

Analysis of Linguistic Features and Value of Typology Photography

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Abstract. Since the appearance of the Bernd and Hilla Becher's photography works of industrial buildings, these categories of photographs of industrial buildings, as well as their unique expression form which like visual archives, have attracted wide attention. These works are called "typology photography". It shall be said that typology photography has expanded new space and constructed new language connotation for the development of photography language. Typology photography shows an "evolution" of photography language, which has far-reaching influence on the development of photography language today. Typology photography forms an expansion of direction and scale in the ontological language of photography. Typology photography shows indifference to the viewer, but it is precisely because of these "apathy" that it constitutes the fundamental concern of typology photography for human beings.

Introduction

Since the appearance of the Bethel couple's photography works of industrial buildings, these categories of photographs of industrial buildings, as well as their unique expression form which like visual archives, have attracted wide attention. These works are called "typology photography". It shall be said that typology photography has expanded new space and constructed new language connotation for the development of photography language. Typology photography shows an "evolution" of photography language, which has far-reaching influence on the development of photography language today. Typology photography forms an expansion of direction and scale in the ontological language of photography. Typology photography shows indifference to the viewer, but it is precisely because of these "apathy" that it constitutes the fundamental concern of typology photography for human beings. This article will elaborate on the expansion of photography ontology language and its language connotation by typology photography.

Typology Photography Forms an Expansion of Direction and Scale in the Ontological Language of Photography

The Expansion of Photography Ontology Language Recording. From the perspective of the recording nature of photography ontology language, typology photography shall be said to fundamentally embody the recording function of photography, and typology photography records "what is a person". However, typology photography does not record and reproduce specific people as traditional photography does. It is a person who has recorded "concretization", because typology photography describes "people" who face common destiny and "human beings". Like the Bernd and Hilla Becher and a series of other typology photography works, the concept of human being as a whole is separated, and human being becomes "concrete" or "symbolic," and "human" stands behind "type" and becomes the common background of typology photography. Typology photography constructs the overall people face - the human face - on the basis of erasing the specific human face. In fact, it is a pioneering work in the way photography understands human beings, because it is difficult to generalize and acquire the "human face". How can one acquire the knowledge of "human face"? Typology photography maintains a macro understanding of "human" in the record of photography, which is a development of photography ontology language.

The Development of Time Cognition in Photography Ontology Language.

Typology photography has also formed a new cognitive dimension in the understanding of time in photography ontology language. Under the general observation background of "human" in typology photography, the concept of "instant" has changed. The concept of instant is usually short in photography. The concept of instant originates from the object's time consciousness. If the object expressed is an individual, the concept of instant is extremely small. However, typology photography describes the object as "human beings", so how do we understand human moments? It can be seen that the shooting time of each series of the Bernd and Hilla Becher's typology photography works is about 20 - 30 years, so we can know the scale of the understanding of typology photography to instants, and the instants of photography need to be redefined for the human time span. At the same time, typology photography forms a new logic of time in the process of reading photos. Typology photography has changed photography's understanding of time. In general, the understanding of time in photography is that the time described in photography is "the past". When reading the photos, the viewer forms a temporal understanding relationship between "the past" and "the present". The viewer understands the "past" described in the photos in "the present". However, this is not the case with typology photography. There is no concept of "past" in the images of typology photography, because the face of "human" is a whole that continuously appears in time. There is no difference between the past and the present when describing the face of human. The past and the present are both in the dimension of "human" face. Secondly, the description of human face in typology photography is not "present", but "future". Typology photography constructs a questioning of the future fate of human beings. Therefore, people do not have a clear concept of "past" when reading these images. On the contrary, people can perceive that these photos face "future" and the future is the time feeling brought by typology photography, which changes the scale of photography's description of time.

Linguistic Value of Type Photography

As a language, photography reflects the concern for people. Concern for people is the value of photography language, which is the criterion for judging the value of photography. So how do you view the concern of typology photography for people? Typology photography's concern for human beings is hidden by the appearance of typology photography. The indifferent appearance of typology photography seems to keep a distance from the viewer, but in fact, after understanding the meaning of typology photography, the concern has already emerged. Moreover, this concern is profound and even has the scale and ability that other photography languages do not have.

Typology Photography's "Indifference". Typology photography first brings people the feeling of "cold". To understand the concern of typology photography, one must experience the warm part hidden under the appearance. To understand the meaning of "cold" in typology photography, one must grasp the temperature of typology photography. Typology photography brings people the feeling of "cold" mainly in three aspects.

The Indifferent Perspective of Typology Photography. The apathy in the perspective of typology photography is reflected in two aspects. First, typology photography describes the overall observation of human beings, so typology photography has gone beyond individuals and "concrete" people. Typology photography constructs the overall concept of human beings, which is obviously a kind of indifference. Because when people read photos, they form communication with the photos based on their individual consciousness, and if there is a "human" standing in the photos and the concept of "human" is formed on the basis of separating the "individual" people, then this constitutes indifference to the individual and indifference to the viewer. Secondly, typology photography forms "type" through the extreme pursuit of objective. At the same time, photos become the objective of extreme apathy. Typology photography becomes the apathy peep to human beings. This is obviously a kind of visual experience that is difficult for viewers to accept. This apathy peep makes what shall be understood as "our world" seems to be "their world" in photos. Photos make human faces "looked on" and "analyzed" become the objects of photo analysis. Photos form a fundamental apathy attitude towards "human" in understanding.

