An Analysis of the Characteristics of Cross-Media Photography Based on Visual Communication Design

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Abstract: Under the high-speed transporting of information in network information, new values and opportunities constantly surge among multiple cultures. This article discusses the formal language of visual communication design, explores the methods of decomposing, fusing, and interpenetrating multiple art forms across media, deeply analyzes the connotation and creative methods of cross-media photography art, and explores the cross-media from the perspective of visual communication design. The artistic features behind media photography clarify the relationship between visual communication design and cross-media photography and analyze the commonality and individual expression of the two.

Keywords: Cross-media Photography; Visual Communication Design; Artistic Characteristics

1. Introduction

Visual communication design is also called "graphic design." As the name suggests, its primary purpose is to consciously convey adequate information to the audience through two-dimensional language symbols. On the other hand, photography is also an art form that conveys concepts and emotions through visual elements and has aesthetic value. The history of the development of photography art has a long history, and it is a highly unified combination of artistry and technology. From the "Photographic Separatist" in the early 20th century to the modernist photography style, the early development of the medium used a relatively simple means, mainly pursuing the purity of photography. It was not until the emergence of modernist photography styles that photographers began to break the shackles of tradition, burst out new creative sources, and completed the transition to extensive use of images, installations, behaviors, and other media art creation techniques. Photography technology requires the creators to have proficient skills, keep pace with the times, and constantly generate new thoughts and insights. With the advent of the information age, the shift of aesthetic focus, the renewal and iteration of trend culture, and the deeper needs of the people's spiritual thoughts, this change in the cultural background brought about by the migration of the times promote cross-media art forms.

Gradually accelerating the collision and integration of different cultures provides a platform for creating and researching cross-media photography based on visual communication design.

2. Background Analysis of Visual Communication Design

Visual communication design is a means and dynamic behavior of disseminating visual information. It is a comprehensive knowledge discipline covering various types of knowledge such as typesetting, illustration, painting, and color application and fully mobilizes multiple sensory experiences. In the five-sense experience of visual communication design, vision is the first recipient in the process of information dissemination, and it is also the basis of visual design expression. It can receive information immediately and form a certain degree of cognition. Like other art design disciplines, the most critical design idea of visual communication is to continuously innovate, break through the limitations of traditional thinking, flexibly use divergent thinking, and proceed step by step, seeking a new unified and ingenious way of integration. Unlike other art design disciplines, visual communication design requires exceptionally high sensibility to colors and graphics that can complete highly generalized and concise expression of information to produce a strong visual impact. It uses

language symbols to communicate with the audience, making it a comprehensive product of humanity, artistry, creativity.

3. Analysis of Cross-media Photography

3.1 Basic Concepts of Cross-media Photography

Cross-media photography refers to getting rid of the classification of traditional art in photographic art, adopting the intervention of mixed media, and further analyzing the emotional experience of the audience, forming an open and inclusive situation. Through the use of photography's materials, light and shadow changes, color spectrum, and the technical application of various art categories such as painting, sculpture, design, architecture, and multimedia technology, it transcends the limitations of its form[1]. It collides with other art forms to generate chemical reactions, adding a new time, and the spatial dimension makes it develop into a diverse and comprehensive artwork that is vivid and colorful. Due to the continuous innovation of technology, the creative thinking of photography has changed accordingly. The traditional blindly mechanical copying can only continuously reduce people's expectations and psychological experience, and the cross-border integration of innovatively can achieve real breakthroughs and convey naturalness.

3.2 The Development history of Cross-media Photography

The development of things is endless, and the art of photography is constantly walking on the road of reform and innovation in the long river of history. Since the birth of the world's first camera in France in 1839, the development and progress of photographic aesthetics began to heat up, and the influx of artistic creators' thought trends gave photographic art a new source of life. At the end of the 20th century, the famous American art critic Rosalind Krauss published an article titled "Reconstructing Media," which first proposed the concept of "post-media conditions." And then published an article later which pointed out that the post-media situation often appears after a technology "decays due to its obsolescence," and "the mechanisms of various levels of new technology" can provide artists with "technical support" to replace traditional art media[2]. Simultaneously, the artist will also use outdated technology to experiment, "to use his expressive ability." Klaus redefines the cross-interaction of multimedia materials, began to use photos, letters, and other media to eliminate the boundaries of art disciplines boldly and opened up the beginning of mixed and matched photography techniques for artist films, which prelude to cross-media photography.

4. Aesthetic Exploration of Cross-media Photography

4.1 Diversified Creative Methods

Ross-border stems from the commonality of artistic creation ideas and methods and scientific demarcation classification research shackles. There are a variety of creative methods that can explore continuously. Photography can be referred to as an existence of frozen time, which can record fleeting moments, and is also an outlet for expressing emotions and expressing the creator's artistic thoughts[3]. Creating a rich and three-dimensional picture, carrying out bold subversion and innovation, exploring the mystery of photographic language, and creating more possibilities with diversified creative methods is a question that the artist constantly thinks and explores.

4.2 Multi-sensory Experience Presentation

The sensation is a behavioral activity that can directly stimulate the brain's central nervous system, the most important of which are the five sensory experiences of sight, hearing, touch, smell, and taste. Due to the improvement of people's knowledge and cultural literacy, mere visual effects can no longer satisfy the audience's aesthetic pursuit. To attract the attention of viewers, the comprehensive presentation of multiple sensory experiences is significant. Comprehensive sensory stimulation can help the audience better understand the information in a short time, obtain explicit judgments, and generate immediate reactions and feedback. In the hands of cross-media artists, audio is often used to create auditory stimulation and other methods to show the tenacious vitality of the work, thereby enhancing the appeal of art[4].

