? With this question entered the “understand” stage.

This painting was created in 1873 by the famous Russian oil painter rabin. Combined with the background of Russia at that time, in the 1860s, although the Russian peasant movement was surging, the remnants of serfdom still seriously hindered the development of Russian capitalism. The strong democratic liberation movement with civilian intellectuals finally led tsar Alexander ii to announce the abolition of serfdom in February 1861. However, the deep-rooted feudal exploitation forces did not give in, and the miserable situation of the Russian peasants was not improved. It is well reflected in this work. On the bank of the scorched Yellow River, eleven weather-beaten laborers are pulling ropes on the beach. The trackers have different experiences and personalities. They live at the bottom of the society, but this is a team that has been trained in hardship to be resilient and interdependent. They were old and young, all ragged and gaunt. Leading the way was an old man with a grizzled beard, deep-set eyes, and a determined face that showed weather-beaten wisdom, but still a sad expression that showed his helplessness at the hardships of life. The trackers at the end of the walk, with bowed heads and hands, moved numbly along with the procession, as if they had been accustomed to such daily drudgery. One of the more prominent figures in the group was a young man in the middle of the line, who, as one could see, had not yet begun such a task, and was not yet accustomed to frowning. The rest of the trackers bent their heads, as if they had no more strength to show anything. All that remained of them was poverty, hardship and helplessness. Therefore, the creation of this work has a strong spirit of realism, and has become the most outstanding painting masterpiece of critical realism in the early 1980s.

On the painting, he also made an ingenious layout of the scene of volga river, which gave the painting a grand and far-reaching tension. The color of the background in the painting was dim and misty, and the space was strange and empty, giving people a feeling of melancholy, loneliness and helplessness. In this picture reflecting the miserable life of the boat tracker, it is not so much a struggle between man and nature as a struggle between man and the cruel and merciless dark fate and society. Therefore, the composition, line, brushwork and other painting techniques of this painting are quite successful. Therefore, in order to “understand” this work, one must have a certain understanding of aesthetics, psychology and other knowledge in order to better “understand” this work.

Through the above analysis, we can see that: look, is not a simple problem, “see” ≠ “understand”.

### **3.2 Why “understand” ≠ “look good”**

“Optimistic” is a further step on the basis of “seeing” and “understanding”. It is a kind of

“metaphysical” thinking on the level of Abstract.meaning. It is also the most critical step to form independent opinions and make innovative cognitive discoveries. Image symbol, as an element of visual art, has rich meaning and is a subjective tool for human beings to explore and express the reality. A certain image in the image symbol is special, but if it can represent or reproduce a certain attribute of all other individuals in the same kind, then the image is universal and has Abstractness. At this time, image symbol has the meaning of Abstract.symbol and contains certain conceptual content. That is, the “signified” of image symbols can have different levels; One is “direct signified” matching the vivid and intuitive “signified”; It is relatively easy to interpret, and the second is the internal thought, idea, emotion, metaphor, enlightenment and other deep “indirect meaning”, which needs to be related to their own cultural knowledge reserves, visual literacy ability, the height of thinking and other factors. Here, “direct signified” can be understood as “understanding”, and “indirect signified” is the interpretation of the meaning of the Abstract.level of the work can be understood as “optimistic”<sup>[2]</sup>.

For example, on Aug. 29, 2004, a photo of Chinese athlete liu xiang appeared on the front page of China youth daily. The first meaning of the picture is: on August 27, liu xiang won the gold medal in the men's 110m hurdles at the 28th Olympic Games and broke the Olympic record. But when analyzing the picture further, the liu xiang this symbol is placed in another word, it means may represent the progress of the Chinese track and field sports, symbol may also can get good results in track and field and caucasians, break the white fitness is better than that of the yellow race prejudice, then to the symbols to express the meaning of the second level, “the connotation” or “see”. A little further analysis of this photo brings us to the third level, which is “optimistic”. In this level, the champion liu xiang no longer represents an honor for himself, but represents a country, a continent and even a race on a deeper level. The victory of liu xiang naturally reminds us that in recent years, with the development of China's economic strength, China has occupied an increasingly important position on the international stage. China has made breakthroughs in many fields, which has made the world pay special attention to China. As a symbol, liu xiang represents a kind of speed, the speed of a China and the speed of an Asia, which breaks the stereotype that westerners are superior to the yellow race in western public opinion. Only based on such a large cultural background, when looking at this picture, can people get a better sublimation in the meaning of interpreting this picture, and can they truly achieve the transformation from “seeing” to “seeing”.

