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Landscape Photography Art : A stage for dialogue between two civilizations

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Abstract

Landscape photography is an art that takes landscape as its object of expression, decorating the landscape with a new dimension. Landscape photographers observe and capture the scenery with their eyes behind the camera while experience, discover and reproduce the beautiful scenery with their hearts, which is a process full of artistic creativity. China gains its photography techniques and art from Western pioneers, so the similarities between Chinese and Western landscape photography art are self-evident, but their differences also exist objectively. This difference originates from the differences between Chinese and western traditional cultures, thoughts, philosophies and aesthetic concepts, which are manifested in many aspects such as artistic techniques, purposes and emphases. Chinese landscape photography will further show the Chinese culture, Chinese spirit and Chinese value in the new era to the world in the exchange with Western landscape photography.

KeyWords

Landscape photography; Beauty of harmony; Pictorial Photography; Expression of Photography

1. Introduction

As Louis Figuier, French scientist and author, put forward that “the lens is an instrument like the pencil and the brush, and photography is a process like engraving and drawing.” [1] The word Photography can be interpreted as “painting with light”. Light is the essential element of photography and there would be no photography without it. Landscape, closely related to human material and cultural life, is an interpretation of the relationship between human and nature as well as the achievement of the material and spiritual civilization created by human beings for thousands of years. Landscape photography, as one discipline of art, is the artist's soul that makes the photographic works personalized through the lens, just like an emotional poet expressing his feelings. Thus, landscape photography is not a simple reproduction of natural and cultural landscapes, but a process full of artistic creativity that requires photographers to observe and capture landscapes with the eyes behind the camera and experience, discover and express them with their hearts. Therefore, photography, like other artistic creations, has the basic characteristics of artistic individuality, originality and visual impact. China’s photography techniques and art are learnt from Western pioneers, and the similarities and differences between Chinese and Western landscape photography art are obvious. The author adopted a nuanced method to consider and explore the differences mainly from the traditional Chinese and Western cultures, thoughts,

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philosophies and aesthetic ideas embodied in many aspects such as the styles, methods, purposes and emphases of creation. The exchange of art between East and West is not to build a bridge leading to cultural integration, but to dialectically regard the differences between them, learning and promoting mutually. This kind of communication is of great significance to the development of new and energetic photography. The nationality of art is the soul and life of art, which can make the artistic creation of Chinese landscape photography flourish in communication, innovate and develop constantly.

2. Differences of Aesthetic Characteristics Between Chinese and Western Landscape Photography Art

2.1 The Inner Beauty of Harmony in Chinese Landscape Photography Art

"Beauty is harmony", which is the common idea shared by Chinese and Western classical aesthetics. However, both China and Western countries enjoy unique social and historical development tracks, cultural inheritances and creations. Hence, they have different interpretations of "harmony". Chinese photographers convey "psychological harmony" through the lens, hoping to form an image of the ideal state of blending of man and landscape. Western photographers focus on the "formal harmony" of the objective world in landscape photography. China's harmonious aesthetics tends to be "mental" inside, while western harmonious aesthetics tends to be "formal" outside.



Figure 1. Landscape photography of Li Yuan

Traditional Chinese culture holds the view that the value of art is inseparable from people's character. Confucius, founder of the Confucian School, regarded virtue as an inner wealth that everyone can obtain and artistic works the instrument that educates the public and promotes the ethic. In consequence, artists represent justice, virtue, purity and detachment. Taoism advocates that "man follows the laws of the Earth, the Earth follows the laws of Heaven, Heaven follows the laws of Dao, Dao follows the laws of Nature" , emphasizing the harmony between human and nature, that is man is an integral part of nature. Zhuangzi once said that "don't listen to it with your ears, but understand it with your heart, and feel it with the artistic conception of silence and nothingness." In other words, the state of spirit resonating with landscape is harmonious, that is to say, placing heart and spirit in Tao and nature, which are unified with each other, to realize "the Earth and Heaven

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coexist with me, and the universe and I are one." When a man is integrated into the universe, he can leisurely place himself in landscape.

