

Brief Talk on the Nationalization Process in Lang Jingshan's Photographs

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Abstract:

The most respectable point of Mr. Lang Jingshan's photography is his innovative spirit in nationalized creation. Based on tradition, he dares to be the first to actively explore and form his own unique artistic style. His method of creating photography techniques, namely, collection photography, like the methodology of photography, creates a modern visual transformation of the traditional aesthetics of the Chinese nation and shows extraordinary talents in the international photography arena. Today, we should continue to develop in the light of the progress of the times and give photography a new national connotation in the environment. Mr. Lang Jingshan's contribution to Chinese photography art and his photographic works are like a peak and monument, which will stand forever in the history of Chinese photography.

Key words: Lang Jingshan, Photography, Nationalization Process

1. What is the nationalization of photography?

Anthony Smith, a Western scholar, believes that a nation is "a group of people whose members share a historical territory, a common legend, a collective, a public culture, an independent economy and common responsibilities and rights", "a nation is a regional community sharing history and culture." Language and culture are the main characteristics of a nation. Language and culture are preserved by the nation, and the nation is further developed by the language and culture. The relationship between nationality and the two is interrelated and existing. The essence of national culture is a kind of collective unconsciousness, which is deeply imprinted in the national gene and shapes the national characteristics and characteristics.

Photography originated from the western world. It has a deep imprint of Western civilization, but in the process of continuous photography, it faces the rooting problem of contact with diverse civilizations and different cultures. That is to say, photography will be integrated into the local culture, breaking the traditional aesthetic style of the West, combining local geographical background, cultural tastes and ideas to form a new style style, forming different and diverse aesthetic styles. But this does not mean that photography will abandon its own essence. Instead, it will use the artistic language and artistic character of the national ontology to blend and bloom, and become the diversity of their respective cultural expressions.

2. The three stages of the early Chinese nationalization of photography

In 1839, Daguerre applied for a patent from the French government, marking the birth of photography. Then photography became popular throughout Western civilization. In 1840, with the defeat of the Opium War in China, it was forced to sign the "Treaty of Nanking" to end the policy of retreating the country, as Marx said: "British artillery destroyed the authority of the Chinese emperor and brought the heavens to the world." At the same time, a large number of Western colonists and missionaries flocked to all parts of China. They collected information in the name of mission. The emergence of missionaries not only brought about Western religion, but also introduced the world's advanced science and technology to China. At that time, photography technology spread to the interior with the expansion of Western colonization.

The earliest to bring photography to China was the French missionary Bai Si Dewang. It recorded the life phenomenon and human condition of Guizhou at that time, leaving a lot of valuable image history materials for Guizhou. In 1844, the Chinese Zou Boqi made China's first camera, and photography was no longer a magical treasure in the eyes of the Chinese. The two Opium Wars failed, and Western colonists gained special powers to be filmed nationwide. In order to save the nation, the Qing government carried out the Westernization Movement in full swing. For more than 30 years, the development of photography was promoted under the

guidance of the concept of “Secondary for the body and Western learning for use”. As a result, a large number of new cameras, new process materials and photographic concepts have spread rapidly. In 1873, he published the earliest photography work in China, "The Shadow of Wonders," which systematically introduced silver photography, Carlo photography, and wet photography. From then on, everyone can learn photography by themselves. Professional photographers have opened photo studios in Hong Kong, Guangzhou and Shanghai. Since then, photography has gradually moved into the people's lives, and there have been many commercial images with ethnic styles.

After the Sino-Japanese War of 1894-1895, the management of the national concept of "learning Western advanced technology to resist the West" went bankrupt, and the confidence of the entire Chinese nation fell to the bottom. But in turn, looking at history, in a long period of time, Chinese culture has endured and created countless cultural treasures. This situation is in the development of advanced Western technology and cultural progress in the modern world, but it is full of declining tendency. In the belief of the frenzy, the huge impact has also provoked the ontological reaction of the entire Chinese nation. This conflict and collision has enhanced many individuals' recognition and response to the national identity. In the intellectual world, the May Fourth Movement and the New Culture Movement were launched, and the trend of democracy and science led the development of photography. More importantly, photography began to show the characteristics of culture, and photography was accepted by the public from the past for the aristocratic hands. As Mr. Cai Yuanpei said, "It is better to read the article than to see the shape." This drives a new page in photography.

