

Southwest Cinematography: The Scientific, Ethnic and Aesthetic Nature of Sun Mingjing's Frontier Photographic Perspective

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Abstract: Sun Mingjing is the pioneer of modern Chinese film education and the pioneer of Chinese TV industry. From 1938 to 1945, Sun Mingjing moved westward to Sichuan due to the outbreak of the Anti-Japanese War, and the southwest countries naturally became the theme of his photography. At that time, there were many provinces such as Sichuan, Kang, Yunnan, Guizhou, and Tibet in the southwest. However, the academic circles at that time paid little attention to and researched on this area due to the remote location, the difficult roads, and the distribution of many ethnic minorities. Photography is not only an image recording medium, but also an important image-building tool. A history of photography is also a history of visual viewing and image changes. The author tries to sort out Sun Mingjing's Southwest photographic works, compare his photographic works with other works of similar themes in the same period, and study Sun Mingjing's photography investigation of landscape, geography, ethnic minorities and people's livelihood, in which way a glimpse of the social phenomenon in ethnic minority areas in modern Southwest China can be viewed from those real images, and we can explore the scientific, national and aesthetic approach to appreciate his works.

Keywords: Sun Mingjing, modern times, Southwest China, photography, photographic perspective

1. Introduction

As the head of the Educational Film Department of Jinling University, Sun Mingjing successively conducted six long photographic investigations in Sichuan, Kang, Yunnan, Guizhou and other places from 1938 to 1945. In previous studies, the focus on Sun Mingjing was on three areas. The first focus was on sorting out his pioneering practice in early Chinese film and television careers, and on his ideological exploration as a modern Chinese educator. For instance, Shi Xingqing combed in detail Sun Mingjing's specific practice and important contributions in the modern Chinese educational film movement in his "Research on Educational Films in the Republic of China: Taking Sun Mingjing as a Case"^[1]; and Yu Ji retrieved and organized the indispensable functional role of Sun Mingjing in the development of Chinese film history in "Historical Significance and Function of Sun Mingjing's Educational Film Activities in the Field of Film in the Rear Area"^[2]. The second category is to analyze the documentary spirit, national significance and modern characteristics of Sun Mingjing's films by investigating the historical and cultural background of his films. For example, Zhang Tongdao and Zhu Ying compared the documentary spirits of documentary films in China and British and American ones in "Sun Mingjing and Grierson: Concepts, Theories and Practice"^[3], and Lu Yan, Zhang Huiqing analyzes the modern transformation of Sun Mingjing's photographic perspective in "Visual View of Cultural Modernity--Photography in Tibetan Areas in the 1930s and 1940s"^[4]. The third category is a list of Sun Mingjing's photographic works, but there is a lack of relevant interpretation and analysis, which were mainly compiled in the publication of the albums of Sun Mingjing's past photographic works by his descendants. Most of the previous academic research focused on Sun Mingjing's film shooting practice, but rarely discussed his photographic works. At the same time, these studies mostly analyze his practice based on a macro era background, and seldom interpret his personal style.

Based on this background, the author tries to sort out Sun Mingjing's Southwest photographic works, compare his photographic works with other ethnic photography works of the same period, clarify the social features and personal aesthetic style of his photographic perspectives, and analyze the scientific, ethnic and aesthetic nature of his photographic perspective.

2. The Scientific Concern on Objectivity and Documentary

As an early film and photography educator in China, Sun Mingjing participated in and promoted a large number of educational film movements and audio-visual education movements. Educational film is an important type in modern film industry in China. Like the left-wing film movement, it developed to become a film movement of profound influence in the 1930s and 1940s. Different from the commercial films at that time, educational films emerged with the idea of "saving the country through education". Considering the low literacy level of the people at that time, films can convey educational information more intuitively than text. Therefore, the purpose of making educational films is to disseminate scientific knowledge more intuitively, show social sentiments, and enlighten people's wisdom.

Following in the footsteps of the international educational film expert Sardi, Sun Mingjing carefully divided the types of films according to the production purpose and subject matter in the process of shooting educational films, and clearly stated that the purpose of making educational films is to carry forward the national spirit and promote economic construction, instill scientific knowledge, carry forward the revolutionary spirit and configure national morality^[5]. Around 1936, the Ministry of Education of the National Government began to promote audio-visual education, hoping to use the development and promotion of audio-visual tools to assist in the popularization of education, with the focus on the use of movies, broadcasts, photos, slides, etc. For Sun Mingjing, the meaning of audio-visual education is a new educational method that is lively, non-rigid, innovative, flexible, and extremely attractive to students^[6].