The creation and development of Chinese landscape photography art, as well as the creators, are nourished by the virtue, the creation of beauty and the idea of the beauty of harmony between man and nature for thousands of years in China's traditional culture. The spirit of tranquility in the acquaintance, connection and accompany of the universe is injected in shooting lofty moutains, high ranges, figures and flowers as well as birds, gardens and other architectures. Li Yuan, a Chinese American photographer, who likes to follow the changes of light, such as highlights, sidelights and backlights, has a great influence on Chinese landscape photography. Various lights sketch lines in the landscape in picturesque disorder, creating subtle and charming painting effects. The light and color in landscape works filmed in California (Pic 1) are skillfully used to increase the dramatic visual effect of the picture and reproduce the landscape abstractly. The ridge illuminated by the setting sun fluctuates under the light, which seems like the oncoming tide. The picture structure is very dynamic with the mix of dark brown, yellowish brown, brownish yellow and brilliant yellow. Several cattle graze peacefully, adding the tranquility to the twilight about to disappear. The depth, the relievo-like volume and the dynamic light of the picture are perfectly presented in photography. Li Yuan said that "my purpose is to explore the enlightenment and communication that the natural realistic environment may bring to people through photography, instead of creating an illusory world under my subjective consciousness. I take color as an inevitable factor in describing nature's landscape photography, but I do not pursue adding colors artificially that do not exist in nature. " [2] Pursuing the reality in color and the harmonious beauty in the works, "describing emotions with landscape" are the photographer's principles of creation.

Chinese landscape photographers' practice of creation echoes with Chinese traditional philosophy and spirit. James Cahill believed that the source of Chinese artists' creation is to pin their emotions on what they see and hear about nature. Chinese cultural tradition stresses "man follows the laws of the Earth, the Earth follows the laws of Heaven, Heaven follows the laws of Dao, Dao follows the laws of Nature", making Sima Qian think that only by "exploring the relationship between the Way of Heaven and the Way of Man" can he "have a thorough understanding of the course of historical development and the changes involved therein, expound his own opinions of the events of the past and present his own system of analysis." Chinese landscape photographers expressed his deep affection and infinite reverie for the most ordinary and insignificant scenes in nature by his exceptional insight in discovery and his sensitive emotions for nature.

Chinese landscape photography works seek to express the harmony between external scenery and internal feelings. Lang Jingshan regarded the artist's fine character as one of the important conditions to realize one's masterpiece. Harmony between inner spirit and external image is the thought of Oriental traditional philosophy and aesthetics, which influences Chinese landscape photography to focus on the pursuit of integrating one's own experience and emotion into seeking tranquil and etherealized external landscape.

2.2 The Formal Beauty of Harmony in Western Landscape Photography Art

Victor Hugo believed that art has two origins: one is idea, which produced European art; the other is imagination, which produced Oriental art. If artistic creation is to realize the pursuit of ideal beauty, then discovering and expressing beauty go through history regardless of regions. Pythagoras founded the first philosophy and history school in ancient Greece. He believed that "harmony of numbers" is the principle of everything, that is, the origin of everything is not the material elements such as water, air or fire, but the source of the

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number “one”. “Harmony of numbers” is the overriding principle of all proportions and order, which is the representative of harmony of all things in the universe. This harmony is the only way to know and understand the balance of life and the order of the world. Western ancient philosophers thought that sphere is the most beautiful three-dimensional figure, and circle the most beautiful two-dimensional figure. They also considered that the most beautiful ratio of length to width of rectangle as well as that of all parts of human body is golden section ratio.



Figure 2. Perspective of Trees, Tsarskoe Selo, Russia, Michael Kenna

The thoughts of ancient Greek philosophers and artists constituted the principle of Western artistic creation: the study and expression of beauty are “number” and “harmony”. “Number” is wisdom and reason; Harmony is beauty and result. “Beauty is harmony, and harmony is beauty”. This kind of beauty of “harmony” continues up to now and is changed into an ideal formal structure from special numbers and utilization. For Plato, the concept of “form” is the harmony between “proportion” and “symmetry”. Plato believed that the beauty of form and the symmetry depicted by compasses and rulers can express a harmonious world. Pythagoras thought that beauty is the harmony of numbers, and Aristotle, a disciple of Plato, on this basis founded the formal logic system. He regarded this theory as the combination of aesthetic ideal of “formal harmony” and artistic creation practice, and extended it to the harmony of all specific things. It is clear that “harmony” in the aesthetic ideal of Western philosophy means that the physical form of aesthetics is acquired by the senses, and the main feature of its beauty is form, including “size”, “structure” and “number”. Every system of harmony is highly organized and orderly, so the rationality and form of composition of a picture embody the “harmony” in Western landscape photography.

