

## The False Idea and the Noumenon of Aphasia on the Trend and Lack of Photography Education in China at Present

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**Abstract:** Under the background of the blurring of contemporary art categories, it seems that the expression of creators' concept has become the mainstream trend of contemporary art photography. However, the lack of recognition and control of the attributes of photographic media has become a universal problem in the field of photography education in China, which is the confusion of the rapid development of digital technology and the loss of the exploration of photography ontology language.

In the context of "expression of ideas" almost becoming the subject of art photography education, it seems that it is out of date to discuss the ontology of photography. While seemingly the most advanced and popular practices emerge in endlessly, the works completely ignore the photography ontology, lack the basic cognition of photographic attributes or photographic attributes, and finally only present a kind of image concept. This also became the current Chinese photography universal phenomenon. The study of medium language, which is the direct object of photographic performance, seems to be the most familiar stranger with photographic creation.

### 1. The rise of individualized expression in photography

Nowadays, it is not difficult to find in various forms of photography exhibitions and festivals held in China that, from the object of attention to the scope of dabbling, from the way of shooting to the content of expression, it is no inferior to foreign countries. The social consciousness, such as social effect, humanistic concern and criticism of actual events, is strengthened, and subjective colors such as certain artistic concepts and cultural judgments are rendered. According to the western photography modeling language law, the image language as the core, emphasizing the self, the pursuit of individual feelings, the individual trace of the photographic works, in the category of art photography, a large number of appear. The pursuit of subjective conceptual expression has become the image expression of contemporary art. The wide range of phenomena in the field of domain or pure photography is related to the current orientation of photography education in China.

The rise of art photography education in most colleges and universities in China, after the beginning of this century, the digital image in this period is rolling in with an irreversible trend, which has a great impact on photography itself and photography education. As a graphic visual medium that has the greatest impact on human beings, the acquisition and manipulation of images has become easy, everyone is a photographer, everyone can take pictures at any time, and cameras have become a tool for civilian use. Photography is no longer the uncontrollable technology of the film age. Under the background of this era, the artists who regard the image as the way of artistic expression pay more attention to the inner feeling and the experience of emotion, and the relation between the image and the world. The relationship between image and self is deconstructed and individual expression is pursued in the phenomenon of mass image creation, which is the inevitable result of pursuing creation and emphasizing personality times.

Most of the art photography education in our country is carried out in colleges and universities related to art or design, which is also the important reason why photography education emphasizes the concept and pays attention to the idea. In addition to the journalism and photography education in comprehensive universities, the teachers of photography education are mainly employed by graduates of art or related majors, and are distributed in a large number of photographic education

institutions in China, which has also become a phenomenon of photography education in China. The art specialty carries on the photography talented person's cultivation, the artistic idea permeates and implants, emphasizes the individual idea expression and the creator individuality promotion also naturally produces, this also is the Chinese photography education time phenomenon.

The view of photography is unable to get rid of the image material and exist independently. In this case, in the context of the constant strengthening of the concept of personal creation, blindly emphasizing the image symbols, only remember to use photography to "express what". And forget "what to express", just remember what the photo is taken, and forget that the picture is "how to be created", this phenomenon and hide what?

## **2. Lack of language in Photography Media**

Photography has become an important event in plastic arts in the nineteenth century because of its independence from other forms of art such as painting. Photography has its own aesthetic principles because of its independent attribute. The existence of the image printed on the photo, solidifying the time at a certain moment, reflects the existence of the subject, which is the language formed on the basis of media, material, technology, techniques, etc. The medium language of photography is the synthesis of photography as a series of disciplines such as physics, chemistry, digital technology, material application technology, manufacturing technology and so on. It is also a material medium for the delicate output of images Medium carrier to form an image work with the particularity of the original work of photography. The reconstruction and interpretation of the relationship between the artist and the artist in the form of images needs to be realized through the expression of the media itself. The medium language and the image language together constitute the ontology language of photography. Ontology language is the basis of image transformation and transmission in photography.

In our photography education, there is a lack of attention to the media ontology of photography, and it is almost difficult to see the linguistic exploration of media, materials, and techniques in the field of photography education in China, which is based on media. And the photographic understanding formed on this basis ignores its training in basic language norms, and the students are in a state of uncertainty that seems to understand no ambiguity. Photography students are supposed to master the medium of photography language has not been established, which leads to the collapse of photography attribute exploration. Like training a sniper, it focuses on how to camouflage an ambush, how to target a target, but never understands the characteristics of the gun, and How to maximize its advantages, how can this be a battlefield warrior? Our photography education does not really understand and master photography as a kind of art category unique, different from other categories of art unique, the fundamental reason is the lack of photography in the end what is thinking and cognition.

This phenomenon of despising media language is even more common in Chinese photography circles. Because of the lack of research on photography ontology media, production technology, material basis, image ontology value, photographic ontology level, texture expression, Color restoration and other photographic Noumenon elements and their own media value core is ignored greatly, as an art medium its own unique charm has disappeared. Directly reflected in a domestic photo exhibition, a large number of works of rough quality, poor print, image language is extremely missing, even to the point of unbearable direct look.

