

## DIGITAL PHOTOGRAPHY AND THE FUTURE OF PHOTOGRAPHY CULTURE

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This paper aims to review the current situation on how Photography has completely changed the way we see and engage with the world. The shift from analogue to digital Photography significantly impacted how an analogue photographer perceives the photo process. In the age of these diverse prosumers, the distinction between artists, media professionals, and amateurs may still denote varying degrees of craftsmanship. However, it no longer indicates the inherent technical or aesthetic quality of the results or the likely size of an audience. The impacts give the impression that the aesthetics and attention of Photography provided revolution change in the society of arts and Photography. From this perspective, Photography has first been chemical, then optical and now computational. The changing identities of Photography herein are not simply ontological transformations but also errant modes of perceiving the medium.

**Keywords:** Photography; Digital Photography; Digital visual culture; aesthetic; Visual art

## 1. INTRODUCTION

This era is an era that is chock-full of photos and photographs. Due to modern society's necessity for Photography has expanded to become a commonplace part of daily life. Furthermore, works of art can be seen in museums, art galleries, and publications, and these are only some of the places you will see them. The view is that the present age has been predicated on the prophetic claims of the eminent German philosopher Martin Heidegger (Kellerer, 2014). As for him, this was a moment in which he was very influential, a time when he significantly influenced the work of art that he created during his Age of World Picture (Die Zeit des Weltbildes). It can be thought of as being that the progression of computing also has a proper footing in Photography when computing, quantum physics, and neuroscience use Photography as a beginning point to foster change and disseminate knowledge in their respective fields. All that is available here is that while Photography can be examined from the perspective of traditional art and beauty, it needs to be viewed and analysed from various other viewpoints that encompass science itself. Photography can benefit from viewing different views and change in the future because space and time are inextricably linked. One of the necessary characteristics of looking at the modern cultural order is continuous advancement and growth in technical intelligence.

## 2. BACKGROUND

### 2.1 Technology Development

Around the 15<sup>th</sup> century, waves of revolutions swept over Europe. Whereas the process spanned northern Europe at the time, the renaissance spanned southern Europe, and it was the catalyst and first step in the widespread usage of printing technology at the time. The same is true of what is happening now, as the basis of the digital revolution expands our ability to view, assess, and understand things in the broadest possible way, including challenges concerning the matter that are inextricably linked to digital today. This phenomenon demonstrates that digital culture is permeating all aspects of life in the modern world. According to the renowned Malaysian curator Badrolhisham Tahir, the global art trend now leads to development that includes enriching art knowledge into sociology, psychology, and philosophy. It is consistent with what is happening today, where art is not limited to the scope of art alone but is an interdisciplinary endeavour (Badrolhisham, 2003). Similarly, the evolution of Photography, which uses science and technology to document reality, was previously considered a product of the growth of science and technology. Until now, it has become a trend and style for every group that uses Photography daily, whether for personal or artistic purposes. Integrates Photography into the general public's daily activities, which

is exacerbated by the ubiquity of mobile phones and the development of social media platforms such as Facebook, Instagram, and Snapchat that serve as a platform for daily life documents such as diaries and photoblogs. However, some argue that the evolution and ramifications of photographic representation on social media today indicate the decline and eventual extinction of 'art photography.' Antonio Olmos, a photographer and contemporary photojournalist, voiced this perspective.

*"People taking photographs of their food in a restaurant instead of eating it," says Olmos. "People taking photographs of the Mona Lisa instead of looking at it. I think the iPhone is taking people away from their experiences."(Odenthal, 2017).*

Although I intend to highlight the inherent shortcomings and weaknesses of However, I wish to emphasize the faults and destructive features of contemporary Photography and the openness of Photography, the link and collision between the lines of digital media, visual culture, and modern art. This visual culture is also frequently employed, particularly avant-garde art, associated with conceptual art movements and cutting-edge technology in the artist's work (Lughi & Giulio, 2014). Additionally, this study will demonstrate how these new media and technologies create a scenario of visual culture and new operations in the art world, specifically in photographic media today, which reveals the ontological essence of the medium.