Michael Kenna is a famous British black-and-white landscape photographer. He is good at controlling the perspective relation and the black-and-white tone relation of the picture. He uses pure photographic language to carefully arrange the layout, so that the scenery has a harmonious beauty in form. In the photography works Perspective of Trees, Tsarskoe Selo, Russia (Pic 2), Kenna adopted strict angular perspective to arrange trees in the chilly winter from big to small, from tall to low in an orderly manner. The whole picture presents a beauty of order with the gradual change in perspective, forming a unique geometric figure with the horizental trees about one third of the picture. However, the tallest tree right forward is located at the center of the picture, and its straight trunk divides the picture into two eudipleural parts in a diversified contrast to the well-organized trees in form. To seek changes in the symmetrical picture, Kenna deliberately extended

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the branches outside the lens to the top right corner of the picture. Vitality was naturally added to the orderly space of the picture in the multiple ways of composition.

Kenna has absolutely rational and perfect control over the picture. Exquisite tone and delicate gradation not only highlight the beauty of formal harmony of nature, but also make the pure beauty of nature more vivid to the artists and viewers. The use of abstract lines and geometric figures as well as black, white and grey tones make Kenner's landscape photography quiet and understandable, which attracts viewers' aesthetic appeal magnetically.

To sum up, Chinese landscape photography pursues the beauty of emotional harmony between man and nature, while western landscape photography pursues the beauty of harmony made up of rich form and mathematical logic. This difference in pursuit stems from the differences between Chinese and Western cultural traditions, philosophies and aesthetic views.

3. Differences of Styles of Creation Between Chinese and Western Pictorial Landscape Photography

3.1 The Implicity in Chinese Pictorial Landscape Photography

In China, the word “Pictorial” in pictorial photography refers to “the idea of painting”. The structure of the trditional Chinese character “Picture” (Hua) is up-down, the upper part is a hand holding a writing brush and the counterpart is “Field” (Tian) representing a plane partitioned into a quantity of areas. In Chinese, pictorial is translated as Huayi. At first, “Hua” referred to painting or card, and later it was used to represent the completion of a painting. As to “Yi”, the upper part is Yin (voice), and the lower is Xin (heart), “follow the heart, sense the vocie and then understand the thought”. Yi can be understood as listening to the voice within, hence “pictorial” can be understood as “the depiction of one’s intention”, whose connotation of meaning points out that the carrier of art and the soul are inseparable. Chinese artistic creation has contained the creators’ deep emotions for thousands of years, which endows the creation.

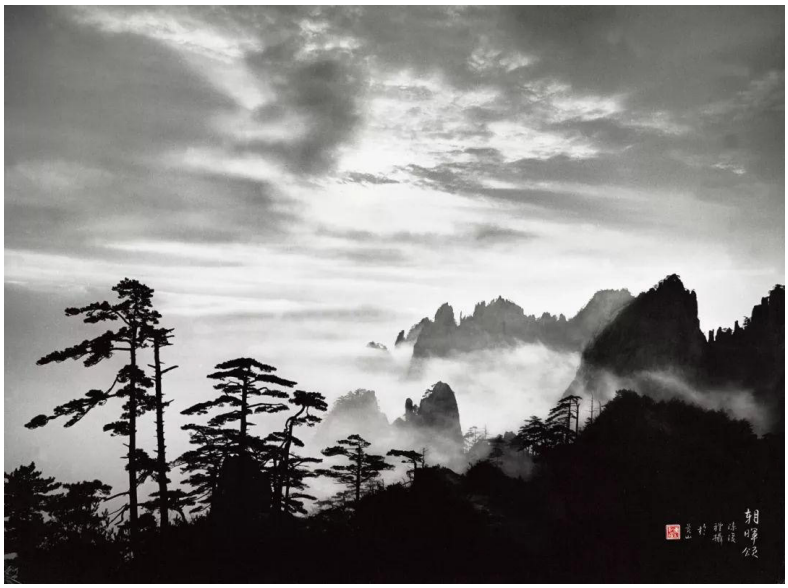


Figure 3. Ode to Morning Glow, Chen Fuli

The well-known photographer Chen Fuli is famous for his artistic style in which the landscape photogra-