The core of the educational film movement and the audio-visual education movement are to show real people and objects in front of ordinary people through vivid images, and use "live" images to open up people's wisdom. Therefore, "enlightenment" and "salvation" can be realized through objective and scientific documentary.

2.1. Enlightenment Thought and Scientific Nature

What the educational film movement and the audio-visual education movement have in common is that they both hope to implement education through photography and achieve the ultimate goal of saving the country and the people. In particular, the educational film movement aims to educate the general public to know and understand the real and concrete appearance of our country, to explain the country's geography, industry, agriculture, and commerce to the public, and to show the spiritual outlook of various Chinese ethnic groups, so as to inspire the masses to be proud of the country and the Chinese nation, inspire their wisdom, promote science, and encourage them to stand up and fight. Therefore, the shooting of educational images has very clear requirements for documentary, among which the records of geographical data, industrial production and social life should be very specific. From Sun Mingjing's choice of subjects and the arrangement of his shooting methods, we can feel the deep imprint left by the educational film movement on his thinking.

In his photography in Southwest China, Sun Mingjing not only pays a lot of attention to people's production methods and reserves of natural resources, but also often selects multiple angles to fully record the scale, structure and data of man-made buildings. When shooting the Anlan Bamboo Cable Bridge in Dujiangyan^[7], he tried to show the length, structure and construction project of the bamboo cable bridge from multiple perspectives, such as from on the bridge, under the bridge, the front, the side, and the comparison of the bridge scale with pedestrians. At the same time, when Sun Mingjing was filming, he deliberately asked people to support the ropes on the bridge deck with their hands to show the thickness and firmness of the bridge cables. When shooting the famous macha (abates)^[7] in Dujiangyan, Sun Mingjing also selected different river sections. The purpose was to show by adjusting the position of the macha, how people can control the flow of water from Minjiang entering the inland rivers during the dry season and monsoon season, so that the Chengdu Plain can be protected from droughts and floods.

During the shooting process, Sun Mingjing would also consider how to add explanations to the subjects, so as to better serve the educational purpose during the screening. For example, when photographing well salt production in Zigong^[7], in order to better explain the tools used in production and their functions, he also deliberately added word board subtitles next to these subjects, so as to better spread and explain industrial knowledge. In addition, he would also use himself as a reference to compare and display the size of items in the photos. Such methods was employed when taking pictures of Zigong's halogen-raising machine^[8], Daxiangling stones and the palm of Leshan Giant Buddha^[7].

2.2. The Concept of National Salvation and Social Nature

Sun Mingjing's inspections in Southwest China not only focused on production, manufacturing and resources from a scientific point of view, but also focused on people's livelihood and the actual living conditions of compatriots of various ethnic groups from a socioeconomic perspective. For example, Sun Mingjing took pictures of the Anti-Japanese War slogans on the river bank during his investigation in Zigong^[8]. At the bottom of the picture are rows of "crooked boats" docked on the river bank ready to go. These boats were to carry the salt produced in Zigong and transport it to various places in Sichuan. On the hillside in the middle of the picture, the four Chinese characters stating "Give Back My Rivers and Mountains" are written heavily, which was also a very important propaganda slogan during the Anti-Japanese War. There is a chastity archway atop the mountain at the top of the picture, which is the historical witness of the oppression of women by the ancient feudal empire. Sun Mingjing had these three components in the same picture, rendering the aesthetic feeling of history and reality present at the same time: modern China under the crisis of survival is riddled with feudal forces and imperialism, but even so, the tenacious Chinese people never gave up the struggle and fight, nor lost the pursuit for a better life. Rows of crooked boats waiting to set sail, just like China at that time, despite the suffering, it is still full of optimism and hope for the future. Similar slogans are often recorded by Sun Mingjing. For example, in the photograph of a rural waterside pavilion in Guizhou, you can also see in bold characters "Strictly Guard Against Traitors"^[8].

