

In modern environment photograph is being used as an artistic medium

Kanwaljit Kaur¹, Harpinder Kaur²

^{1,2}Guru Kashi University, Talwandi Sabo

Abstract

In Bandung, the founding of Perhimpunan Amatory Photo (PAF) and Forum Photographic Bandung (FFB) marked the start of photography as an art form in Indonesia. This study looks at how Terry Barrett's Selectivity, Instantaneity, and Credibility idea is used in the craftsmanships of the Bandung Contemporary Art Awards #6 2019 finalists. Selectivity requires settling on a perspective, topic, visual quality, varieties, paper, and the actual prints. Since photography doesn't start with a fresh start and doesn't consume most of the day to foster an image, one of the highlights recognizes it from different mediums. What is there inside the shot and addresses what the picture taker and the focal point confronted is alluded to as believability. In view of its vision to oblige works of art that are a long way from customary shows, the Bandung Contemporary Art Awards #6 2019 turns into the fundamental concentration, and this study is composed to figure out how the Selectivity, Instantaneity, and Credibility guideline supports the use of photography in craftsmanship today. "Luruh" by Susilo Nofriadi in cameraless photography, "Space and Power" by Sandi Jaya Saputra in photojournalism, and "Don't Call Me Hero: Someone" by Vincent Rumahloine in observed photography are among the works examined in this study. You can use/apply various predefined paragraph styles in the Atlantis Press Proceedings article template while you compose your paper. Use the [Abstract] template style in Microsoft Word to format your abstract. An abstract is required for each paper. Begin the abstract with the bold title "Abstract," followed by a paragraph in standard 10-point type. In the abstract, do not list any references. Tables and figures should not be included or cited in the abstract.

Keywords: -Photography, contemporary, Indonesia, Bandung, Selectivity, Instantaneity, and Credibility.

1. Introduction

Realistic two-dimensional representations were generated from paintings and drawings before Louis Jacques-Mandy Daguerre and William Henry Fox Talbot invented photography in 1839, giving a more cost-effective and immediate substitute for portrait paintings.

- What is written or contained in a visual statement such as a painting is only an interpretation, but photography is regarded as a fragment or miniature of reality rather than a statement.
- Until artists began to display their personal expressions and made.
- O.G. Freeland's "The Two Ways of Life" (1857) and Henry Peach Robinson's "Fading Away" (1858) demonstrated the aesthetic possibilities of photography, which were generally still rejected at the time.
- Photography is currently defined as the process of capturing light either electronically with an image sensor or chemically with light-sensitive paper to create photographs.
- Photography in the modern era is never static, adapting to changes in values, social life, philosophy, living standards, technology, politics, and geopolitical realities at all times. Since the postmodern era, the interaction between arts and reality has been closer, turning photography into a mix of things and ideas, allusions and symbols, and sight and perception.

As a result, several new approaches emerged, including conceptual photography, microphotography, scientific photography, lensless photography, and collage. The oldest photographic club in Indonesia, Perhimpunan AmatirFoto (PAF), which zeroed in on specialized capacities, and Forum Photographic Bandung (FFB), which incorporated photography into craftsmen's very own stories, assisted with laying out photography as a craftsmanship medium in Indonesia. Following his examinations at the Rochester Institute of Technology, A.D. Pirous laid out a pattern in the utilization of photography in Indonesia at that point, explicitly at the Bandung Institute of Technology. During the 1970s and 1980s, there were two ways to deal with photography. Utilizing the medium to catch individual experiences as well as to experiment with art, such as collages and polarisation. DedenHendan Durahman, Henrycus Napitsunargo, and Sari Asih were among the artists who contributed to the growth of photography in Bandung, and their works were featured in the exhibition "A Certain Grace: Photography From Bandung" in Singapore in 2012.

2. Literature Review

2.1. Photography as a Medium by Terry Barrett

In his book "Deciphering Art: Reflecting, Wondering, and Responding," craftsmanship pundit Terry Barrett analyzes the utilization of photography in an assortment of works and methods, including Sally Mann's "Close Family" series and Edward Weston's "Pepper." The characteristics that recognize these works are then assembled into three fundamental forces that support the utilization of photography, to be specific selectivity, instantaneity,

and believability, which are the three fundamental essences that underpin the use of photography.