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phy is perfectly combined with the freehand brushwork in traditional Chinese painting. Influenced by Lang Jingshan's Composite Picture in the creation, Chen pursues the pictorial effect, focusing on combining emotion with scenery to let off his inner feelings. He put forward the idea that "taking realism as the longitude and pictorialism as the latitude" in the creation of his photography works and strived to create the artistic conception of Chinese paintings with his photography techniques. Chen's works of landscape photography art is infiltrated by the photographer's rich subjective emotions which creates an artistic conception making the works implicit. Chen injected the creative spirit of Chinese paintings into photography in his Ode to Morning Glow (Fig. 3), which was taken in Mount Huang in 1962. He also adopted traditional methods of Chinese painting, such as seeking simplicity in complexity, interweaving truth with fiction, combining concealment with exposure and so on. Meanwhile, he captured the magnificent scenery of mountains towering under the morning glows and covered by clouds and mists with black-and-white tone. Chen shot with backlight to emphasize the silhouette-like outline of old pines stretching themselves and mountains in different postures. The long-range perspective of this work is endless and changebale clouds and fogs wreathing the mountains. The photographer kept the spectacular Mount Huang in eternity and instant with dense or light shadows. Ode to Morning Glow is well-arranged, in which the mountains, clouds and fogs are the creation of nature. The vivid artistic conception and the sincere praise to nature rendered by photographic images endowed the neutral beauty of Oriental lingering charm. It's easy to understand the simplicity in the artistic conception of the blending of feelings and sceneries in Chinese pictorial photography. Chen has a deep love for Chinese traditional painting where poem, calligraphy, painting and seal are perfectly integrated, and he adopted calligraphy, seal carving and sealing with drawing, making Ode to Morning Glow fully embody the charm of Chinese painting.

Chen Fuli perfectly combines the facticity of documentary photography and the artistry of pictorial photography in his practice of creation, and he also keeps innovating in theories, and elaborating the artistic view of pictorial landscape photography. "There are definitely many ways to develop landscape photography and is no doubt that Chinese landscape is a broad road. Our predecessors once blazed it and made some progress, but they just scratched the surface and didn't improve the methods. We, the Chinese pictorial photographers, will continue to pave the way and will usher in greater achievements not long in the future", Chen said. [3]

3.2 The Vividity in Western Pictorial Landscape Photography

Western artistic photographers draw inspiration from painting, follow many different schools of painting creation, and use natural subject, climate, light and other skills of painting creation to make Western landscape photography show pictorial artistic effects in composition and texture. Western photographers believe that cameras can accurately grasp the reality, and can play the dual role in revealing the accuracy of form and structure and artistic attraction to present objects when they are used to capture scenery. They tried their best to create the painting effect in photos by erasing details, strengthening light, creating hazy texture effects, reorganizing composition and other techniques, giving people beautiful visual pleasure and expressing the subjective feelings of creators.

Edward Steichen, one of the most important persons in the history of photography who is gifted at painting, has been devoted to exploring between painting and photography since his childhood. Steichen believed that "the mission of a talented artist is to use his own vision and tools, whether it is a camera or a canvas, to transform the represented object into art." [4] In order to express the objective and real scenery, grasp the fleeting light and shadow and the instant visual feeling of the creator, the photographer resolutely chose the

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camera to replace the brush, and used the brush, eraser or pigment to modify the negative film directly in the photography creation, effectively controlling the subtle gradation changes of the photographic picture. Influenced by French Impressionist painters, Steichen realized that light itself is the source of wonder in painting and photography. Through the mysterious changes of light and its accompanying projection, the picture is endowed with colorful magical feeling. He deliberately integrated the imagination in painting into landscape photography, captured poetic emotion and created a peaceful atmosphere, so that every photographic work left traces of painting in contents and techniques.