Through the above analysis of the symbol of liu xiang, it is not difficult to see that “understand” ≠ “optimistic”.

#### **4. The Value of “Seeing Culture” to the Cultivation of College Photography Professionals**

Through the above analysis, we can see that it is a complex process from “seeing” to “seeing”. To truly “see” a work, one needs to improve one's qualities in various aspects.

##### **4.1 Improve the Cultivation of Visual Appreciation and Significance Interpretation of Photography Professionals to Meet the Needs of the Times**

The visual experience and reading behavior of contemporary human beings are shifting from reading based on printed texts to reading based on visual images. “In addition to traditional visual arts such as painting, sculpture, architecture, arts and crafts, drama and dance, mass media such as photography, film and television permeate daily life, and human experience is more visual and concrete than ever before. The ubiquity of multimedia computer networks has made this visual experience ubiquitous. This causes great changes in reading objects, reading methods, reading nature, reading psychology and functional value.<sup>[3]</sup> “watching” is no longer a simple act. Not all art can arouse people's strong visual feelings “from the eyes to the heart”. Only great art can accumulate such shocking power. Not all viewers can enjoy such a wonderful instant experience, but only the “aesthetic” with a certain degree of visual literacy can have this experience. “Vision” is no longer the general meaning of “see” and “read”, from “see” to optimistic, from “signifier” to “signified” meaning of interpretation, and the visual quality is the ability of “meaningful view”, is

the embodiment of the subjective and conscious viewers of “visual appreciation and meaning interpretation” culture.

#### **4.2 Cultivate the visual thinking ability of college photography professionals**

Beauty, for each person's life value impact is immeasurable. However, the “unmasking” of “beauty” requires not only “bright” eyes, but also “sensitive” mind, which requires the support of visual literacy. the creation of excellent visual culture depends on the ability of both creators and receivers. Without the former, the interpretation of meaning becomes water without source and wood without root. In the absence of the latter, the failure of interpretation results in the shielding of meaning. The construction of meaning is at the same time to understand the self construction of the subject. In fact, the height that the meaning of the work can reach is the realization of the reader's thought height. <sup>[4]</sup>therefore, from “seeing” to “seeing” is conducive to cultivating our visual thinking ability.

#### **4.3 Opening a new perspective of educational resources plays an irreplaceable role in the training of photography talents in the information age**

The cultivation of talents comes from education. The cultivation and ability of the public to “read, interpret and use” visual information can only be improved after long-term training and cultural edification. How to improve the effect depends on the aesthetic quality and ability of the majority of workers related to the creation or application of visual culture. In the information age, the aesthetic quality and ability of the education and technology workers will profoundly and widely influence the civilization and people's mental state. Visual culture open education resources construction in the new visual Angle, gives the education resources of new traits: text and images, as well as the combination of hypertext and multimedia, in the form of structured group content, in view of the characterization of content, concise, complete and clear, and inspire lenovo, for the cultivation of the talent information age has an irreplaceable value.

#### **4.4 Awaken people's “cultural consciousness” and pursuit of moral values**

Cultural consciousness is a kind of profound cultural thinking and persistent cultural pursuit. We can develop visual cultural resources in the form of images and video to vividly show China's long history and splendid culture, which is a long-term strategy for the development of national culture, as well as an effective way to explore the root of culture, stimulate patriotic feelings and national spirit, and enhance “cultural consciousness”. It elevates the spiritual realm of teachers and students and transcends the limitation of instrumental rationality and profession. In this way, Chinese history is transformed into a “resurrected”, “visible” and “immersive” digital history textbook, awakening people's “cultural consciousness” and stimulating their pursuit of moral values.

### **5. Conclusion**

The arrival of visual culture era is not to replace the text, replace the tradition, but a broader expansion of the world, a broader interpretation of meaning. Living in such a world dominated by visual images, cultivating the visual quality of photography professionals has become an important issue in today's world, and strengthening visual art education has undoubtedly become an important task. At the same time, to improve the students' quality of “seeing”, cultivate the students' ability of “seeing”, and develop the resources of “seeing” will be of profound and extraordinary significance to the quality education and spiritual and cultural construction of the photography professionals.

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