In response to the impact of the Anti-Japanese War on industry and commerce, Sun Mingjing made detailed records of the production and markets in various places during several inspections. These photos not only showed the complete production process, but also showed the complete scale of the market economy, which played an important role in enhancing the Anti-Japanese confidence in the rear area. Among the bustling commercial street scenes taken in the four counties of Leibo, Mabian, Pingshan and Ebian, there is one photo^[14] being particularly special: an Yi man stood in front of a cloth shop with a serious expression, weighing a piece of silver on a scale as currency for shopping, and carefully adjusting the scale beam to estimate the value. In 1935, the national government implemented legal currency reform, banned the circulation of silver coins, and collected silver to be state-owned, thus ending the circulation history of metal currency in China. However, in the area inhabited by the Yi people in the southwest, the Yi people in the deep mountains are still used to buying things with silver. Therefore, when the Yi people in Leibo, Mabian, Pingshan and Ebian were authorized by the national government to trade with the Han people, they could use silver to convert it into legal tender. This photo does a good job of showing the local economy and market conditions.

2.3. Folk Custom Objects and Documentary Nature

The period of the Republic of China was also a peak in the development of early ethnic photography in China. Compared with Sun Mingjing, another photographer, Zhuang Xueben, is more widely known. Sun Mingjing's works have the characteristics of documentary that Zhuang Xueben does not have, and pay more attention to photographing and recording the objects in folk customs^[9] and religion^[10].

Zhuang Xueben's filming investigation also hopes to conduct research on the local society, culture and natural features through the real records of the frontier ethnic areas, and to show the spiritual outlook of the compatriots to the Chinese living in the interior, and to enhance ethnic unity. Although the starting point of thought is similar, the personal shooting styles of Sun Mingjing and Zhuang Xueben are quite different. Zhuang Xueben recorded the customs and beliefs of the Qiang people and Rong people along the way in "Qiang Rong Investigation Notes", and compared the simple, optimistic and beautiful images of the ethnic minorities with the Han people. He believed that "Sichuan is simply a country of smokers. The first thing I feel sad since I entered Sichuan", "Most Han people are addicted to opium", while the Qiang people "know that they are happy and interesting, full of antiquity, and feel that their spirit is noble, respectable and amiable"^[11]. It can be seen from his description that Zhuang Xueben endowed the ethnic minorities in the frontier with strong romanticism. And the photographic works also reflect more humanistic and clearly-themed photography, such as "Qiang girl twisting twine"^[11] and "Happy Tibetan Children"^[11], etc. Sun Mingjing, on the other hand, adopts a more scientific perspective in his investigations, and his focus tends to fall on the recording of people and objects.

3. The Ethnic Way of Exploring the Self in the Other

Modern China at the beginning of the 20th century was strongly impacted by Western civilization.

After the spread of modern ethnic concepts into China, a large number of scholars led by Cai Yuanpei and Liang Qichao began to emphasize the important role of ethnology in the reconstruction and revival of national civilization, and tried to build the group consciousness of the Chinese nation by visiting and researching on minority cultures. Therefore, with the support and encouragement of official or non-governmental organizations, a large number of scholars have gone to the depths of the geographical margins to explore the relationship between ethnic minorities and the Han nationality and find the origin of the Chinese nation, by the exploration and research of minority culture and art, amid the crisis of the survival of the country. Given the background, Sun Mingjing pays special attention to the cultural exchanges between different nationalities, and the feelings of compatriots burst out between ethnic minorities and Han people in the context of the times.

Photography is not only an image recording medium, but also an important image-building tool. The problem of visual culture is how to use a cultural framework to explain the history of vision.^[12] From the perspective of shaping the images of various ethnic groups, there are roughly three different types of ethnic photography in the early western regions of China. The first type are the ones taken by foreign photographers. These photos are viewed by "others" under the influence of colonial discourse, shaping the oriental image imagined by the West. This shooting perspective and style also influenced the earliest Chinese photographers. The second type are the works taken by photographers of ethnic minorities themselves. These works relatively record the true image of the ethnic group in an objective light, which is a kind of "self" viewing. The third type is the image works of ethnic minorities taken by academically trained Han photographers such as Sun Mingjing. The shooting of such works is based on the objective attitude of educational film shooting experience and the purpose of ethnological research, reshaping the the oriental image distorted by western photographers. They embody the call of the times and the consciousness of finding a hometown that echoes in the hearts of scholars, and interweave the complex feelings of the Chinese nation with a shared destiny. It should be categorized as the "subject interaction" viewing based on the identity of the Chinese nation.^[13]

