

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
RIVNE STATE UNIVERSITY OF HUMANITIES
ART AND PEDAGOGICAL FACULTY
Department of visual and decorative arts
named Stepan Shevchuk

EXPLANATORY NOTE

to the qualification work for the Master's degree

on the subject:

**Contrast as one of the main methods of artistic reproduction in
decorative painting**

(on the example of the decorative composition "Day and Night")

Performed: obtaining higher education

Master's degree specialties

023 Fine arts,

decorative arts, restoration

Huang Geyang

Head: k. philol. Ph.D., associate

professor Yaroslava Vernyuk

Reviewer: k. ped. Ph.D., associate

professor Valentina Tyuska

Rivne - 2024

Contents

Introduction	3
1.The concept of contrast and representation in artistic creation	5
1.1 The contrast between painting and design art	6
1.2 The concept of artistic reproduction	7
1.3 Concept of artistic expression	8
1.4 The Relationship between Artistic Reproduction and Artistic Expression	9
2. Using colors to contrast and express in artistic painting creation	12
2.1 Tone contrast of artistic painting colors	14
2.2 Contrast of Warm and Cool Colors in Art Paintings	17
2.3 Color Block Contrast in Art Painting	17
3. Point-line-surface comparison in art design	22
4. Contrast and Expression in Photographic Art	24
4.1 "Reproduction" in the process of photographic art creation	26
4.2 "Performance" in the process of photographic art creation	27
4.3 Composition contrast, color contrast and light and shadow contrast in photography art	30
Conclusion	40
List of references	41

Introduction

Contrast is one of the fundamental methods of artistic expression in decorative painting, offering a dynamic way to highlight differences and create visual impact. By juxtaposing opposing elements—light and dark, warm and cool tones, smooth and textured surfaces—contrast becomes a powerful tool to convey meaning and evoke emotion. In the realm of decorative painting, this technique is not only an aesthetic choice but also a narrative device that allows artists to explore dualities and relationships within a composition.

The decorative composition "*Day and Night*" exemplifies the application of contrast as a core artistic method. Through its deliberate interplay of opposing elements, this artwork captures the essence of duality, exploring the relationship between light and darkness, energy and calm, and the passage of time. This introduction sets the stage to delve deeper into how contrast shapes the visual and symbolic dimensions of "*Day and Night*," solidifying its place as a cornerstone of decorative painting techniques.

Contrast plays a pivotal role in decorative painting, serving as a primary means of artistic reproduction. It enables the artist to convey depth, mood, and thematic duality while enhancing the visual and emotional appeal of the artwork. This principle is exemplified in the decorative composition "*Day and Night*," where the juxtaposition of opposites drives the narrative and aesthetic impact.

Contrast creates visual interest by emphasizing differences in color, texture, shape, and composition. In decorative painting, stark contrasts often anchor the viewer's attention and guide their perception of the artwork's elements.

Contrasts can symbolize opposing concepts, such as light versus darkness, life versus death, or serenity versus chaos. This symbolic application deepens the interpretive potential of a piece.

The interplay of contrasting elements can evoke a wide range of emotions.

For example, the warmth of daylight hues against the cool tones of night may convey feelings of vitality versus calm.

In the composition "Day and Night," contrast emerges as the central artistic device, manifesting in several key aspects:

The "Day" segment likely employs bright and warm tones—yellows, oranges, and light blues—to evoke sunlight and vibrancy.

Conversely, the "Night" segment features cool and dark shades—deep blues, purples, and blacks—symbolizing calmness and mystery.

Day is represented with motifs such as the sun, clouds, or blooming flowers, signifying energy and growth.

Night incorporates symbols like the moon, stars, or nocturnal creatures, embodying tranquility and introspection.

Smooth, flowing brushstrokes in "Day" may convey the ease of movement and lightness of daytime.

Textural roughness or layered techniques in "Night" might evoke the depth and complexity of the nocturnal environment.

The composition might physically separate the "Day" and "Night" elements, using a central line or blending gradient. This division emphasizes their duality while showcasing the harmony they create as part of a unified whole.

The use of contrast in "Day and Night" highlights its importance as a method of artistic reproduction in decorative painting. By juxtaposing opposites, the composition achieves a rich interplay of visual, thematic, and emotional elements, inviting viewers to explore the relationship between opposing forces in nature and life. This principle of contrast not only enhances the aesthetic appeal but also deepens the symbolic resonance of decorative art.

1. The concept of contrast and representation in artistic creation

The two basic means and methods contained in artistic creation include contrast and reproduction. Reproduction focuses on reflecting the objective characteristics of the object, while expression focuses on reflecting the author's subjective feelings.

Contrast and representation are foundational principles in artistic creation, serving as essential tools for visual storytelling and emotional expression. In art, contrast refers to the juxtaposition of differing elements, such as light and dark, color temperature, texture, scale, or form, to create visual interest, depth, and meaning. Representation, on the other hand, is the depiction of subjects, ideas, or emotions through artistic mediums, ranging from realistic portrayals to abstract interpretations.

Contrast draws the viewer's attention by emphasizing differences. High contrast can create dramatic and bold visuals, while low contrast evokes subtler and more harmonious effects.

By contrasting elements such as warm and cool colors or rough and smooth textures, artists can evoke specific emotions, such as warmth versus tranquility or chaos versus calmness.

Contrast often conveys symbolic meanings. For instance, the interplay of light and dark can symbolize knowledge versus ignorance, life versus death, or good versus evil.

Artists use tonal and textural contrasts to highlight shapes, create depth, and separate foreground from background, enhancing the representation of forms and their relationship within the composition.

Representation bridges the artist's vision and the audience's perception. It is shaped by cultural, historical, and personal contexts:

In realistic art, contrast enhances lifelike qualities by mimicking how light

interacts with surfaces in nature, adding volume and texture to forms.

In abstract art, contrast serves as a means of breaking down traditional representation, emphasizing emotions or concepts over physical reality.

Representational art can use contrast to symbolize dualities or complex ideas, such as harmony versus conflict or tradition versus innovation.

In works like Caravaggio's *The Calling of Saint Matthew*, chiaroscuro (light-dark contrast) is used to emphasize divine intervention and drama. Artists like Claude Monet employed color contrasts to represent fleeting light effects and atmospheric conditions. Piet Mondrian's *Composition with Red, Blue, and Yellow* uses stark geometric contrasts to represent balance and universality in abstract form.

The concept of contrast and representation is central to artistic creation, providing a framework for visual and thematic exploration. Through the interplay of opposites, artists create works that captivate, inspire, and communicate complex ideas, bridging the gap between vision and audience interpretation. Contrast and representation remain timeless tools, adaptable across styles and media, ensuring their relevance in both traditional and contemporary art.