Figure 4. The Pond—Moonlight, Edward Steichen

Following the way of canvas creation, Steichen especially loves the natural charm with romantic and mysterious atmosphere under the moonlight. His representative work The Pond—Moonlight (Fig. 4), which was completed in 1904, is a classic work of pictorial photography, which successfully portrays the vivid and rich light and shadow of the pond under the moon with the faint light of his favorite night. Shadows of moonlight traversing the lush trees glimmer faintly on the water surface. This colorless photo shows a soft tone and extraordinary tranquil, nostalgic and romantic atmosphere after being processed by painting techniques. This beautiful scene created by using two artistic skills, painting and photography, and treated by chemical methods clearly shows the artistic effect of pictorial photography. Steichen is also regarded as one of the most influential photographers in the history of photography in the 20th century for he made the best of the poetic light in his landscape works.

Ding Zunxin, a photography critic, thinks that works of "pictorial photography" do not imitate paintings in form, but fully express the poetic and pictorial splendor in the picture. In the creation of landscape photography, photographers get inspiration from the paintings and cultural details of various countries, and pursue the picturesque effect of landscape photography to arouse the audience's aesthetic recognition and resonance, and realize personalized artistic ideals and styles, which is the common point between Chinese and Western pictorial photography. The difference between them is that Chinese pictorial photography works convey the understanding of "rationality" and the emotional expression of "thought", which makes the works create a unique artistic conception. Photographers choose the most touching details of Chinese landscape painting, shoot the scenery through the lens, and express the their artistic pursuit, thoughts and feelings through the seamless mosaic of the scenery, so that the Chinese pictorial landscape photography works shine. However, Western pictorial photographers are more keen to capture the images of light illuminating nature in photography, and

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photographic works are focused on the recording and presentation of visible light. Meanwhile, photographers use the creative features of focus perspective of Western painting, process the shape, composition, tone and atmosphere of photos, and praise the most beautiful scenery with the most beautiful works.

4. Differences of Purposes of Creation Between Chinese and Western Landscape Photography

4.1 The Emphasis of Chinese Landscape Photography on Feeling Nature

Huang Binhong wrote in The Preface to the Whole History of Chinese Painting that “Master's works are almost outstanding and wonderful, which are learnt from nature without any artifical intervention.” Both Chinese painting and landscape photography are the art representing that human beings get along well with nature in harmony. As an old saying goes, “the wise love mountains and the benevolent love rivers” , Chinese photographers linger on lofty mountains and high ranges, rivers, lakes and seas as well as forests, drifting clouds and waterfalls, getting along well with nature with respect and ardent love unyieldingly. They lay emphasis on expressing their rich inner spirit and true feelings while shooting natural landscape.



Figure 5. The Mountain, The River, The cloud, Iceland Series, Duan Yueheng

Duan Yueheng, known as “the magician of light and shadow”, is one of the most famous landscape photographers in China, and his black-and-white landscape photography works have won many awards at home and abroad. Duan Yueheng changed complexity into simplicity, stripped all the colors in nature and expressed landscape in pure black, white and gray shadows in his works, bringing the charm of black-and-white images into full play. Having more than 30 years of professional photography career, photographers have accumulated a lot of traditional techniques of silver salt shooting and darkroom, and by using digital technology, digital video works also have the same texture, charm and soul with that of traditional black-and-white film.

Duan Yueheng combined the beauty of natural scenery with traditional Chinese aesthetic ideas in his Iceland series (Pic 5), Ontario series and other works. The tone of black, white and gray of the picture reflects the pursuit of landscape lines, shapes and textures, showing the inner harmony and great appeal. Lonely church by the sea, the peak located in the corner of the picture, landscapes covered by clouds and mists, lush weeds on the plains, and the marks of sand and stones left by ebb, all of them are the works in which he adopted the photography techniques of wide-angle framing and slow shutter speed to shoot the track and delicate rhythm

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of all things passing by. The subtle control of the rhythm of the picture and the tone of the image makes the seemingly simple picture rich in connotation.

As the saying goes, "the landscape is visible in contour and invisible in spirit", Duan Yueheng's black and white landscape works contain an atmosphere of meditation and tranquility, which is the result of sincere dialogue with nature. He expressed his perception of nature in black and white images, showing the implication of ink painting, and embodying the photographer's Oriental philosophy and artistic view.