3. Measures taken by Lang Jingshan to Promote the Nationalization of Photography

For the art of photography in the West, Chinese intellectuals did not abandon it, but used positive actions to use Western technology to rectify the Chinese nation and enhance national self-confidence. The two most important figures are Mr. Lang Jingshan and Mr. Chen Wanli, both of whom led the development of Chinese photographic art in the early 20th century in the South and the North. For the first time, Mr. Chen Wanli put forward his own photographic viewpoint--“Expressing the color of Chinese art and exerting the characteristics of Chinese art”. At this time, the most important practical topic of Chinese photographers is to give photography to national characteristics and express the national beauty of photography. It is also expressed in the art forms of association, teaching, starting classes, running journals, exhibitions, and submissions.

In the process of nationalization of photographic art, Mr. Lang Jingshan can be described as a master. At the age of 12, he followed Chinese painting teacher Li Jinglan to study Chinese painting, photography, and darkroom crafts, which laid a solid foundation for his future

photography achievements. In 1912, Mr. Lang Jingshan entered Shanghai's "Declaration" and began to emerge in the art of photography. In his spare time, he often went to the suburbs to shoot, and published his excellent works in the pictorial, and pushed photography to the society.

In 1928, Mr. Lang Jingshan, Chen Wanli, Hu Boxiang, Zhang Zhenhou and others established the "Chinese Photography Learning Association". The Learning Association adopts the open attitude of China's Western integration and combines the traditional aesthetics of the Chinese nation with photography. Mr. Lang Jingshan's work is very focused on the vividness of the atmosphere, seeking the "atmosphere" and "artistic environment" in the photographic picture. Guo Ruoxu once said that "the character is already high, the rhyme has to be high, the charm is both high and vivid," which is the core spirit of traditional aesthetic consciousness. Mr. Lang Jingshan not only pays attention to the innovation and practice of photography, but also pays attention to the summarization and teaching of photography experience. He opened a photography class at Shanghai Songjiang Girls' High School, and edited the "News Night" and "Photography Art" weekly magazines, publishing the basic knowledge and technology of photography. Reviewing the history of photography, opening column reviews, publishing the latest photographic developments, and a large number of photographic works, which are important for promotion and publicity photography. In 1931, Mr. Lang Jingshan began to participate in the International Photography Art Salon Exhibition. His work "Spring Tree Qifeng" has been recognized by Western society. The combination of the mechanical, reproducible and realistic nature of photography with the traditional Chinese aesthetics, and the freehand brushwork, has created unprecedented brilliance.

In the past 100 years, Western civilization has pressed the Chinese culture to lose one's breath. The national self-esteem and self-confidence have long been in the face of foreign adults, feel too ashamed to show face. Mr. Lang Jingshan used the product photography of Western civilization to occupy a position in the history of world photography in the Chinese nation. At that time, he won a great reputation. This is an extremely brilliant national achievement.

4. The source of the aesthetic thought of Mr. Lang Jingshan's nationalized photography

Watching Mr. Lang Jingshan's photographs is like looking at a painting of ink and wash, which is clear, quiet and indifferent. To understand Mr. Lang Jingshan's aesthetic realm and value, we need to understand the philosophical thoughts of the Chinese nation and the aesthetic consciousness that accompanies them. Art and philosophy complement each other, and they are closely related. Philosophy promotes the aesthetic and development of art through its influence on artistic thought. Art further publicizes, disseminates and perfects philosophical ideas through creative practice.

The source of Chinese culture is the composition of the two ideological systems of Confucianism and Taoism. Confucianism emphasizes the beauty of "neutralization." In *The Doctrine of the Mean*, it is said that "the middle is also the big one in the world." Harmony is also the morality of the world. To the neutrality, the status of heaven is ambiguous, and everything is bred. Dong Zhongshu put forward that "between heaven and man, they are one". The aesthetic view of "neutralization" emphasizes that the elements of disorder and opposition should be combined into an orderly, normative and unified dimension, paying attention to the beauty of harmony inherent in the art as a whole. The Taoist thoughts are profound. Laozi said that "the morality is one, one creates two, two creates three, and three creates everything." "People living on the earth need to abide by the rules of the earth to grow and work. The growth and migration of all things is based on changes in natural climate; the natural climate, the change of the sky follows the "avenue" of the universe; and the inter-universe "Avenue" is what the world looks like." The Tao is the foundation and source of all things in the heavens and the earth. Everything in the world is made up of Tao. The so-called "naturalization of Taoism" is actually a dialectical relationship, and all things can be endangered. Zhuangzi is the successor of Laozi's thought. He believes that the freedom and independence of the soul should not be disturbed by the dust. The philosophical aesthetic care of Confucianism and Taoism reflects the harmony between heaven and earth, the harmony between man and nature, and the inner nature of the self.