1.1 The contrast between painting and design art

On the one hand, Chinese and Western art paintings, as a kind of visual art, are an art that conveys aesthetic experience through certain colors, lines, and shapes to form extremely precise, specific, and personalized pictures. The main artistic expression methods of Chinese and Western painting are color contrast, density contrast of painting composition, and line and shape contrast.

On the other hand, contrast is the most common and common expression technique in art design. The design composition uses contrast modeling techniques, which originally emphasizes the image differences of things by comparing opposites, and provides viewers with intuitive feelings and

associations. However, at the same time, contrast often derives exaggerated visual effects and appeal. The contrast techniques in art design can be summarized into three categories: color contrast, light and dark contrast, and shape contrast.

1.2 The concept of artistic reproduction

Artistic representation generally refers to the artist's specific depiction of the objects he knows or social life. The perceptual and understanding factors are relatively prominent. The creative techniques focus on realism and verisimilitude, that is, the pursuit of the perfection of perceptual forms and the reality of phenomena; in creation The tendency is to focus on understanding objects and reproducing reality. The reproduction has the characteristics of being approachable, realistic, and both physical and spiritual, and is generally loved by the audience. China has attached great importance to the representational characteristics of painting since the pre-Qin period. For example, "Guangya" says: "Painting is a category", and "Shiming" says: "Painting is a hanging, and objects are hung with colors." Representation is also a traditional method of Western art creation. For example, Heraclitus of ancient Greece believed that "painting mixes white and black, yellow and red pigments to depict an image that resembles the original object"; Renaissance painter L. Leonardo da Vinci said: "Painting is all visible things in nature. "The only imitator", "The painter's heart should be like a mirror, always taking in the colors of the things reflected, and taking in as many images as there are things in front of him"; the 19th century realist sculptor A. Rodin said: "Art The only principle is to copy down what you see." A large number of art works in Chinese and foreign history, such as landscapes, flowers, birds and figure paintings of the Tang and Song Dynasties, Greek, Renaissance, neoclassical and realist art, all use representation or emphasis on representation, and are characterized by perceptual reality. And calm reason plays a leading role, careful observation and strict technique.

The pursuit of the reproduction of reality by artists is the main trend in the history of art. Their works have a unique aesthetic charm and a broad mass base. The reproduction in art is not a mechanical reflection of reality, nor is it a purely objective reproduction of reality. Instead, the artist uses lines, colors, bronze, marble and other material media to reflect the reality he knows according to the laws of beauty. The reproduction in art is inseparable from the artist's cognition, selection, refinement, processing and transformation, and reflects the artist's purpose and essence.

1.3 Concept of artistic expression

Artistic expression generally refers to artists using artistic means to directly express their own emotional experience and aesthetic ideals. Rational and emotional factors are more prominent. In creative techniques, they focus on ideally expressing objects or abandoning specific objects in pursuit of super-sensory content and concepts. Adopt artistic languages such as symbolism, allegory, exaggeration, deformation and even abstraction to break through the experience and habits of feelings; in terms of creative tendencies, it focuses on expressing oneself, changing objects and expressing ideals. The expressions in art have the characteristics of shocking people's hearts, being highly generalized, and not seeking resemblance. Since the Song Dynasty, Chinese literati paintings have begun to shift from emphasizing the true representation of objective reality to emphasizing the expression of subjective emotions. Su Shi opposed the theory of painting based on physical resemblance and advocated "meaning of things"; Ni Zan said, "The so-called painters just write carelessly and do not seek resemblance" and "talk about what is in the heart"; Shi Tao emphasized that "I am what I am." "I exist by myself" "I borrow pen and ink to write about the world and all things, and I feel like I am there". Western art, from the romanticism of the 19th century to modern schools, mostly emphasizes subjectivity, personality, emotion and self-expression. E. Delacroix believed that

in painting "the expression of emotion should be given first priority" and the painter "should express according to his own temperament"; H. Matisse said "the first thing I try to achieve is expression", "My path is to constantly look for possibilities of expression other than faithful imitation." Expressionist artists emphasize the direct expression of emotions and the expression of subject consciousness. For example, Kirschner said: "My paintings are metaphors, not imitations. Form. Colors and colors are not beautiful in themselves, they are beautiful only when they are created by the will of the soul." The expression techniques in art creation are characterized by the leading role of rational concepts and strong emotions, free creation, not restricted by existing techniques, and greater arbitrariness.

Expression, adapted to the general trend of Western modernist art, has a great influence on the development of modern art. In fact, the expression of the subject is an indispensable factor in art creation. Any work of art, to varying degrees, is an expression of the artist's subjective thoughts and feelings, an expression of his personality, an expression of his subjective consciousness, and also an expression of his aesthetic evaluation and aesthetic ideals of social life.

1.4 The Relationship between Artistic Reproduction and Artistic Expression

Between artistic reproduction and artistic expression In calligraphy, arts and crafts, and architecture, artists do not need to simulate external objects or reproduce reality from external shapes, colors, or patterns. Instead, they freely use the laws of formal beauty to directly affirm themselves emotionally from the external form of their works, expressing certain emotions, styles, aesthetic tastes, and aesthetic ideals. In painting and sculpture, reproduction cannot be completely without expression, and expression cannot be completely separated from reproduction. The two can either achieve perfect unity or have different degrees of emphasis, but one does not cancel the other. Reproduction and

expression, as two basic means and methods in artistic creation, are not inherently superior or inferior. They can adapt to the needs and characteristics of different times, societies, genres, themes, styles, and interests.

The terms reproduction and expression are sometimes used to indicate the general inherent characteristics of works of different types of art or different artistic styles. For example, "calligraphy is the art of expression, and painting is the art of reproduction"; "Western painting is reproduction, and Eastern painting is expression"; "classical art is reproduction, and modern art is expression".

Color contrast in art painting: Contrasting colors are a physiological phenomenon produced by human visual senses, and are the balancing effect of the retina on colors. The colors opposite each color in the color wheel (180 degrees diagonally) are called "contrasting colors (complementary colors)". Putting contrasting colors together will give people a strong sense of rejection. If mixed together, turbid colors will be adjusted. The weakening effect of contrasting colors, such as: red and green, blue and orange, yellow and purple are contrasting colors. Contrasting colors can also be defined as follows: two colors that can be clearly distinguished are called contrasting colors. Including hue contrast, brightness contrast, saturation contrast, cold and warm contrast, complementary color contrast, color and achromatic contrast, etc. It is an important means to form a clear color effect and an important method to give color expressiveness. Its expression forms can be divided into simultaneous contrast and successive contrast. For example, yellow and blue, purple and green, red and cyan, any color and black, white, gray, dark and light colors, cold and warm colors, bright and dark colors are all contrasting colors. Complementary colors refer to the complementary color relationship between a primary color and its corresponding intermediate color in the color spectrum. There are three primary colors, namely red, yellow, and blue, which are color units that cannot be decomposed. The color produced by matching every two groups of the three primary colors is called intermediate color, such as red plus

