

THE HISTORY AND IMPACT OF PHOTOGRAPHY ON ART

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ABSTRACT

Since its inception, photography has caused an upheaval in the art world akin to that caused by the printing press on the dissemination of written material. Although the printing press was initially conceived primarily for the purpose of facilitating the reproduction of bibles and manuscripts, its impact in the dissemination of ideas across social classes and borders was not foreseen, and neither were the unexpected consequences photography brought to the arts and society at large. We now see things differently because of photography. Just photography alone has changed our understanding of modern history, with a single picture sometimes conveying more information about an event than volumes of text. Another significant effect was the end of individual photographic works. Before photography, pictures were part of the structure they were depicting, giving context to their significance. It didn't matter where the picture was placed; there was only ever one image.

KEYWORDS Photography, History, Art,

INTRODUCTION

The English, as is customary when a significant scientific or artistic breakthrough occurs, take the credit for discovering photogenic drawing first. But as this history unfolds, we'll find that, like so many of the writers' other assumptions, they were wrong to assume they deserved credit for this before the development of steamships or the cotton gin. This assertion is predicated on an experiment of the following sort, which was published by Mr. Wedgwood in the Journal of the Royal Institution in 1802. Light passing through a painting on glass produced a kind of copy upon the prepared paper, with the darkest hues appearing in the areas where the rays were least intercepted. "A piece of paper, or other convenient material, was placed upon a frame and sponged over with a solution of nitrate of silver. This was the end of the experiment, however, since no matter how hard Mr. Wedgwood and Sir Humphry Davey tried to repair the designs they had received in this way, they were ultimately unable. Numerous volumes on pioneers of photography and photographic processes like daguerreotypes, calotypes, and the discovery of negative-positive photography are included, among many more that detail the important advancements and evolutions in the history of photography. The many books on American photography from the turn of the century show that the Lee Gallery Library has a strong collection on the Pictorialist Photography style, the Photo Secession, and the circle of Alfred Stieglitz. Additional book collections focus on Western expansion and the American Civil War via the lens of photography. War photography, as well as Farm Security Administration and LIFE photography, is very highly represented. The collections and programs of the Lee Gallery Photography Research Library are a direct reflection of the life and work of the gallery's namesake, Mack Lee. Since its opening in 1981, the gallery has been a trusted source for institutions and individual collectors seeking high-quality photographic works. Mack Lee was on the board of directors of AIPAD (the Association of International Photography Art Dealers) for a decade after the Lee Gallery became a member in 1984.

LITERATURE REVIEW

Peizhi Qian (2021) People's lives now mostly revolve on social media. Multiple art photographers and establishments have launched social media presences to keep up with the times. Researching how art photography has evolved on social media is important, but so is understanding the history of digital culture. Reading several studies, literature reviews, and news stories is a key part of the literature review approach. Key takeaways highlight the fact that many fine art photographers base their works on themes associated with social media, such as the snapshot, the selfie, and the question of who the artist really is. Some of these problems are connected to mass-market photography and hence represent the conflict that exists between art and mass-market photography. Photographers that focus on art often post their completed series on social media in order to engage with their viewers. As such,

the internet and its associated social media platforms may be seen as something more than just a static gallery. Digital culture and its history are reflected in the art photographs shared on social media..

Nina Licul (2020) Many different strategies, pedagogical approaches, artistic practices, and technological resources are used in today's art classrooms. Photography is an element of everyday visual communication and gallery displays, but it is not taught systematically as an art form in primary schools in Croatia. The purpose of this quantitative research was to investigate art educators' perspectives on four topics: (1) how much they know about photography; (2) how comfortable they feel utilizing it in the classroom; (3) what prevents them from doing so; and (4) how significant photography is to their students' visual culture. Concerning the fourth goal, we aimed to see whether there were any distinctions based on the gender, age, and years of experience of the educators. A total of 112 art educators from grades 5 through 8 throughout 17 Croatian counties participated in the study. In addition to the quantitative findings from the descriptive statistics, we also conducted a qualitative study of the instructors' survey replies. The findings suggest that educators rate their understanding of photography from formal schooling as around average, but their confidence in their ability to utilize photography in the classroom as somewhat above average. According to them, the lack of art classes in the Croatian curriculum is the fundamental issue. Across the board in terms of gender, experience, and age, educators believe that photography plays a crucial role in shaping their students' visual literacy. These results suggest that photography should be given a higher priority as an artistic medium in elementary school, where it may foster the development of both visual literacy and creative acuity.