3.1. Early Chinese Photography in Colonialism Perspective

The earliest people who entered China's frontier areas for photography were mainly foreigners. For example, Fang Suya, the French diplomatic official, William Gallo, the author of "Eighteen Provinces of China", and Luther Naed, a teacher of Sichuan Higher School, etc. In Fang Suya's ethnic photography works in China, one can detect the obvious Orientalism. He focused his typical colonial photography lens on the daily life of the people at the bottom, among which he took beggars on the street, prisoners on public display, and death row prisoners before execution as the objects of his curiosity. In these works, Fang Suya also wears national costumes and shoots in a very indecent and arrogant manner, completely disregarding the understanding and respect for other national traditions. And in William Gallo's series works of ethnic minorities^[14], such as Guangxi Wangdian indigenous women, the Dahuamiao women in Lanhuadian costumes and the Dahuamiao band singing for the author in Anshun, Guizhou in the New Year, more often the mode of posing was adopted. From the mechanical and rigid movements and awkward expressions of these subjects, it can be seen that the photographer deliberately arranged them, showing a short but industrious image of the Far East. Even in the photographs taken by Luther Naed, who is famous for his love of Chinese culture, there are always images of poor, backward, and weak Chinese people^[15].

3.2. Ethnic Minority's Self-related Photography

Different from the previous photographic works with colonialism and Orientalism, for the shooting of the images of ethnic minorities, a very small part of the early Chinese photography was presented by the internal self-shooting of the ethnic minority groups themselves, such as the works by Mu Tenzin Gyatso, the Tenth Living Buddha^[16]. His works provide a standard perspective of Tibetans, and more importantly present the true style of life in Tibetan areas. However, because the number of such works is very rare, it can only provide a new perspective, but it does not completely break the influence of orientalist photography on early Chinese photography from the cultural level. Through Demu's photography, it is not difficult to find that the ethnic and religious culture in western China is not as backward and ignorant as depicted by western photographers, and it shows its own unique temperament and excellent attributes. But this kind of shooting is still a relatively private photography practice, and its influence is very weak due to the limited scope of dissemination.^[17]

3.3. *Social Photography in the Lens of Sun Mingjing*

In Sun Mingjing's Southwest photography works, we can see a large number of healthy, confident, joyful and enthusiastic ethnic minority compatriots. From Sun Mingjing's notes, it is clear that he will fully communicate with the subjects before each shooting, and take pictures of them with the mentality of a mere recorder after obtaining consent.^[18] These people have left their ordinary lives in the lens of Sun Mingjing. They don't flatter the photographer, nor are they bothered by being photographed. Sun Mingjing not only captured their sincere emotions and feelings, but also recorded their daily life. Sun Mingjing paid special attention to the exchanges, communications and integration between ethnic groups during his investigation. He not only took photos of related themes, but also participated in such ethnic exchanges.

Sun Mingjing showed, in a photo about the funeral ceremony of the Yi people^[9], this kind of ethnic cultural exchange: Yi people have always been very complicated and particular about funeral etiquette. After all Yi people die, they need to send their bodies back to their ancestors' residence for burial. Yi people call it "returning to the ancestors". In this photo taken by Sun Mingjing recording the scene of "send the dead back to the ancestral world", most of the people in the funeral procession wear traditional Yi cloaks, single-color turbans on their heads, and children carry the bamboo woven bags commonly used by Yi people, from which it can be judged that the deceased should be an Yi nationality. It is worth noting that, unlike the traditional burial ceremony of the Yi people, the Yi people in the photo use the same wooden coffins as the Han people, and Chinese characters are also written on the summoning banners. The Yi people holding Han banners, these two photos just reflect that the Yi compatriots in the southwest region have been influenced by Han culture to a certain extent in modern times.

In addition to cultural exchanges, the common survival crisis of ethnic groups also affects ethnic minority areas. In a commemorative photo taken in Mabian County^[9], two Yi youths are holding the elbow sticks left by their ancestors in the middle. Next to them are two chieftains and two officers who came to recruit soldiers. Behind the six people is the ancestral wall covered with hand prints. According to the tradition of the Yi people, only strong men who have joined the army are eligible to hold the elder's cane to listen to orders in front of the house, and leave hand prints on the wall as a memory for future generations. The photos of Sun Mingjing witnessed that the Yi compatriots living in Leibo, Mabian, Pingshan and Ebian of the southwestern border paid great sacrifices for the victory of the war.