yellow is orange, yellow plus blue is green, blue plus red is purple, and orange, green, and purple are called intermediate colors. The contrasting colors of red and green, orange and blue, yellow and purple in reality are complementary colors. Because complementary colors have strong separation, in the expression of color painting, the appropriate use of complementary colors in appropriate positions can not only enhance the contrast of colors and increase the sense of distance, but also show special visual contrast and balance effects. For example, the three horizontal planes of Cézanne's work "Mont Sainte-Victoire" are interwoven with contrasting colors. The lower part is dark purple-brown; in the middle, yellow-green and orange-red plum form a complementary color contrast, and the upper part is mainly blue with small blocks of yellow and red. It forms a "tone change" between the small area of complementary color contrast and the large area of complementary color relationship commonly used by Cézanne. The color plane turns to brown-red and blue-purple in the large area in the middle, and the complementary color relationship of yellow-green and orange is parallel, forming a tonality transformation. The yellow-green turns to yellow or blue-green, and the corresponding complementary color orange turns to cyan and red-orange. There is a clear tone change from the middle to the upper and lower parts. The blue-dominated mountain and sky parts realize the tone change from blue to light purple and light cyan. Technique: Points, lines and planes in art design are concepts in geometry and are basic elements of plane space. Point: Specifically, it is a figurative point, which can be expressed by various tools. Points of different forms present different visual effects. As its area increases, the feeling of the point will also weaken. If we look down at pedestrians on the street from a high altitude, we will feel the "point", but when we return to the ground, the "point" feeling disappears. The line is the trajectory of the point movement and the starting point of the surface movement. In geometry, the line only has position and length, while in morphology, the line also has modeling elements such as width, shape, color, texture, etc. During his

lectures at the Bauhaus, the painter Klee defined the line as follows: the line is a point in motion. More importantly, he figuratively divided the line into three basic types: positive line, negative line and neutral line. The positive line is free and moves continuously, regardless of whether there is a specific destination; once a line copies a coherent figure, it becomes a neutral line; if the figure is painted, then the line becomes a negative line again, because at this time the color has become the positive factor. The expanded point forms a surface, and a closed line creates a surface. Dense points and lines can also form a surface. In morphology, a surface also has modeling elements such as size, shape, color, and texture. At the same time, a surface is a presentation of "image", so a surface is a "shape". The composition of a surface is the composition of a form, which is also the key to learn and master in plane composition. It involves concepts such as basic type and skeleton . Among them, the composition relationship between surfaces in a plane space is that when two or more surfaces appear in a plane space (our picture) at the same time, various composition relationships will appear between them .

2. Using colors to contrast and express in artistic painting creation

Color itself is very emotionally expressive. Color has always been an important element of expression in human painting art. With the development of human painting art civilization, the concept of color has also evolved. Artists often use various color expression methods to express artistic inspiration when creating artistic paintings. Van Gogh believed that the purpose of painting color is to express the most passionate emotions of human beings, and color is best at expressing the inner emotions of characters in painting, achieving the effect of emotional resonance and instantly arousing visual attention. The use of different colors in paintings will bring different aesthetic feelings to people. People's feelings about colors and their own experiences will have objective connections

and emotional experiences, just like people feel happy and happy when they see the green prairie. Colors have their own "emotions". Colors also have the function of expressing "positive" or "negative" emotions. The emotions of colors are affected by various factors, such as environment and region, different nationalities and skin colors, etc. Colors have the charm of reflecting the cold and warm feelings of artworks. In the expression of color, the use of various color contrasts is an important means to exert the expressive power of color. Whether it is modern or classical painting, whether it is oriental or western painting, whether it is realistic or decorative painting, the power of color blocks and the contrast effect produced by the combination of color blocks play an important role in the color structure and tone formation of the work. A masterpiece of color can reduce and abandon the role of light, but it is inseparable from the role of color contrast and echo.

If the characteristic of Impressionist painting in color is that it is good at combining light and color to reproduce the color atmosphere under a certain light source and environment, then the color characteristics of paintings after Impressionism, such as the works of Gauguin, Matisse and others, are that they are good at absorbing the color methods of oriental and folk art, and using the contrast and coordination of color blocks to create new color effects. Both of them apply and exert the effect of color visual mixing and contrast, but each has its own emphasis.

When using the visual mixing effect of colors and the law of complementary color contrast, Impressionist paintings focus on the warm and cold color changes and complementary color relationships of the bright and dark parts, the illuminated and shadowed parts of objects in a certain light source and environment, in order to use colors to truly reproduce the sense of form of objects in space. In Impressionist paintings, although color blocks also play an important role, this role is subject to the color processing method dominated by the light source color. This is particularly evident in more typical Impressionist

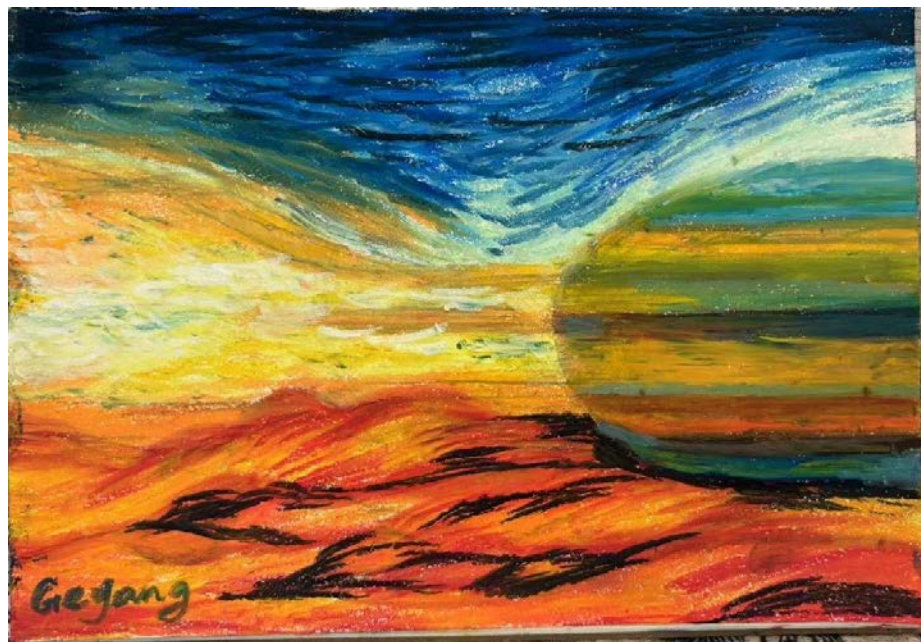
works such as Monet's "Haystacks" and "Rouen Cathedral", which are continuous sketches. The reason why these works depicting the same object are so rich and varied, forming different tones, is the result of the painter's careful observation and expression of light at different times. The light source color is obviously the protagonist in the formation of tones. Specifically, it relies on the different color contrasts of the illuminated surface and the backlit surface, the bright part and the shadow under different lighting to express it, which is both light and dark contrast, cold and warm contrast and complementary color contrast. The colors of dark areas and shadows are not black, and there are also color tendencies. The color method of using warm and cold color contrast and complementary color contrast to express light and dark changes the color appearance of the entire picture and becomes an important symbol that distinguishes Impressionist painting from classical painting.



