

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

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Studies in Art Education, 2002. *Teaching Contemporary Art with Young People* Julia Marshall, Connie Stewart, Anne Thulson, 2021. This full-color resource will help educators teach about current art and integrate its philosophy and methods into the K-12 classroom. The authors provide a framework that looks at art through the lens of nine themes: everyday life, work, power, earth, space, and place; self and others; change and time; inheritance and visual culture, highlighting the conceptual

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