In addition, under the lens of Sun Mingjing, the interaction among compatriots of different ethnic groups can also be seen. In the group photo of Pastor Li Guoguang's family in Ba'an^[18], you can see Pastor Li, a Han Chinese from Dayi county who believes in Christianity, married a local Tibetan woman. In the filming of returning to Kangding in 1944, Sun Mingjing and his party received warm hospitality from the hostess Mu Qiuyun in Mujiaguozhuang in Kangding. Mu Qiuyun also took out the festive costumes at home for Sun Mingjing and his party to change into, dressed them up as authentic Kham Tibetans, and left precious photos with them that testify to the Sino-Tibetan friendship^[18].

In the photos of people taken by Sun Mingjing, all the subjects are clearly aware of the existence of the photographer and the fact that they are being photographed. Since it was not a common thing to be photographed at that time, a large number of subjects had the mentality of "saving pictures", which gave Sun Mingjing the opportunity to leave their own precious and expressive photos^{[18][19][14]}. In some photos, some people are dressed up, such as a local female chieftain, holding a shell gun, wearing a cartridge clip, in traditional Yi costume, and looking majestically at the camera. Another example is a young male chieftain who communicates more with the Han people. Although he is wearing a Han-style military uniform, he deliberately puts a Yi robe on his shoulders in front of the camera to show the "audience". In some photos, the characters deliberately pose in exaggerated poses, such as the white horse chieftain who is known as "quick man, fast arrow, and fast horse" galloping towards the camera on horseback, with a proud and happy expression. The presentation of these subjects full of expressiveness in front of the camera allowed Sun Mingjing to leave precious photos with strong expressive value.

4. The aesthetic expression of lyricism

According to Sun Jiansan's report on his father Sun Mingjing's experience: Cai Yuanpei once asked Zong Baihua to use "The Book of Songs", "The Analects of Confucius", "Sun Tzu's Art of War" and "Zi Zhi Tong Jian" as teaching material blueprints to set up film aesthetics and photography aesthetics courses for Sun Mingjing. Zong Baihua divided photography aesthetics and film aesthetics into two parts: the greater beauty of photography and film being the first; and the lesser beauty of photography and film

the second. Among them, the lesser beauty is composed of "beauty of craftsmanship" and "beauty of delicacy", mainly discussing the visual and psychological aesthetic content brought by the use of photography and film techniques to sub-works. The main topics discussed in the greater beauty are the aesthetic content produced when photography and film are used as "important weapons of the country", and the use of photography and film as "deception", that is, the aesthetic content produced during the use of dialectics to solve major philosophical cognitive problems. Because each specific lens of photography and film has two contradictory characteristics of documentary and deception at the same time. The specific lens of photography or film not only truly records the content of the camera's viewfinder, but also conceals everything other than that. Therefore, the content of each photo or each specific shot provides the viewer with an aesthetic effect that is both real and deceptive.^[20] Zong Baihua's teaching of Sun Mingjing makes his photography unique and possess the characteristics of photographic aesthetics.

4.1. The Beauty of Composition

First of all, Sun Mingjing pays special attention to the charm of composition when shooting scenes and single buildings. While in Chongqing, he photographed the emergency repairs and life after the Chongqing bombing^[7], in terms of composition, he adopts a foreground composition. The ruins left by the impact of the war seem to threaten the viewers with ruthless devastation like a storm, but if you look closely, you will find that people's collapsed homes are being rebuilt, it seems that life will always survive in the cracks. Sun Mingjing's compositional comparison between the front and back forms a sharp contrast between destruction and reconstruction, which is very touching. And the architectural scenery shot in Huaxiba, Chengdu^[7], the reflection in water is used. The surface of the lake is as clear as jade, and the buildings are virtual and real, reflecting each other from a distance, presenting a softness and tranquility, which is especially precious in the context of war.

Secondly, when shooting a single building^[7], Sun Mingjing especially like to use plant silhouettes as the foreground to achieve the effect of a photo frame. It seems that he hoped to add a vitality and natural atmosphere to the building, and also make the picture itself more interesting and focused, allowing the viewer to have a distant view reverie.