2.1 Tone contrast of artistic painting colors

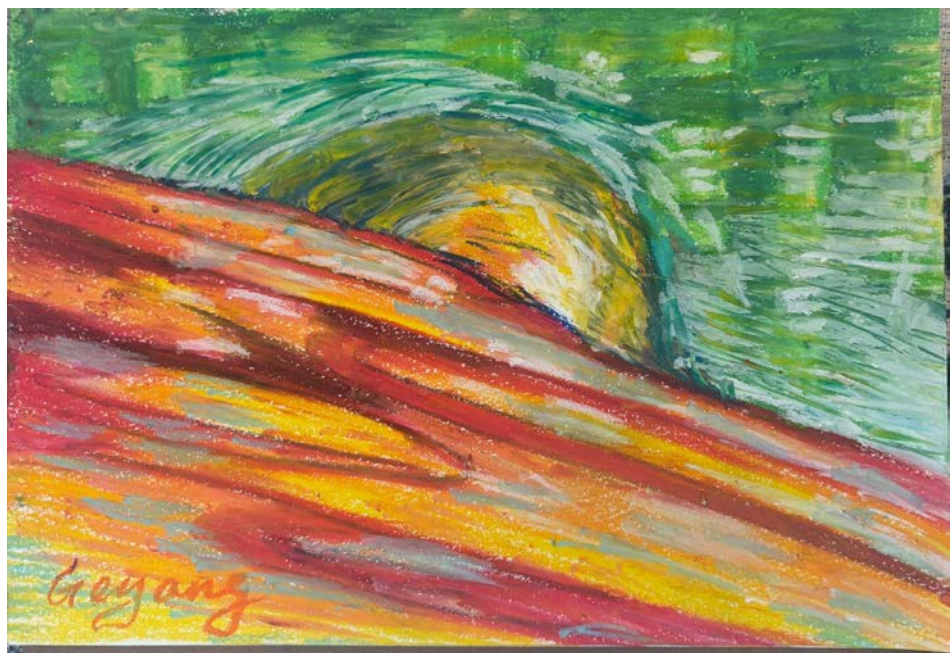
Relatively speaking, the paintings of Gauguin, Matisse and others do not focus on using colors to faithfully express the spatial and physical sense of the object. They also attach great importance to the treatment of color tones, but their methods are different. Instead of directly depicting the color atmosphere dominated by the light source color, they give full play to the visual contrast and coordination effect produced by the combination of red, yellow and orange tones in the tendency of deformation and flattening. This is clearly shown in

Gauguin's works depicting the scenery of Tahiti and many of Matisse's still life and figure paintings. Gauguin did not describe the strong sunlight, lush plants, warm tones, and dazzling scenery on Tahiti truthfully, but highly summarized and integrated the colors, and obtained visual and psychological effects through the contrast relationship of different color blocks. If you look at Gauguin's paintings locally, they are often nothing, just a piece of golden yellow here and a piece of cold brown there. But when you look at the whole painting, all kinds of color blocks become active, that is the bright sunshine, this is the shadow under the sunshine... This is the power of color contrast. When color blocks are combined ingeniously and organically as a whole, they are no longer colors, but images. Gauguin and Matisse have very different styles, the former is rough and beautiful, the latter is simple and beautiful. Matisse's paintings: goldfish and cats But their color methods, that is, using the combination and contrast of color blocks to obtain color effects, have something in common. In a sense, this method highlights the status of color in painting and gives painters a broader imagination and creativity in the use of color. It can even be said that this method is a trend in the development of modern painting.





<Huang Geyang's original work: GY SPACE-MOONLIGHT>



<HUANG GEYANG's work: HUNTER-SEE THE SUN>

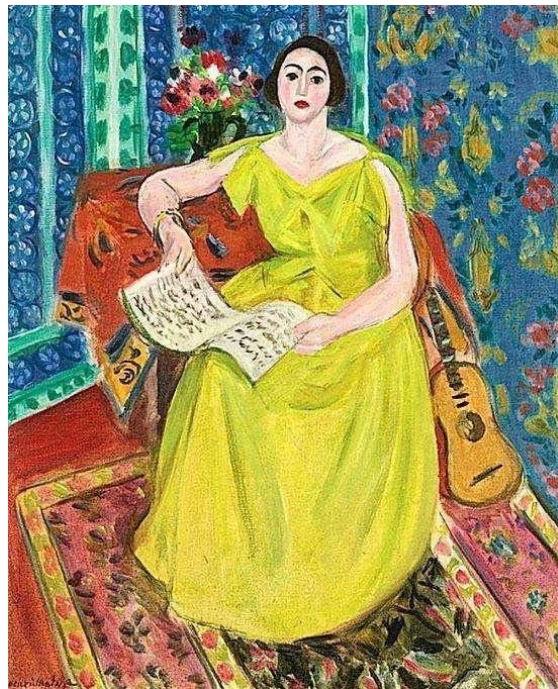
2.2 Contrast of Warm and Cool Colors in Art Paintings