4.3 Shift of Aesthetic Focus

Photography creation is a subjective and active activity for artists. From the initial stage of the image to the later stage of image processing, they can intervene according to their wishes, choose the ideas they want to convey, and instill them in the audience. When people see the same photographic artwork, their inner associations and the range of brain thinking activities are entirely different. With the continuous development and progress of the times, people have begun to pursue the commonness of aesthetic cognition and emotional identification, and the way of receiving the information has gradually shifted from passive acceptance to active participation and interaction[5]. On the other hand, the contradiction is that works with a strong sense of formality often make people ignore the spiritual core conveyed behind the work. Creators should let the audience actively explore the information conveyed by the images and generate a willingness to interact, which is beneficial to expressing ideas.

5. Analysis of Cross-media Photography From the Perspective of Visual Communication

The analysis of cross-media photography from the perspective of visual communication design focuses on the form of the image, such as the arrangement of points, lines, and surfaces in the picture, the sense of rhythm, and the expression of emotional semantics, based on the general environment of society entering the era of image reading, Graphics has become the common language of the world. It is the most intuitive and most accessible language to convey information. Similarly, in the art of photography, it pays attention to intuitive feelings, without a lot of lengthy text statements, and can cater to the public's reading habits. Compared with other photography categories, cross-media photography artists are more niche. Their artistic creations are often mysterious, dreamy, and bizarre, wandering between virtual and reality, but they can still clearly convey their creations. The intention of the author to realize the control of the image and the complete narrative ability[6]. All in all, the art form of high or low cannot take the initiative in the art field, and the form of expression that the audience can accept has a more profound value and significance.

5.1 Take Matthew Brandt's "Grace Lake, No. 7" as an Example

Matthew Brandt's "Grace Lake, No. 7" is a typical product of cross-media photography (attached to Figure 1). The artist is good at developing the photo. This is how he used a large-format camera. The pictures taken of the lake scenery were enlarged and then immersed in the lake water for several days. During the long waiting time, Li observed the color changes on the surface of the photos and waited until the picture effect reached his expectations. The artist's ingenuity is to use this technique to produce various colors and stains on the photo. The surface of the photo is randomly generated with natural and irregular flake textures, and new media methods are integrated based on biological imaging. This kind of paper-based degradation also represents the degradation of lakes and the gradual imbalance of the ecosystem, adding the practical significance of advocating the protection of the ecological environment to this work. Analyzing from the visual level, the large swath of red that comes into view first makes the whole picture very dramatic. The shape of the lake and the clouds in the sky can be vaguely seen. The structure of the image itself is integrated with the bright color spots. It can also be understood as the destruction of the natural form of the lake.
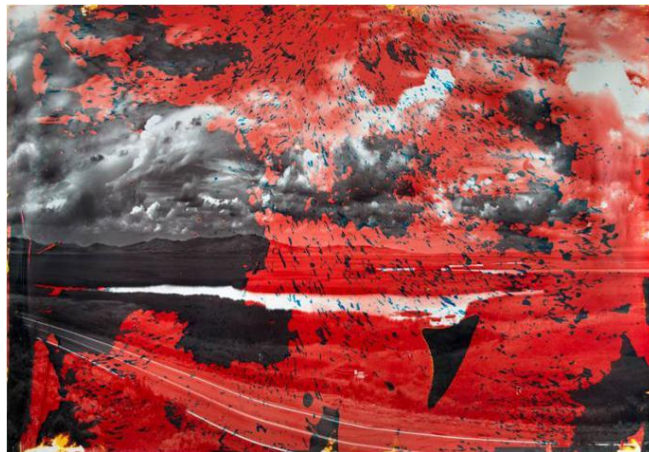

Figure 1 Matthew Brandt "Grace Lake, No. 7" (China Photographers Association Network)

5.2 Take the Author's Photographic Works as an Example

Take the author's work as an example (Figures 2 and 3). In creation, the author got rid of a single form of shooting and producing and realized the artistic expression of photography through multiple creative media. The object of the first work is the Shikumen building left over from the Republic of China. It is decolorized and then re-separated according to the required color to make a plate and then overprinted on a monochromatic flatbed printing machine. Artificial processing produces mottled edges, forming a unified effect of movie and picture. The work retains the primitive charm of the original architectural community by changing the hue to change the boring picture form, highlighting the local details, and forming a visual effect of conflict and balance full of visual tension.

Figure 2 (Self-painted)

The second work is the Mingjinshanling Great Wall, taken by the author through a fisheye lens. During the creation process, the film was first textured and then printed in monochrome. The work produces a unique visual appeal through the prospective solid effect of the lens, and the texture effect formed by other media enriches the sense of the form of the black and white image. It is an incredible cross-media work of art.

Figure 3 (Self-painted)

6. Conclusion

The inclusiveness of art is reflected in the lack of clear boundaries between various disciplines. The cross-border and integration of art forms conform to nature and arise at the historic moment. As people's consciousness and thinking jump, cross-media will inevitably occur—the product of artistic mashup. Cross-media photography is not purely for cross-media and cross-media. However, artists measure the changes between media to media, with respect and reflection on traditional art forms, seeking innovation and change, and digging into more photography possibility. Visual formal language and photographic language can be shared to a large extent. Images can be used as an optical communication carrier, while graphic symbols can be used as another medium for photographic creation to add color to work. The intervention of high-tech in the 21st century is undoubtedly the icing on the cake for the conversion of media, but the media is the existence of tools after all. The story that photography art wants to express needs to be carefully polished to truly touch people's hearts and reflect the actual value of art.

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