Finally, Sun Mingjing is also good at cleverly using circular composition to add an oriental charm to the photos. "Circle" is a very important spiritual element in Chinese culture. In ancient China, there was a world view of round sky and square earth. "Circle" is not only a state of perfection, but also a symbol of the cycle of movement and change, harmonious and all-encompassing, and connected with the indifferent way pursued in Chinese aesthetics. The three photos were taken in Zigong^[7] and Mount Emei^[10], Sun Mingjing adopted this "round" frame composition to achieve a remote and elegant taste. At the same time, he cleverly used the inscription on the frame to compare with the picture. For example, on the door of the residence of Miao Qiuji, director of Ziliujing Salt Bureau, there are words "green mountains and green water" and "a thousand hectares of green trees and a bay of water", with the endless line of crooked boats on Fuxi River in the distance, forming an interesting picture.

4.2. The Beauty of Labor

In addition to the charm of the composition itself, Sun Mingjing also implied his own admiration for the beauty of labor in the selection of subjects for portrait photography. Cai Yuanpei is the spiritual leader of the China Educational Film Association, and his thoughts have also influenced Sun Mingjing to a certain extent. On November 16, 1918, at the "World War I" Allied Victory Conference, Cai Yuanpei delivered a speech and put forward the famous slogan of "sacred labor". There are also a lot of laborers in Sun Mingjing's photographs, such as the workers who steam, screen, and cut tea in Ya'an, and the laborers who carry firewood and tea on Xikang Road^[21], Craftsmen and Farmers in the Four Counties of Leibo, Mabian, Pingshan and Ebian^[9] and so on.

During his inspection in Zigong, Sun Mingjing noticed the workers in the Zigong manpower halogen-raising station. The workers were sweating profusely in their naked bodies, and a lot of mechanical labor and the life characteristics of eating more beef in their diet also shaped the healthy body of these workers. Under the lens of Sun Mingjing, the vigorous and strong physique of these workers is like a sculpture of Rodin, showing the strength and vigor of the laborers^[7]. On the road from Ya'an to Tianquan, Sun Mingjing encountered road construction workers in force. The scorching sun hides the appearance of the laborers in the shadows, so Sun Mingjing adopts the perspective of shooting from the bottom up, making the body of the laborer wielding the hammer full of power and beauty in front of the camera^[18]. When crossing Daxiangling, because Daxiangling was steep and dangerous, the carrier was sweating profusely

with Sun Mingjing's shooting equipment, and the huge temperature difference caused by the high altitude of Daxiangling made the sweat quickly condense into ice. Sun Mingjing immediately filmed this scene and named it "Hard Ice in the Beard"^[18], especially embodies the hardships of the laborers and their valuable qualities of tenacity and rigidity.

5. Conclusion: Sun Mingjing's view of media and ways of viewing

In the article "What is a Movie?" published in the joint issue of "Film and Broadcasting" Volume 5, Issue 10^[22], Sun Mingjing wrote: "Film is a medium for recording and disseminating culture, and film is a sharp tool for education and construction. Film is a bridge to promote international peace, and film is a medium to promote world harmony." As is the case with film, so is photography. As an educator, Sun Mingjing observes and records the mountains and rivers in southwest China from a scientific perspective; as a scholar, Sun Mingjing examines and explores the humanities and customs of west China from an ethnic perspective; As a photographer, Sun Mingjing feels and understands the storms of the times in an aesthetic gesture. From Sun Mingjing's photographic works, one can feel the theme of the times stirring in his mind all the time. In addition, most of Sun Mingjing's filming was carried out with the School of Science of Jinling University as the main body, and the multiple investigations in the southwest region also received support from the central government, local governments, and various enterprises and institutions to varying degrees. Therefore, by examining the reasons for the organization of Sun Mingjing's Southwest Photography Survey and reviewing the actual images left behind, we can more clearly perceive the worries and hesitation of the intellectual and political circles in modern times about the rise and fall of the country and the survival of the nation.

Photography is not only a medium of image recording, but also an important image shaping tool. A history of photography is a history of visual observation and image change. Following Sun Mingjing's photography of scenery, geography, ethnic minorities and social livelihood, we can get a glimpse of the urgency of the current situation and social innovation behind his lens, and we can also see the scientific, ethnic and aesthetic perspective of modern China's process of moving towards visual modernity.

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