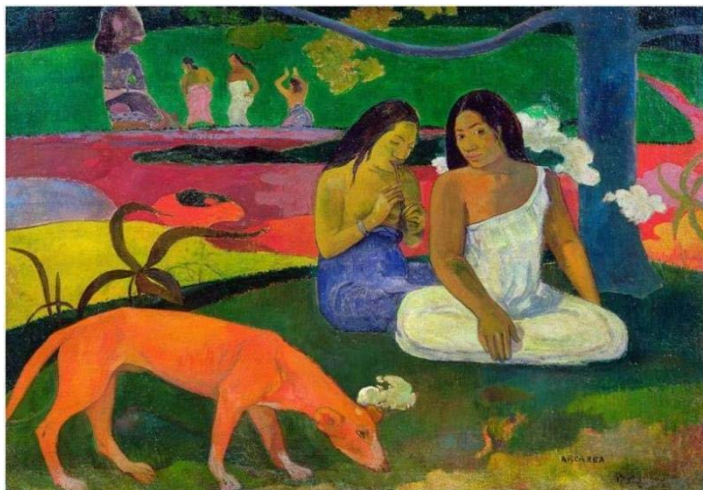
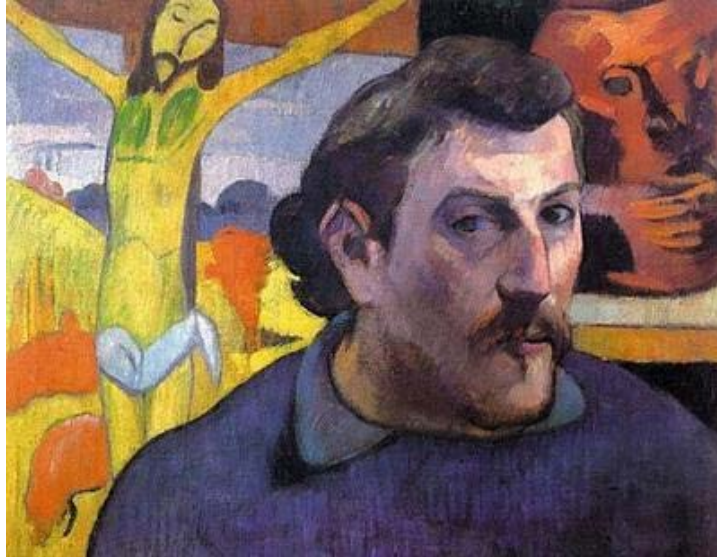
The application of cold and warm tones in the scope of aesthetic art enables some talented artists to find shining cold light in strong sunlight and the warm colors of light in icebergs and snow scenes. For objects with backlight and illuminated parts, we should not only distinguish the cold and hot tones of the bright part and the penumbra, but also feel the influence and emotions brought by this cold and hot tones, that is, which side of the cold and hot tones is more dominant and dominant. In some cases, although there is direct sunlight, the surface of some objects will still have strong reflections of cold light tones, which requires us to continuously observe and compare in depth to discover objective laws. In a large area of shadow, the color of the edge of the shadow and the color of the adjacent object can form a cold and warm interweaving. Due to the strong light, the illuminated part will have dazzling light spots in contrast with the cooler and warmer colors, and the colors of these light spots will produce color differences according to the background of different viewing angles and positions. The changing rules of color warmth and coldness can be mastered through long-term artistic practice. The value of painting colors in aesthetics lies in originality, rather than simply imitating natural colors. Colors have the charm of reflecting the rhythm and rhyme of works of art.

2.3 Color Block Contrast in Art Painting

For example, in Cézanne's works, he abandoned the traditional linear perspective and light and dark contrast, and instead constructed space and volume through color contrast and geometric processing of shapes. Emphasis on the relationship between color and shape: Cézanne believed that shape and color are inseparable. He used color blocks rather than lines to create the three-dimensional sense of objects, and expressed the depth and texture of space through the changes and juxtaposition of warm and cold colors. If you look at Gauguin's paintings in part, they are often nothing, just a piece of golden yellow

here and a piece of cold brown there. But when you look at the whole painting, all kinds of color blocks become active, that is, the bright sunshine, this is the shadow under the sun... This is the power of color contrast. When the color blocks are cleverly and organically combined as a whole, they are no longer colors, but images. Gauguin and Matisse have very different styles. The former is rough and beautiful, while the latter is simple and beautiful. Matisse's paintings: goldfish and cats . But their color methods, that is, using the combination and contrast of color blocks to obtain color effects, have something in common. In a sense, this method highlights the status of color in painting and gives painters a wider range of imagination and creativity in the use of color. It can even be said that this method is a trend in the development of modern painting.







《 Huang Geyang's original work: DEEP LIGHT 》



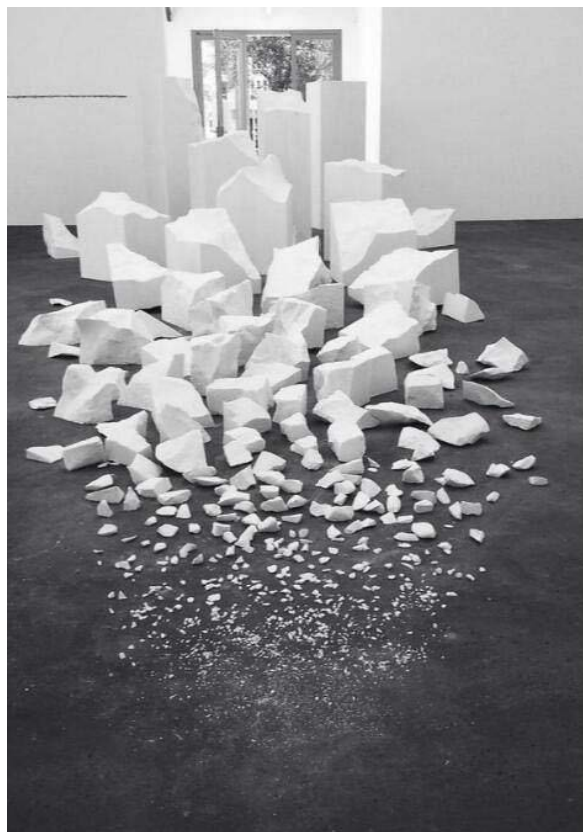
<Huang Geyang's work: NOAH 'S LIGHT>

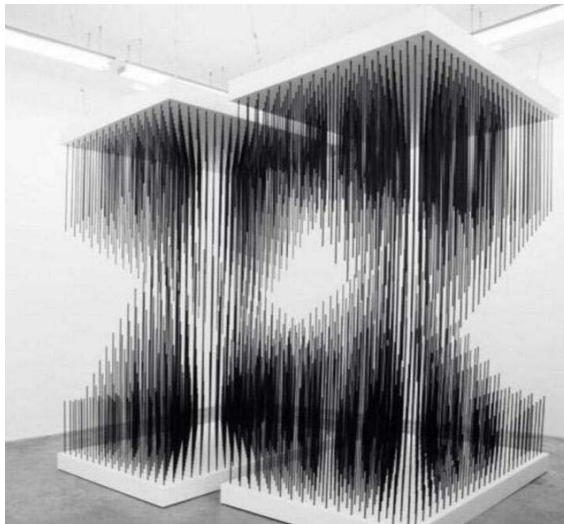
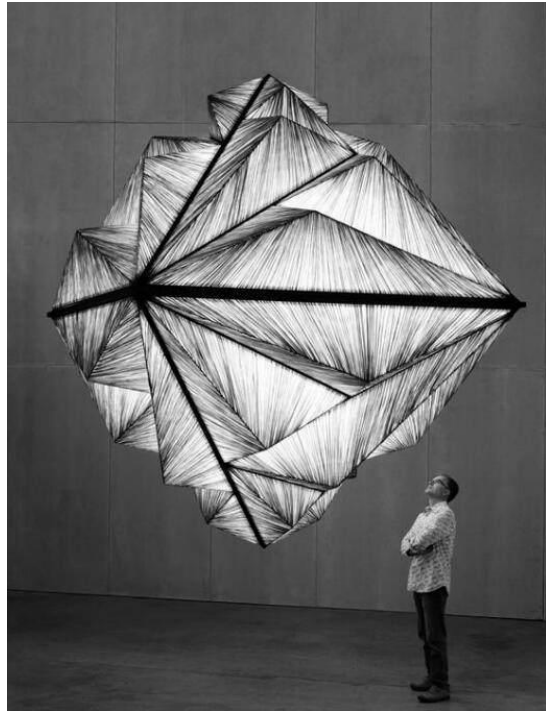