The motive force of this thought lies in the artistic creation. For example, in Gu Kaizhi's *Miao Tuo Miao Fa* in the Eastern Jin Dynasty, it emphasizes the depiction of God by form, Zong Bing's "smooth god" theory, and Sheikh's "vivid charm" embody the Chinese traditional artists' attention to their inner world and their pursuit of the meaning outside the image.

Mr. Lang Jingshan's pursuit of traditional aesthetics is reflected in the *Xiaoyan Qingjiang* created in 1934. The work is made up of three negative films, giving the impression of a serene and far-reaching experience. The source of this creative work is the emptiness and silence that Zhuangzi said. In the opposite of the prosperity of the universe, the virtual and quiet places contain infinite power.

5. The artistic creation of Lang Jingshan's nationalized photography

Mr. Lang Jingshan applied Sheikh's "six methods" in traditional Chinese painting to photography and created a collection of photographic methods. The so-called collection is "to remove turnips and preserve turnips", shooting multiple negatives separately, preserving the parts needed in the negatives, then printing them on a photographic paper through darkroom technology, creating art on the composition, showing the beauty of the charm and exerting efforts on the charm. Mr. Lang Jingshan summarized his photographic creation and said, "I

hope to create beautiful works with the most realistic and facsimile photographic tools, integrating the truth of Chinese inherent paintings and a kind of good faith idea and practical value."

Under the guidance of this artistic concept, Mr. Lang Jingshan combined the Western mechanical, reproducible and realistic photography with the traditional Chinese paintings and the lyrical feelings to form a unique photographic work. In the photographic technique, Mr. Lang Jingshan's creation vividly interprets the style of painting in the photographic works. For example, "Yunfeng Bird Language" is the "Early Spring Picture" from the famous painter Guo Xi of the Northern Song Dynasty. The composition of the picture is magnificent, and the style is masculine and arrogant, highlighting the fuss on the word "far". The ancients once said: "Looking up from the foot of the mountain to the top of the mountain, it is called Gaoyuan; from the front of the mountain, after peek into the mountain, it is called far-reaching; from the mountain to the distant mountain, it is called plain." To achieve such an effect, it is necessary to break the focus perspective, and use scatter perspective to depict the picture. The whole picture has many perspectives, and each perspective forms a perspective relationship. Mr. Lang Jingshan's work follows this point and copies the charm of Guo Xi's "Early Spring" mountain to "The Language of the Clouds of the Mountain Birds". The tip of the tree and the treetops are prosperous, the direction of the branches is oriented, the foreground points to the peak of the background, and the large area in the middle of the screen leaves a blank. On the one hand, it guides the viewer's vision from near to far, from far to far, and on the other hand gives more imagination and mood. Mr. Lang Jingshan's work breaks through the perspective of traditional cameras and breaks through the limited nature of "far". When people watch the works, they can grasp the infinity in the limit, so that people can stay away from the dusty world from the spiritual world.

6. The significance of Lang Jingshan's nationalized creation to contemporary photography

Mr. Lang Jingshan's national creation is most respectable for his innovative spirit. He dares to be the first and actively explores, forming his own unique style. Under the background of digitalization and global integration, it is necessary to inherit and carry forward the Chinese nation's culture, but all of these are inseparable from innovation. In addition to the formal beauty of the surface, we should pay more attention to its inner spirit. Contemporary photographers not only do not negate the exploration of the predecessors' nationalization of photography, but are more active in innovating the traditional culture of the Chinese nation and continuing the characteristics of nationalization.

The development of photography needs to be deeply rooted in the national elements. The development of later technologies offers more possibilities for photography. The threshold of photography is lowered, and the freedom of creation is higher. The advantages of the digital age make the creation of photography do not require the use of darkroom technology as in the past, and the photographers are free to express their inner ideas. The collection photography created by Mr. Lang Jingshan not only embodies the traditional Chinese aesthetic ideas, but also shines brilliantly in the international photography exhibition. Later generations should continue to develop in light of the background of the times and give new digital connotations to photography in the big environment.

Nearly a hundred years ago, Chinese intellectuals have applied the principle of nationalized photography in combination with traditional painting to a state of perfection. Contemporary photographers fully reflect the "contemporariness" of their more intuitive face of social reality. They upgraded the social significance to the new pursuit of creation, fully combining the traditional national culture and contemporary visual art, not only the aesthetic of the picture, but also the work reveals the contemporary social reality of thinking and observation.

Conclusion

Mr. Lang Jingshan has incorporated various other forms of Chinese art into his photography. Its successful development of "picturesque photography" with unique oriental characteristics should contribute much more to Chinese photography art. Mr. Lang Jingshan's works are like a peak and monument standing forever in the history of photography.

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