4.2 The Emphasis of Western Landscape Photography on Exploring Nature

Western photography is regarded as an accurate presentation of reality and an excellent way to capture "never-seen-before" landscapes. Western photographers use cameras to sketch and creation to satisfy their desire to explore nature. Westerners' longing for inaccessible places, strong curiosity about unknown areas and willingness to take risks all lead Western photographers to deserts, forests, seas and even volcanoes, and then they take the breathtaking and rare natural landscapes as eternal records. They focus on exploring the magical natural landscape without human intervention, and shoot it absolutely objectively, so that the audience can experience the breathtaking and grotesque scenery directly. Western landscape photographers try to understand and control nature through cameras, which reveals the adventurous spirit of human beings.

CJ Kale and Nick Selway are young American photographers who shoot waves and volcanic lava. They are keen on outdoor exploration, have the courage to take risks, and insist on shooting unique scenery of the huge waves and volcanic eruptions. Their purpose of life is to capture the light and beauty of nature in the most unique way, and their photographs capture the shocking moments when the huge waves roll. CJ Kyle and Nick Selway dare to shoot the moment fearlessly before the waves sweep over their heads, and record the power of the waves and the magic wave color gradient with the lens (Pic 6). They get close to the hot magma near the erupting volcano, followe the floating lava in the sea water of 43.3 degrees Celsius against the hot steam, and risk their lives to let people see thrilling pictures. Gorgeous colors, land and sea, the blending of fire and water, and the sublimity and greatness of nature are vividly displayed in Western photographic works which are full of adventure and exploration spirit.



Figure 6. CJ Kale and Nick Selway's Work

"Photography" has become the most satisfying way for Western landscape photographers to explore nature, which not only promotes the continuous breakthrough of photography techniques, but also encourages Western landscape photographers to explore nature more deeply. Obviously, both Chinese and Western landscape photography have a common project of getting along with nature, but there are differences between

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Chinese and Western landscape photography in terms of content and emphasis of creation: the former focuses on feeling and reposing subjective experience and emotion, while the latter focuses on exploring and conquering.

5. Differences of Contents Between Chinese and Western Pictorial Landscape Photography

5.1 Chinese Landscape Photography Highlights Subjective Expression



Figure 7. Mount Huang Series of Works, Wang Wusheng

Liu Xie, an ancient Chinese literary theorist, wrote in Literary Mind and Carving Dragon that "When I stand on the top of a mountain, the mountain is full of my emotions and when I enjoy the sea, the sea is full of my thoughts" . This sentence means that Chinese painters should place their subjective feelings in the natural scenery they depict. As a successive artistic creation, Chinese photography is in the same line with the creative spirit of landscape painting. Like Chinese painters, Chinese photographers seek a true and exquisite blending between subjective emotion and objective nature in their creation, that is, show the creator's emotion and intention through beautiful scenery. Hegel, the German philosopher, held the view that subjectivity is a concept of one's own idea, a mental state separated from the outside and hidden in the inside. "Subjectivity" in artistic creation means unfaithful expression of the characteristics of the observed objects, while Chinese artistic creation means visualization of the inner scenery of the soul, rather than being constrained by the objective external scenery. Chinese landscape photographers, whose artistic works are full of emotions,

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thoughts and implicity, insist on observing, experiencing and feeling the nature with subjective emotions, and inject lingering, delicate and ardent emotions into the images they depict.

Wang Wusheng, one of the best landscape photographers in China, spent his whole life exploring "inner landscape", and his "landscape in black and white photography" was honored as a classic of "modern Oriental landscape" by European and American art communities. Wang Wusheng is fascinated by natural wonders such as towering mountains, peaks with grotesque rocks and flowing clouds. His series of photographs of Mount Huang (Fig 7) magically combine lens, shooting angle and darkroom magnification technique together to create a brand-new ink landscape painting, which perfectly presents the majestic momentum of Mount Huang. In order to make the picture more lively, blank space has become the emphasis of Wang Wusheng's landscape photography works. Thick black and dignified peaks become the main body of the work, and boundless sea of clouds fill the valley layer upon layer. The contrast between black and white tones makes people feel the magnificence of broad mountains. Wang Wusheng thinks that black and white represents a kind of high-level spirit, and its inner dignity can be clearly seen through the surface of the photographed object. The black and white flowing in the Yin and Yang of Heaven and the Earth is not only the embodiment of the spectacular mountains standing upright, the clouds flowing like water, and full of vitality, but also the embodiment of the photographer's spiritual esteem and profound thinking for their affection for mountains.