3. Point-line-surface comparison in art design

Points, lines and planes in art design are concepts in geometry and are the basic elements of plane space. Points: Specifically, points are images that can be expressed using various tools. Points of different forms present different visual effects. As their area increases, the sense of points will also weaken. For example, when we look down at pedestrians on the street from a high altitude, we have the sense of "points", but when we return to the ground, the sense of "points" disappears. During his lectures at the Bauhaus, the painter Klee defined lines as follows: lines are points in motion. More importantly, he figuratively

divided lines into three basic types: positive lines, negative lines and neutral lines. Positive lines are free and constantly moving, regardless of whether there is a specific destination; once a line copies a coherent figure, it becomes a neutral line; if the figure is painted with color, then the line becomes a negative line again, because at this time, the color has become the positive factor. Expanded points form planes, and a closed line creates a plane. Dense points and lines can also form planes. In morphology, a surface also has modeling elements such as size, shape, color, and texture. At the same time, a surface is a presentation of "image", so a surface is a "shape". The composition of a surface is the composition of a form, which is also the key to learn and master in plane composition. It involves concepts such as basic type and skeleton . Among them, the composition relationship between surfaces in a plane space is that when two or more surfaces appear in a plane space (our picture) at the same time, various composition relationships will appear between them .





4. Contrast and Expression in Photographic Art

Photography is a new art form that has just emerged for more than a hundred years. Compared with other art forms such as fine arts and music, although it started later and has certain limitations in artistic expression, these factors have not restricted the development of photography as an art form in contemporary art. On the contrary, the continuous advancement of science and technology has further promoted the development of photographic imaging

technology. As time goes by, traditional art forms tend to serve the general audience more as an artistic accomplishment, while photography technology, along with the development of science and technology, has entered our lives and work at an accelerated pace that other art forms cannot match, becoming an indispensable necessity in our daily life. However, no matter what form photography technology and art exist in our lives, it is always inseparable from traditional art forms. It is both a complement in art form and a contribution to traditional art forms. Through its unique characteristics, it expresses traditional art in the picture in a real and straightforward or abstract and obscure way, conveying the spiritual appeal of the creator in a different way, or leading or guiding the audience's thoughts. In the process of artistic creation, the creator has always followed a path, namely "reproduction" and "expression". What is "reproduction"? Reproduction generally refers to a specific description of the objects and social life that artists recognize, or it is called depiction. It has a certain rational cognition, is more realistic and realistic in creative techniques, and pays more attention to the recognition of objects in creative tendencies. Reproduction of reality is more easily accepted by the audience and has a broad mass base. The artistic creation process of "expression" can be simply understood as reconstruction and tempering, that is, after the artist has a certain rational cognition and understanding of the existing things in reality, the emotional experience and aesthetic ideal before and during the creation are added to the creation in a more subjective way. Personal emotional factors are more prominent than "reproduction". In terms of creative techniques, it focuses on ideal objects of expression or abandons specific forms, pursues more self-feelings and concepts, and exaggerates the form of expression, rich symbolic connotations, profound content implications, and more abstract self-morphological deformation. These are the basic characteristics of the creative method of "expression". In terms of creative tendencies, it pays more attention to expressing self-consciousness, recreating the form of objects, and expressing

personal emotions. Although the "reproduction" and "expression" in the creative process have different sensory experiences for the audience, they themselves are not more important or less important. They just have their own strengths in various artistic forms, and have different scopes of application in creations of different eras, themes and styles.

4.1 "Reproduction" in the process of photographic art creation

In the early days, photography was only an auxiliary tool for traditional art forms such as painting. But why has photography been able to break away from the auxiliary function of traditional art forms and become a new art category in just over a hundred years? This is because photography has the ability to record objective things truthfully, and has the ability to record the truth intuitively and quickly, which is unmatched by other art forms. Authenticity and timeliness are the foundation of news photography, and these two points just confirm the "reproduction" in the process of photographic art creation. In the process of news photography creation, the creator does not have much time to consider the shooting angle, composition form, and the state of the subject. He must give up thinking and waiting, and it is even more impossible to require the same news moment to happen again at some point in the future, so he strives to record the most real moment at the most appropriate time. Moreover, in the whole creative process, the creator needs to have certain shooting experience, that is, the foresight and inertia of the photographic moment. No matter whether the most touching moment occurs in the early, middle or late stage of the climax of the subject, it can be accurately and effectively grasped by experience, and finally the whole news event is reproduced in the photographic work, and presented to the audience in the most real and fastest way, so that the news photography works can achieve a certain mass effect. The greatest war correspondent, Robert Capa, once said: If your photos are not good enough, it is because you are not

close enough to the artillery fire. This photo entitled "Normandy Landing" has been published thousands of times in newspapers and magazines around the world. It is one of the most successful and influential news photos in history. Due to the limitations of equipment and shooting conditions, Capa was at the forefront of the Normandy Landing, when the artillery fire was the most intensive, holding the camera in an extremely shaking situation, and was praised by the world as "immortal historical witness". This image soldier who was born and died used his body and spirit to reproduce the real scenes of the war again and again, so that his name would be forever branded in the hearts of the world, and then awaken people's conscience and stop killing each other. This photo of the Normandy Landing is exactly in line with the most profound essence of photography art - reproduction, reproducing the cruel war scenes and the people who suffered in the war. Looking at his photos, the audience seems to be really in the rumbling artillery fire, and has an immersive feeling. It is this reproduction that gives the audience the strongest spiritual shock and sublimates the connotation of news photos to a deeper level.