Marie-Pier Thomas et.al (2020) This piece explores photography as a creative medium. Photography that is considered fine art is made with the artist's intent, with the camera serving as a tool for self-expression. Fine art photography aims to convey some kind of meaning or feeling via its subject matter. This is in contrast to representational photography, such as photojournalism, which provides a documentary visual account of specific subjects and events and which aims to faithfully represent objective reality rather than the subjective intent of the photographer, and to commercial photography, the primary focus of which is to advertise products or services. No matter how strange or mundane the topic, it has the power to stir up strong emotions in you. It's not necessary that it make you feel like going out and changing the world. It's up for grabs what constitutes beauty, exactly. No one can dictate what qualifies as high art. Since its inception, photography has caused an upheaval in the art world akin to that caused by the printing press on the dissemination of written material. Although the printing press was initially conceived primarily for the purpose of facilitating the reproduction of bibles and manuscripts, its impact in the dissemination of ideas across social classes and borders was not foreseen, and neither were the unexpected consequences photography brought to the arts and society at large. We now see things differently because of photography. Just photography alone has changed our understanding of modern history, with a single picture sometimes conveying more information about an event than volumes of text. The artistic world of painting saw a profound change as a result, one that both compelled the medium to develop in novel ways and provided it with fresh means of expression. When compared to other well-known art forms such as painting and sculpture, photography deserves the same level of respect and admiration since it is so much more than a mere documenting procedure.

Prof. Tushar Panke (2016) While written and spoken communication studies have long held sway, recently a variety of non-textual tactics have emerged as a viable and highly adaptable alternative. Participatory visual communications, such as drawing, photography, and video, are unique in that they empower researchers and capture genuine emotions from the world around them, while still retaining the aesthetics of painting that have a direct influence on the reality of global lives. Because of its lighthearted nature and lack of reliance on linguistic proficiency, this research method is particularly well-suited for work with children. This was accomplished through a process of visual conceptualization and the reflective photographic communication of the images in the context of their construction, where I attempted to give the subject an expressive channel to voice their inner stories of human communities and an active, empowering stake in the research study. Art historians who are interested in including a photographic curriculum with an emphasis on social integrity have few options for obtaining the materials they need to do so. We should encourage communities to share their knowledge and insights on how to improve society via photography, since this medium is a

powerful means of expression. Examining whether or whether photography has the power to alter people's mental images of the world is the focus of this study. Modern and historical photographers, as well as the institutions they represent, have provided the research basis for the study of photography's role in the visual expression of social communication in the Humanities. The researchers hope that their work will persuade educators, funders, community members, and students to embrace photography.

Husaini Yaacob et.al (2013)To influence public opinion on racial, ethnic, political, moral, or religious matters, social commentaries provide an alternate form of message delivery. There is a wide range of approaches, some of which include the use of electronic or printed media. Photography artists utilize photographic pictures to express their thoughts and provide social criticism as one of many approaches. In developed nations, the public has long acknowledged the validity of visual social commentary, making them a potent tool in the arsenal of communicative tools for bringing about social change. But it is stated that the public in certain developing nations, such as Malaysia, still does not completely embrace and understand the employment of photographic pictures in social commentary produced by photography artists. As a result, the photographic works these artists create serve just as decorative objects for display, with no greater significance or message to impart to the viewing audience. A chasm has opened up between artists and the general public over the delivery, acceptance, and comprehension of some important problems. Therefore, the purpose of this article is to examine the social commentary photographers and the degree to which their messages are being comprehended by the general public via their artworks. The authors of this research conducted in-depth interviews with a sample of Malaysian photographers to learn more about the motivations behind their artistic choices. Both direct observation and a survey of some kind are used. Finally, it is intended that this research will be useful to a wide range of individuals, including artists, the general public, and government and public-sector workers, by raising awareness of the fact that photographic pictures have emerged as one of the most effective mediums for communicating a variety of messages to the public.

HISTORY OF PHOTOGRAPHY

Photography is the art and science of making permanent visual records of physical objects by means of the exposure of such media to the effects of light or similar radiation. The term "photography" was coined in the 1830s; it comes from the Greek words "photos" (meaning "light") and "graphein" (meaning "to draw"). Both the technical and artistic sides of still photography are discussed in this article. See Photography (Technology) for more on the nuts and bolts of this medium. Cinematography, or the art and science of capturing moving images, is the subject of motion picture, history of, and motion picture technology.

THE IMPACT OF PHOTOGRAPHY

Since the Renaissance, artists have focused on a single viewer who can only look in one direction at a time. The assumption was that photographs will never seem dated. The invention of photography and the motion picture camera revolutionized this. What you saw was relative to where you were in both space and time. The camera influenced a revolution in the visual arts. Cubists no longer acknowledged a single viewpoint point, therefore they painted faces with the eye viewed from one vantage point and the nose seen from another. Impressionists perceived the visible in constant change (as the light changed, so did the look of the item).