The magnificent works of Mount Huang extend the natural landscape in the artist's heart, and finally become the portrayal of his inner spirit. Wang Wusheng refused to synthesize negative films, insisted on the true nature of photographic records, and adhered to Chinese painting aesthetics. He skillfully combined landscapes in order to reflect their inherent spirit by photographing them. Wang Wusheng thinks that the essence of Oriental art is to express the artist's spirit. With superb skills, the photographer feels Mount Huang that shocks his soul in a discerning way. The ever-changing landscape is the imaging of the photographer's soul. The towering mountains, like the thick black with velvet texture, convey a strong sense of encouragement.

4.2 Western Landscape Photography Highlights Objective Expression



Figure 8. Imaginary Landscape, Franco Fontana

In the French Le petit Larousse, the word "objectivité" (objectivity) is defined as "conforming to the quality of reality and accurately describing realistic things." Niepce, a Western photographer, claimed that

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his creation had only one goal: “to completely and truly reproduce nature.” Western landscape photographers seek for the modeling effect of formal beauty, lay emphasis on the clarity of shooting and the accuracy of details, and are good at using the method of light layout and composition. Their works show the objective outside world from an objective perspective.

In Italian photographer Franco Fontana’s colorful scenery series skyline, various and complicated natural scenes are often simplified into several harmonious and dynamic ribbons, and the picture is simple and abstract. In the work photographed in Puglia in 1995 (Fig 8), the green grass rises and falls from shallow to deep. Two red and yellow vegetations in the center of the picture are inserted in the middle, and a big tree with white flowers is inlaid at the junction of the three colors like a diamond. Nature is a combination of color blocks and lines in the photographer’s eyes, but such concise scenery content can fully stimulate the viewer’s imagination. The photographer is devoted to studying the composition of the subtle relationship between color, space, form and light. He thinks that anything can be the subject of a good photo, and valuable things are given by the photographer. “The purpose of art is to make invisible things visible” [5]. Fontana gives full play to his personal visual language for objective expression, and his colorful landscape photography works are simple, harmonious and bright in color, and simple in form and structure.

There is no doubt that Western photography art is the art of objective reproduction. This “reproduction” also embodies the photographer’s pursuit and experience of beauty, which shows that the subjective factors of artistic works are objective. With the continuous progress of photography techniques, Western landscape photographers pay more attention to the accurate expression of reality from an objective point of view, which reflects the artist’s true and creative research on nature, the innovation of perspective and the flexibility in the use of shooting skills, making landscape photography an excellent artistic expression medium.

5. Conclusion

Adhering to Chinese traditional culture, philosophy and aesthetic concepts, Chinese photographers fixed the photographed scenery as the carrier of self-expression and self-emotion. In the process of artistic creation, they do not simply and faithfully reproduce the objects, but try their best to express the photographer’s inner feelings when getting along with the object nature. The acquired scenery is soaked by the photographer’s subjective consciousness, showing a brand-new perspective of appreciating nature, inspiring people to appreciate the beautiful scenery of the mountains and rivers and to feel the beauty of the integration of human and nature. To photographers, cameras are like painters' brushes. Photographers use subtle changes of light and dark to create, that is, apply the changes of light and shadow to express the charm and rhythm of the subject, and interpret the artist’s emotional expression and sustenance on the scenery in choosing framing and arranging modeling elements, so that the landscape photography works can reproduce a beautiful world which is black and white, magical and wonderful, real and abstract. When Chinese landscape photography learns to apply photography skills and Western landscape photography techniques, it inherits and uses the artistic techniques of Chinese ink landscape painting to enrich landscape photography art creation and make it more vital.

In 1993, Wang Wusheng wrote the following sentence in the postscript of The Charm of Mount Huang that “I frimly believe that human society will gradually move towards a brand-new era of civilization from the 21st century. This Oriental civilization will be different from the ancient one, and it will be a brand-new and high-level Oriental civilization formed after fully absorbing all the essence of Western civilization. .....

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In the new era of Oriental civilization, great changes will take place in the current values and lifestyles of human beings. Let us prepare for the arrival of this new era from now on." [6] In the exchange with Western landscape photography art, Chinese landscape photography art shows distinct national characteristics. In the new era when the comprehensive national strength and people's pursuit of spiritual civilization are gradually increasing, Chinese landscape photography art will further show Chinese culture, Chinese spirit and Chinese value to the world.

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