4.2 “Performance” in the process of photographic art creation

In people's social life, conscious "people" as the main body of social form often add more or less subjective consciousness to themselves in the process of perceiving surrounding activities, so that the original real objects have a certain

deformation in the process of people's thinking and communication. This deformation is our thinking reconstruction of objective things, and it is a kind of tempering and sublimation of self-thinking consciousness. Since the invention of photography, many photographers have been exploring various possibilities for the development of photography. From the middle of the 19th century to the 20th century, photographers have continuously put forward new ideas to win the recognition of the art world. How to elevate photography, which originated from painting, to a higher stage is what many photography creators are struggling to pursue. Due to the particularity of its creative process, photography has not been recognized by the art world in the early stages of its development. Many people prefer to classify art forms such as painting as art, and define emerging photography as a technology. In 1886, Peter Henry Emerson of the United Kingdom published a paper: Photo: A Pictorial Art. In the paper, he believed that art and science should not be distinguished. Here, art and science refer to painting and photography. All artists should put the reproduction of nature first in their creation. So, what is the root cause of photography not being recognized by art (painting)? It is not unreasonable for people to define painting and photography as art and science in the early days. Most people believe that the creation process of painting is a process of re-creation from reality to illusion. In this process, the creator can purposefully create a certain fragment of this process according to his or her consciousness and emotions at the time, while photography is just a reproduction of the real scenery in the real environment using the camera created by technological development. In this process, no consciousness of the creator can be added. Now it seems that this view is wrong. In today's photography creation process, whether it is through changing any natural or artificial factors in the shooting process, or through the technical functions of the camera itself, the consciousness of the creator can be added very conveniently and accurately, and any thoughts and emotions of the photographer in the creation process can be expressed in the photographic picture.

Creators can combine images that would not appear in the same picture in natural forms through a technique similar to montage. This process adds the creator's subjective consciousness to the photographic work, which we can regard as a kind of reconstruction and reproduction. Similarly, the process of human beings reproducing real effects through eyes and visual nerve system is fundamentally different from the process of cameras reproducing images. The process of human beings reproducing images seems more "intelligent", while the process of cameras reproducing images seems a bit monotonous and straightforward and not "intelligent" enough, but it is precisely this "unintelligent" that adds infinite possibilities to the process of photographic creation. This infinite possibility cannot be captured by our eyes in the process of daily observation of things. Photography art recreates a magical world through the application of light and shadow.

First of all, photography breaks the balance between light and shadow. Creators can create light and shadow according to their own consciousness in order to create different effects, thus bringing different visual experiences to the audience. Secondly, photography creators can use the product of science and technology - the lens, to let the audience see a real world that can never be seen with the naked eye. By changing the contrast between the clarity and blur of the scenery in the picture through the aperture and focal length, making the real objects produce larger or smaller perspective deformation through different focal lengths, and even changing the real color of the scenery through color filters, all of the above scientific and technological means are changing the audience's inherent cognition of the real scenery and letting the audience see a new world. This process is no different from traditional painting art, so we can also think of it as a process of artistic re-creation and reprocessing. Art is interlinked, and there is no insurmountable gap between them. On the contrary, they are closely connected and combined with each other. The only difference is the difference in the form and process of creation .



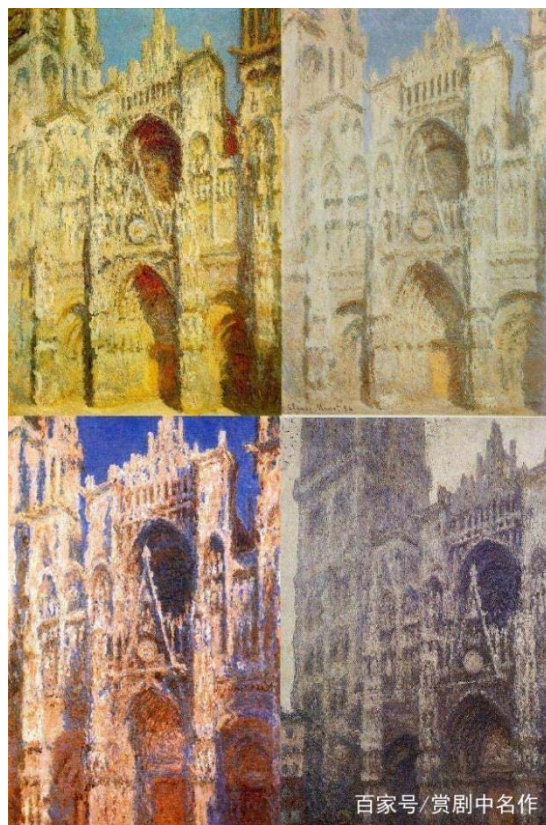
4.3 Composition contrast, color contrast and light and shadow contrast in photography art

In the world of visual art, contrast is a magical existence, just like the red flowers and green leaves, light and shadow in life, which gives photos endless vitality. Photography masters skillfully use contrast techniques such as size, light and dark, virtual and real, dynamic and static to set off the theme vividly and fascinatingly. Shaping of visual tension: The size contrast between the subject and the accompanying object is like the heavy ink on the palette, highlighting the unique charm of the subject or strengthening the foil role of the accompanying object. Artistic presentation of light and shadow: Using the drama between light and dark, the subject jumps onto the paper under the illumination of light, and the shadow becomes a metaphor of emotion, enhancing the artistic depth of the photo. Interaction between background and foreground: The virtual and real contrast is like the spotlight and dark corner on the stage, making the subject three-dimensional like a sculpture, and the background becomes a foil for emotions, adding a layer of mystery to the photo.

The collision of dynamics and stillness: The switching between dynamics and stillness is like the switching of movie scenes, which instantly activates the audience's senses and makes the still moments full of dynamic vitality. But at the same time, we should pay attention to the appropriateness of the contrast to

avoid the recognition of the scenery being submerged and ensure that the audience can easily focus on the theme.

The duet of dynamics and atmosphere: Tracking shooting, the collision of dynamics and statics, such as when a racing car is running, the stillness of the background forms a sharp contrast with the flow of the team, awakening the passion of the audience. Visual feast of colors: The clever use of contrasting colors, as bright as red flowers and green leaves, the blend of cold and warm tones, adds a rich sense of layering to the photos. The construction of spatial sense: The contrast between near and far, such as low-angle shooting, stretches the space, injects a three-dimensional dimension into the picture, making the audience feel as if they are on the scene. The clever play of shapes: The contrast of different shapes, such as the Rubik's Cube in the apple, makes people's eyes bright, breaks the routine, and triggers thinking. The tactile presentation of texture: The contrast of rough and smooth, hard and soft textures, like the extension of touch, guides the viewer to explore the details in the photo in depth. In-depth dialogue between emotions and themes: The subtle fusion of picture content and emotions, such as the dialogue between man and nature, forms an emotional resonance and increases the connotation of the photo. In general, contrast is the magic wand of photographic composition. Whether it is the contrast of size, color, shape, texture, or emotion and content, it can add infinite charm and power to your photos, making the photo not just a picture, but an artistic chapter that tells a story. The contrast relationship of the composition of photographic art is the way that photography masters manage the art of painting.