The second main effect was to eradicate the individuality of pictures. Before photography, pictures were part of a structure and this fact informed how they were understood. There was always ever going to be a single picture, even if it could be shifted. The camera's act of reproduction both amplifies and fragments the significance of the original picture. Display it on your living room wall, on the big screen, or on a T-shirt. Since the originality is no longer in the image's meaning but rather in its physical presence, arguing that copies would always lack something is doomed to fail. What it says is less important than its rarity and market worth at this point. This causes tension since many people place aesthetics before economics. Those who want to add mystery to works of art will argue that their market value is a reflection of their spiritual worth. Berger argues that the uniqueness of a picture, rather than its meaning or artistic excellence, is what defines its worth, and uses the example of two almost similar paintings of the Virgin of the Rocks by Leonardo da Vinci to illustrate his point. The National Gallery of Art has one, while the Louvre has another. Art historians from both

organizations are primarily concerned with establishing which version of the artwork is the original and which is a forgery. When the value of a picture rises, it takes on a whole new significance. Most people are turned off by art because of the widespread practice of imbuing it with a false feeling of religion in order to conceal the connection between aesthetic merit and monetary value.

When an artwork is reproduced, its meaning is detached from the original and is altered. A portrait may be created from a portion of an allegorical picture, for instance. A film's thesis may be built by emphasizing certain details of a picture and showing them to the audience in a specific sequence. When confronted with the painting itself, the spectator absorbs the whole picture in a single glance and may always make contextual connections between different parts of the painting.

The meaning is altered by the combination of words and pictures. The context in which an image is seen affects how we interpret it. The picture might be utilized in advertising, furthering the mystification of art, or a replica could be pinned to a bulletin board by someone who finds a deeply personal meaning in the work.

Berger thinks the first photo is still worthwhile. The original painting is quiet and shows evidence of the painter's handiwork, bringing the painter and the observer closer together and giving the work a more modern feel.

According to Berger, the best way to understand art is to use a holistic approach that considers the perspectives of both casual observers and trained critics. The field of art is not what it once was. Images of art are easily accessible and lack substance, when in the past it was exclusive and part of a hierarchy. Art is made into a political matter, but it is nevertheless presented to the public in a manner that mystifies and so alienates them from the subject.

THE IMPACT OF THE INVENTION OF PHOTOGRAPHY ON ART

Photography is the art and science of producing visual representations of objects on photosynthetic surfaces through the chemical action of light or other forms of radiant energy. The origins of photography may be traced back to the 1830s and 1840s. The invention of photography will forever alter Western culture and communication. Pictures of "real" life, captured for posterity, might be taken and distributed anywhere in the world.

Fox Talbot, a British inventor, took the first successful photographs in 1834 without the use of a camera by placing things on paper dusted with light-sensitive silver chloride and exposing the paper to sunshine. Short exposures allowed Talbot to make an undetectable picture that could be developed into a useable negative by 1840, allowing him to create photogenic sketches in a camera. His procedure, which became known as the calotype when it was patented in 1841, was thus an intuitive tool for sitters. The foundation of practically all photographic paper work up to the advent of computers was laid by Talbot's negative-positive process.

Plays a crucial part in providing a visual representation of the social order. In addition to providing a cathartic outlet for otherwise unfocused ideas, art also exposed the universality of man's existential angst. Photographs and other images are constantly pouring into our lives via a variety of channels nowadays. Today, photography is more significant to our culture than ever before. Photographs have largely replaced paintings as the dominant medium of visual art.

The camera obscura, from the Latin for "room dark," was used by painters to generate inverted images of their subjects in the 17th century. This device consists of a darkened container or box with a tiny hole or lens one wall through which light enters to form an inverted picture around the other wall. They employed this device to display their works on canvas. Before photography was invented in 1838, the main purpose of the arts was to provide images of society's structure, including its cities, landscapes, buildings, and wonders; its historical milestones and figures; its religious beliefs and practices; and so on.

For many people, painting has always represented the unfettered use of one's imagination. The personal ritual bolstered the concept of painting as Art, unconstrained by illustrative tasks, and presenting the greatest human motivations. Artistic interpretation was always based on a discussion about portraying features discernible in the visible world, regardless of whether the purpose was to be purely aesthetic or purely functional, or whether the final product was to be purely official.

CONCLUSION

The protracted fight photography put up to be recognized as an art form is puzzling. Photographers, like other artists, demonstrate their expertise in the field by the photographs they create. Today, more

than ever before, people all over the world have easy access to images, and with the development of digital technology, shooting photographs has become a more streamlined and hassle-free process than ever before. Many of today's challenges facing fine art photographers may be traced back to the advent of the digital age. There is a deep connection between photography and social media that helps to foster innovative new forms of creative expression. Artists now explore identity, privacy, and the selfie as they relate to the rise of social media.

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