The Distance Brought to the Viewer by the Semantics of Typology Photography. Typology photography describes the "existence" of human beings, the purpose of which is to reveal the end that human beings will face. However, it is obviously difficult for viewers to identify with this cold semantic meaning, because people always keep their expectations for the future, people are not willing to actively confirm the end of human beings, and people are not willing to recognize the end as the background of the future of human beings, because it is too "sad" for human beings. Typology photography emphasizes this sad atmosphere and emphasizes that the end is the destiny of human beings. Typology photography makes the viewer always locate in this judgment of human value and destiny when understanding photos. The viewer obviously does not want to make evaluation and judgment on "human" in this scale.

Typology Photography's Definition of Time. The temporal logic of typology photography is to incorporate "past" and "present" into the appearance of human existence. These descriptions of human "existence" correspond to the end of human being, or photos are prepared for the end of human being and the future of human being. So how does the viewer face this time logic? The viewer can obviously feel when reading these photos, which seem to imply that, the viewer "the viewer of the photos shall not be you". The photos are prepared for the final self-pity when mankind faces the end in the future. Even the photos are not prepared for mankind at all, but for a certain subject to know the existence of mankind after the end of mankind. Then whether the viewer will feel a greater distance, because typology photography seems to have passed the viewer and the viewer shall not become a viewer.

These three factors make typology photography show indifference to the viewer, a clear sense of distance, but it is also because of these "apathy" that it constitutes the fundamental concern of typology photography for human beings.

Typology Photography to Care for People

What shall be made clear is that the viewer shall not take the initiative to keep this distance when facing typology photography, because these images are already in front of us and we have become "viewers". It shall be confirmed that the communication that the Bernd and Hilla Becher hope to establish is the communication with the viewer and with us. The Bernd and Hilla Becher hope to build the care of the photo for people through the communication with the viewer on these feelings. In the face of the images of the Bernd and Hilla Becher, it is the ups and downs brought by these feelings and the ups and downs of the mind that make people feel that the images pour something into you. If the viewer first establishes that this photo is an exchange with "I", then "I" can accommodate the photo in my care.

Understand From the Perspective of Typology Photography. The apathy in perspective is because typology photography is to construct "the human face" through this objective apathy. The purpose of these images is not only to let people watch, but to let viewers form the confirmation of the human face in the process of watching. The confirmation of the human face is the fundamental concern for people. The "human face" is a vague concept for human beings. The human face we know exists in various historical, cultural and artistic fragments that are dismembered and broken. It is difficult for individuals to have the knowledge of "human face". Typology photography constructs the "human face" through the "indifference" of the perspective. Typology photography is to realize the description of the "human face", which is why it reflects this indifference. Compared with allowing the viewer to form the confirmation of the human itself, the indifference of the perspective is valuable. Typology photography enables people to confirm the "human face", which cares for people at two levels. First, typology photography constructs the "human face", which is an affirmation of human value and the connection between human and the world, while the affirmation of "human" is an affirmation of "human" and individual. Viewers obtain the affirmation of their own value and face from photographs. Typology photography cares for the individual face and viewer's face through "human face". Secondly, when the viewer knows the "human face" in the photo, he will feel that the photo is guarding the "existence" of the human being. The photo opposes the "human" to time, establishes the "existence" of the human being as "immortality", and the photo

protects the dignity of the human being. The viewer, as an individual, obtains the same protection in "the face of human beings". The individual of human beings will not be disintegrated and scattered in time. Photographs that protect the existence of "human beings" protect the "existence" of individuals. The viewer's existence, "human beings" will stand in "time" and so will the individual of human beings. This is the fundamental care that typology photography gives to human beings.

The "Sorrow" Brought by "End" in the Semantics of Typology Photography. Typology photography describes the existence of human beings in order to face the end of human beings, which is obviously the fate that human beings are unwilling to accept. However, the end is the background that people can't get rid of in the future. In fact, the existence of people is great just because they face the end. The "end" embodies people's "fearlessness". In the process of facing the end, people unremittably embody the value and appearance of human beings and devote them to time. In fact, people are not afraid of the fate brought by time. Typology photography implies the "end" behind those water towers and buildings and behind "human beings", which reflects the awe of people themselves. People face the end, but people don't need pity. Although end is the fundamental judgment of human destiny, human spirit and beauty are contained in this fate. Typology photography hopes that individuals shall also experience "end" in this way.

Typology Photography Corresponds to the Perceived Distance of "Future" in Time. The "human face" constructed by typology photography seems to face the whole people and the future people, but in fact typology photography appears in the present and in the viewer. The viewer is the representative of the "overall person" and the "future person". This is indeed a great concern. It has infinitely narrowed the relationship between the viewer and the common destiny of "human beings" and the relationship between the viewer and the future. The "immortality" of "human" and the "fearlessness" of "human" facing the end are placed on this page of paper. In fact, it is to release all care for human beings to a specific person, who is the observer.

Summary

Typology photography is not only a simple photography form language, in fact, typology photography has clear language logic and expression direction, and its profound expression connotation makes photography show broader aesthetic significance and artistic value.

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