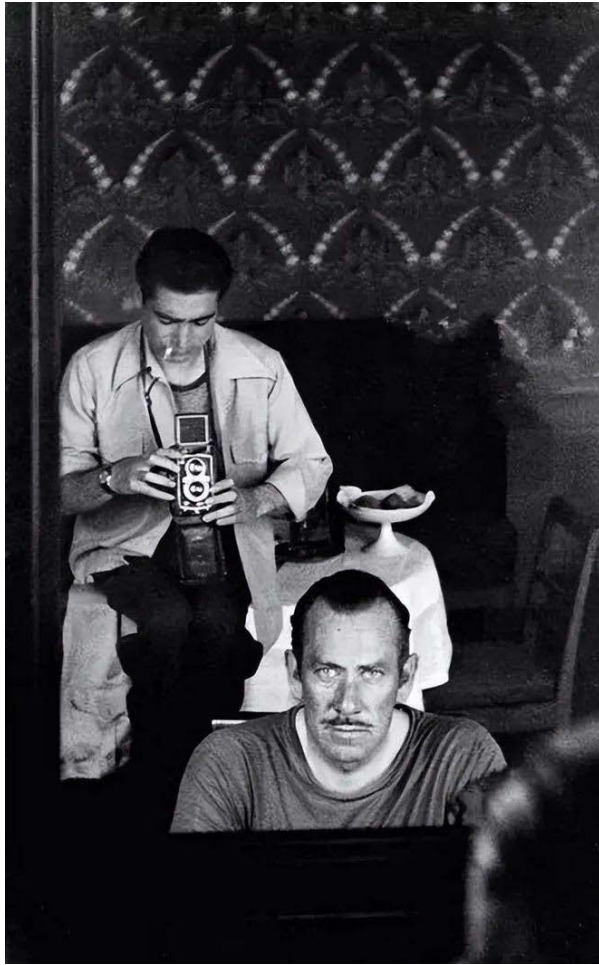




百家号/手机摄影手册













Conclusion

Contrast serves as one of the most essential methods of artistic reproduction in decorative painting, enabling artists to create compelling visual compositions and communicate profound themes. By juxtaposing opposites such as light and dark, warm and cool colors, or smooth and rough textures, contrast enriches the viewer's experience, offering both aesthetic appeal and symbolic depth.

The decorative composition "*Day and Night*" provides a vivid example of how contrast can bring a concept to life. Through the deliberate interplay of opposing elements, the artwork captures the essence of duality and balance, reflecting the natural cycle of light and darkness. The contrast in colors, textures, and forms not only enhances the visual dynamics of the piece but also conveys the symbolic relationship between day and night—two forces that coexist in harmony despite their differences.

Ultimately, contrast in decorative painting transcends mere technique; it becomes a narrative device that communicates ideas, evokes emotions, and creates meaning. As demonstrated in "*Day and Night*," contrast remains a timeless and versatile tool for artists, offering endless possibilities for artistic expression and interpretation.

The use of contrast in "*Day and Night*" highlights its importance as a method of artistic reproduction in decorative painting. By juxtaposing opposites, the composition achieves a rich interplay of visual, thematic, and emotional elements, inviting viewers to explore the relationship between opposing forces in nature and life. This principle of contrast not only enhances the aesthetic appeal but also deepens the symbolic resonance of decorative art.

References

1. Albers, Josef. *Interaction of Color*. Yale University Press, 2023.
2. Anne Waddingham (Editor). *New Hart's Rules: the Oxford style guide by*
Publication Date: 2014
3. Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press, 2024.
4. Arnheim, Rudolf. *Visual Thinking*. University of California Press, 2009.
5. Ball, Philip. *Bright Earth: Art and the Invention of Color*. Chicago: University of Chicago Press, 2003.
6. Barrett, Terry. *Criticizing Art: Understanding the Contemporary*. McGraw-Hill Education, 2014.
7. Berger, John. *Ways of Seeing*. Penguin Books, 2012.
8. Birren, Faber. *Principles of Color: A Review of Past Traditions and Modern Theories of Color Harmony*. New York: Van Nostrand Reinhold, 2019.
9. Ching, Francis D.K. *De Cézanne à Matisse (from Cézanne and Matisse)*, 2023
10. Ching, Francis D.K. *Design Drawing*. Wiley, 2010.
11. Chloe Paver, Graham Nelson; Simon F. Davies *MHRA Style Guide*;
12. Collingwood, R.G. *The Principles of Art*. Oxford University Press, 2018.
13. Dewey, John. *Art as Experience*. Minton, Balch & Company, 1934.
14. Dissanayake, Ellen. *Homo Aestheticus: Where Art Comes From and Why*. University of Washington Press, 2022.
15. Donis A. *A Primer of Visual Literacy*. Cambridge: MIT Press, 2003.
16. Edwards, Betty. *Color: A Course in Mastering the Art of Mixing Colors*. New York: TarcherPerigee, 2004.
17. Edwards, Betty. *Color: A Course in Mastering the Art of Mixing Colors*. New York: Tarcher Perigee, 2004.
18. Gage, John. *Color and Culture: Practice and Meaning from Antiquity to*

- Abstraction. Berkeley: University of California Press, 1993.
19. Gage, John. Color and Meaning: Art, Science, and Symbolism. Berkeley: University of California Press, 2019.
 20. Gombrich, E.H. The Story of Art. Phaidon Press, 2005.
 21. Goodman, Nelson. Languages of Art: An Approach to a Theory of Symbols. Hackett Publishing Company, 2016.
 22. Harris, Jonathan. The New Art History: A Critical Introduction. Routledge, 2001.
 23. Itten, Johannes. The Art of Color: The Subjective Experience and Objective Rationale of Color. Wiley, 2014.
 24. Kandinsky, Wassily. Concerning the Spiritual in Art. Dover Publications, 1977.
 25. Langer, Susanne K. Feeling and Form: A Theory of Art. Charles Scribner's Sons, 2013.
 26. Locher, Hans. The Art of Decoration: Interior and Exterior Design. Thames & Hudson, 2002.
 27. New York Institute of Photography: "New York Institute of Photography Photography Textbook", China Photography Press, 2009
 28. Publication Date: 2024
 29. Richard Pears; Graham Shields. Cite Them Right. 12th ed.by . Publication 2022
 30. Riley, Bridget. Color: The Art and Science of Bridget Riley. London: Thames & Hudson, 2015.
 31. Robertson, Jean, and Craig McDaniel. Themes of Contemporary Art: Visual Art after 1980. Oxford University Press, 2017.
 32. Smith, Ray. An Introduction to Art Techniques. DK Publishing, 2002.
 33. Sontag Canran. On Photography, Shanghai Translation Publishing House, 2010
 34. The Biography of Van Gogh. United States. Phaidon Press, 1995.

35. The Classic Gauguin Painting. Sichuan Fine Arts Publishing House.
Publishing 2002
36. Tolist, Leo. What is Art? Hackett Publishing Company, 2007.