2.1.1 Strictness

Drawing and painting are additive, whereas photography is a subtracting media. Choosing a perspective, theme matter, visual quality, printed varieties, paper, and prints are on the whole instances of selectivity. This incorporates steps like changing the camera's height and lighting conditions to uncover what should be shown and conceal what doesn't. Selectivity can likewise be found in the paper utilized for printing, for certain specialists choosing finished paper with warm tones to cause pictures that to look like composition or scratching procedures. Selectivity can likewise be appeared in the choice of disposed of and showed printouts. Garry Win burns through ten rolls of negative film each day on significant shoots prior to choosing which ones to document or show.

2.1.2 Instantaneity

The camera works by growing its stomach and uncovering a negative film to light in a small amount of a second or less. Photography can catch the speed of birds in flight, freeze time continuously, and record billions of light years. Since photography is time-related and stops an activity or event, what occurs when the image is taken turns into a huge part of the work. At the point when Polaroid cameras became famous among the overall population, this promptness started. As per Harry Callahan, it would be enemy of photography assuming one needed to spend an hour in a dull space to make a print; then again, one could make an artwork. Instantaneity can likewise be found in the utilization of impacts, which in painting requires a reproducing interaction to acquire various varieties.

2.1.3 Trustworthiness

In the beginning of photography, there was basically no differentiation between the first subject and the subject that was available in it, and it was viewed as a reality caught by the machine. As innovation propels, photography is seen as even more a piece or smaller than expected of reality as opposed to an assertion preceding the presence of subjectivity from the craftsman by being diminished, improved, and altered. Roland Barthes, a French logician, was entranced by the massive contrast between human impression of a photo and that of an artistic creation or drawing, which he named "what has been," on the grounds that photography had no real option except to catch what was already before the focal point. The style palette included in the template can be used to apply styles. Press Ctrl+Shift+s to activate it. Depending on the content and context, apply the style as needed. (Please don't use yellow to emphasise your text.)

3. Development Of Photography As An Art Medium In Bandung

Art teacher training schools, the forerunners of Bandung Institute of Technology, have begun to make cameras hitherto only available to the bourgeoisie of Europeans and nobles. It was the beginning of photography's personal use, as opposed to its traditional role. Perhimpunan AmatirFoto concentrated on mastering this technique (PAF). Its technical precision has established a standard for many Indonesian photography clubs. The term "specialty of photography" has additionally gotten a ton of press, pushing picture takers to examine its association with creative style. In 1969, while going to Rochester Institute of Technology, A.D. Permeable started concentrating on darkroom procedures at the Kodak Center, which he later acquainted with ITB. Regardless of PAF's analysis, the Forum Photographic Bandung (FFB) was established in 1986, with its debut show the following year and a subsequent presentation the following year.

4. Description And Formal Analysis

4.1 Description and Formal Analysis of the work “Luruh” by Susilo Nofriadi

"Luruh," a 2017 installation piece with 86 acrylic boards and a height of 15 cm and a length of 494 cm, is a work with a stature of 15 cm and a length of 494 cm. Sheets estimating 15 x 6 cm are arranged equal and broadened oppositely over the divider two by two. Every acrylic board has unique tones and variety organizations that outline chromogenic visual paper. Lilac, sienna red, white, and brilliant yellow are among the tones accessible, which are accessible in changed levels of thickness and haziness as fluid drops, spotted, and wavy examples that are not uniformly dispersed.



Image 4.1.1 “Luruh”. Source: BaCAA #6 Catalog

4.2 Description and Formal Analysis of the work “Space and Power” by Sandi Jaya Sapura

"Space and Power" is a 2019 installation that includes a video displayed on a LCD screen as well as six different-sized C-prints set around it. With the light source coming from the right, the print on the left of the screen shows a little piece of an electric post and tree trunk standing erect, totally darkened by the shadow of leaves. A battered-looking metal box with its variety blurring and streaked shows up on the right half of the screen. Because of the almost completely covered climate, this photo is taken in close arrangement, giving little data about the setting of the area and time. A rusted black fence with barbed wires sits to the left of the exhibit. In perspective, the fence is also shot straight and flat, with no depth.