Photography originated in the West, but also rose a number of photography in the history of important photographers. From a certain angle, the whole Chinese photography circle is imitating, drawing lessons from the forms and methods of western photographers. However, the master's original works are rarely appreciated. The true charm of the original works cannot be felt only by magazines, networks, and picture albums. In China, the requirements for printing quality are low, the output producers can be trained to take up jobs simply, and the level of cognition of the images is limited. This has led us to never build an aesthetic based on material, media, and craft itself. Based on this reality, there are no domestic photography teachers at all Understand and master the medium language of photography.

### **3. The value of Photography Noumenon Media**

We can imagine, after a few years, if the content and ideas can no longer be the focus of attention, what is the most important value of the work? As a traditional shadow play of protecting the heritage of human culture, who will pay attention to how brave and invincible Wusong is, or whether the tiger has not eaten for a few days? Up to now, the essential elements of art, such as making materials, craftsmanship and drama and singing, show the unique value of its cultural form. Another example: Goujian's sword unearthed in modern times, discussing what this sword symbolizes, is of no practical significance to the boundless history. And its choice of materials that has remained sharp for millennia, Alloy composition, manufacturing process and so on is more valuable for the study of history. Even a material is not required, the forged sword, even the possibility of going to the battlefield will be questioned, let alone become a good sword? Photography itself is a medium that depends on the medium, and the medium itself has the value of expression. From the beginning of the wet version of flame-cotton technology, the rich and changeable language of the photographic medium almost runs through the whole history of photography, and also provides abundant resource value for the photographic expression.

In the history of photography, Ansel Adams as the representative of the master of photography, almost all of his works follow the medium language system of photography. Discuss the subtle relationship in photography, the complex contrast, the fine picture granularity control, the choice of printing material, the control of chemical reaction, the superb and extremely personal style production technology, So that his photography language remained highly purified, starting from the medium of photography, to construct himself and observe the world. Around 2000, Ansel Adams's works were on display in China and were quite impressive, even if they were already familiar with them. Viewing original Work is still lingering shock! The content of the work has not been the focus of attention, as far as the image ontology is concerned, it has been amazing! Fine production of every material details, the rich tone beyond the value of the technology itself, the dissemination of amazing unique artistic charm! It is the unremitting efforts of generation after generation of photographers that photography gradually produces independent symbolic characteristics and forms a unique Noumenon language system.

Today, with the development of digital technology, photography teaching in the Central Academy of Fine Arts or photography education in a few universities, such as the Department of Photography, is based on traditional photographic materials. It has a good basis and conditions for the study of photographic media, but most colleges and universities do not have the thinking and habit of exploring photographic ontology, and lack the necessary cognition and even lack of necessary knowledge about the ontology and law of image formation. Traditional black and white photographic materials are dying out, and traditional dark room technology is declining in photography education in colleges and universities. With this, the acquisition of images becomes more simple, and the later output becomes more convenient and faster, and it is more convenient and quick to image. The control of material itself seems to have become a problem for equipment or material producers to study, and our dependence on equipment and equipment has become beyond our own sensitivities, seeking to replace our sensibility and creativity with advanced technology. Imagine a creator whose work has no final appearance, must be in a very uncertain state. Even if there is a certain ability to control the picture, when the low quality level of the medium itself collides with the high level of creativity and ideas, it will greatly lower the quality of the work. Only after the presentation ability and experience of the work is strong enough and rich enough, a lot of detail in the reality. Only then can the festival truly present, only then truly clearly expresses the ultimate goal.

### **4. Cultivation of medium language for Photography in the Age of four Digital Images**

Nowadays, the traditional printing process of silver salt photography has withdrawn from the stage of history, and the shooting and training of digital darkroom has become simpler and faster. The output processes such as printing, micro-spraying, and expanding printing also have more

selectivity at the output end. At present, the media system of digital photography is in a rapid development process, it will certainly form its own language system in a specific historical period.

The digital imaging technology has a great impact on the traditional dark room making technology, but for the training of visual relationship and the cognition of shadow modulation itself, the traditional dark room technology has the presentation mode which is close to the essence of the image. The relationship between the two is just as in today's highly developed generation system, there are all kinds of vehicles but one must learn to walk. The visual experience of manual image formation process and the experience of material control and adjustment are still irreplaceable by modern digital darkroom technology. The traditional dark room technology should be basic in modern professional photography education, which is the main body of cognitive photography. It is of great practical value to control the accuracy and accuracy of photography.

With the rapid development of digital technology, a new world has been created for photography. Convenient, high-speed has become an important feature of photography media communication, and thus change the creative methods and ideas. The freedom of shooting is greatly enhanced, the method of shooting is more flexible, the later processing is more convenient, the space of creation is also fully expanded, it can be seen that digital technology has become the master of this image age. The output technology of digital later stage, make the medium language of photography become richer, as the material technique of extremely strong application, make photography break through paper material, extend to material of cloth, plastic, glass, metal, even break through Plane space and the extension of three-dimensional space, and painting, sculpture, installation and other artistic forms combined to form a more comprehensive combination of materials, photography has become more broad field of expression. Photography education is also an unavoidable educational subject for the enhancement of digital technology and the choice and control of media accompanying it.

In the era of mass image information flooding and video carnival, the professional photography teaching trains the professional photography elite talents, which is different from the ordinary people who require the low quality of the images, and is the pioneer and guide of the social image creation. In the future, their research and discussion on the image ontology language will be of professional value and the significance of image culture orientation.

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