Image 4.2.1 "Space and Power". Source: BaCAA #6 Catalog

4.3 Description and Formal Analysis of "Don't Call Me Hero: Soegeng Someone" by Vincent Rumahloine

"Don't Call Me Hero: Soegeng Soejono" on a LCD screen as well as six different-sized C-prints set around it. With the light source coming from the right, the print on the left of the screen shows a little piece of an electric post and tree trunk standing erect, totally darkened by the shadow of leaves. A battered-looking metal box with its variety blurring and streaked shows up on the right half of the screen. Because of the almost completely covered climate, this photo is taken in close arrangement, giving little data about the setting of the area and time. overseas. More monochrome prints with denser arrangement are seen in the table's centre, depicting uniformed personnel and groupings with a larger number of people.



Image 4.3.1 "Don't Call Me Hero: Soegeng Soejono". Source: BaCAA #6 Catalog

5. Art Work Analysis

5.1 Analysis of the work “Luruh” by Susilo Nofriadi

The absence of a definitive surface layer, its officially unique nature, and the work's brilliant impression can be perused as pressing, shut, and cozy, as per pundit Donald Kuspit's evaluation of Sean Scully's theoretical works with equivalent elements. The craftsman looks at the most common way of creating recollections and opinions in people with the standard of a camera from noticing, catching, putting away, and printing. On account of the social shame that requests that an inclination be quieted or even taken out, human recollections and sentiments that are attached to connections are shed in this action. Taking a gander at the understandings upheld by the craftsman's explanation, obviously the work's selectivity is communicated not through customary advances like focal point setting, but instead using arrangements and materials like H₂O₂ and Noah to make a natural structure that addresses these sensations of deconstruction, both thoughtfully and outwardly.

5.2 Analysis of the work “Space and Power” by Sandi Jaya Saputra

A flat angle shot, otherwise called an eye level shot, is a photography strategy where the subject is captured at a similar tallness as the eye, bringing about one-point viewpoint or no point of view by any means. A Bigger Splash, a work by Pop craftsman David Hockney, utilizes a comparable technique to highlight the development of the water running over the pool by involving the inflexible and static part of the structure in the work. These strategies are utilized to accentuate the bleak tree leaves' dynamic development as well as their shadows. As indicated by the craftsman's understanding, "Space and Power" addresses both space and what occurs in it simultaneously. A work space in which power is shown as an exhibition and people are treated as casualties of human governmental issues. The space in this piece is portrayed as it ought to be, with humankind simply existing as a piece of history with a destiny that is neither right nor

adequate for that spot. The work's selectivity centers around drawing out the "amusing" side of room by diminishing viewpoint, utilizing a recognizable foundation, and using enough light to create crisp black shadows and emphasise things.

5.3 Analysis of the work "Don't Call Me Hero: Soeng Soejono" by Vincent Rumahloine

A portion of the photos on the three tables were essential for the MAHID program, which sent college understudies to concentrate on science, social investigations, language, and brain research in different countries in 1963. The program started after the G30SPKI occasion and the progress of force from Ir. Sukarno to Suharto. Soeng Soejono, otherwise called Bung Yoho, was one of numerous understudies who went against the new system and had their travel papers renounced. Soejono functioned as a worker and instructed at Charles University prior to settling down with a Czech lady and her two youngsters. The piece portrays Soejono's day to day presence as an inhabitant of Prague who was banished for a very long time, as well as how power misuse impacts an individual's life.

6. Conclusions

After studying Susilo Nofriadi's "Luruh," Sandi Jaya Saputra's "Area and Electricity," and Vincent Ruminant's "Don't Call Me Hero: Evensong Soejono," the following conclusions were reached:

- This study was challenged by Bandung's current utilization of photography, which goes past the demonstration of gathering photographs with focal points and printing, and is both inventive and customary in nature.
- It very well may be seen that the worth of selectivity, instantaneity, and acceptability is available in another structure that has still up in the air, in accordance with Claire Holt's portrayal of Indonesian craftsmen who are ceaselessly growing yet not completely leaving custom. This widens the significance of the three qualities, as well as the general inclination to utilize the medium.

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