### **3. EVOLUTION**

The advent of digital created many perceptions, which resulted in several debates and conflicts about whether to support the transition from a more traditional system to a more contemporary one. Among the well-known arguments that served as the impetus for the addition of information and paradigm in Photography is Vilém Flusser's (Flusser, 1986), a prominent photographic theorist. What is intriguing about Flusser's argument is how he views the transition from traditional materials to electromagnetic as a watershed moment in terms of technology and cultural transformation. Meanwhile, he believes that this adjustment is another step toward resolving the current problem of oblivion, which will indirectly solve human dependence and information storage issues from the start. Additionally, concerns such as entropy are determined when the digital world exists in the general topics of preparatory Photography with continuous information and no longer photographic materialism as we know it. Meanwhile, with the advent of the digital world, such problems as dualism in Photography have become increasingly distant.

Differences of opinion on shifts and paradigms are from (Baudrillard, 2001) assertion that analogue Photography is not a reality but rather a frozen moment in time. Furthermore, the generated image adds a delay to the one that represents reality. However, he believes that digital Photography offers a unique perspective compared to analogue Photography, which has lost its inherent attractiveness compared to photographs shot in the real world. Moreover, he believes that this distinction results in two differences from the perspective of 'reality and one from the perspective of 'hyperreality,' where the resulting image is "truer than the existent truth" or "more real than what has been actual." Likewise, the relationship between analogue and digital photography demonstrates a distance that may be stated to have a different relationship when compared to the thoughts and metaphors of (Barthes, 2001) who believed that photography should bind images to objects. However, as we all know, the current image is only connected to the computer system via a single connection to the algorithm code. This indicates that this interaction has its own normative space, as stated by (Baudrillard, 2020). It falls under the third order of simulacra, which cannot be related to reality due to its fluid character. To illustrate this argument, Vasselau (2015) notes that simulation models do not mimic the real world. Instead, they distort natural philosophical ideas and work to build a physical universe that can be examined and altered by mathematical or quantitative measures.

Digital media and Photography are now highly influenced by components of the 'network society' agenda, both directly and indirectly, in ways that alter and shift the photographic paradigm. Additionally, the evolution of Photography can be observed in the art and prestige of Photography. It is elevated to the level of art by a renowned photographer, 'Walker Evans,' through publishing a book named Walker Evans: The American Photographs. With the book publishing, Photography formed the bedrock for Photography's acceptance as an art form in 1938, raising Photography to an art form rather than a news medium. Walker Evans's paintings were re-exhibited at the New York Museum of Modern Art (MOMA) in 2013 to commemorate the 75th anniversary of Walker Evans's book American Photographs.



**Figure 1:** American Depression, 1936, image by Walker Evans.

Apart from that, what can be said about the application of media to art is that Yayoi Kusama's show at the Seattle Art Museum in early 2017 is an example of an international artist. She cultivated an attractive creative presence through avant-garde installations; besides that, she also inspired a social media follower and community to frenzy for her work. The exhibition's massive distribution on social media platforms was also termed "Fear of Missing Out" (FOMO). This episode is one of the curious results contributing to the artist's success and widespread recognition, and the exhibition's ticket sales increase (Sokolowsky, 2017). It has a direct impact on how art enthusiasts and the public perceive aesthetics. The development itself demonstrates that art and its relationship to the media are highly dependent on one another nowadays, where the realm of cultural change and visual experience can be connected to the aesthetic experience of the general population. Because what is happening in today's social environment is not limited to political culture and propaganda but is also used as material for experience pleasure. For example, a person's joy in a place or circumstance will be instantly shared.

The Yayoi Kusama exhibition included a museum-sponsored 'road trip' that aided in the exhibition's initial promotion. Besides that, this phenomenon can be seen as a source of inspiration for artists to create works that adhere to the 'current' or current techniques in the global art scene. Additionally, it is supposed to be the source of the idea or catalyst for the artist or photographer to create the concept as a source of actors, as Castell's theory of social network culture suggests (Castells & Wiley, 2010).

#### **4. UNRAVEL THE ATMOSPHERE AND PHENOMENA OF PHOTOGRAPHY**

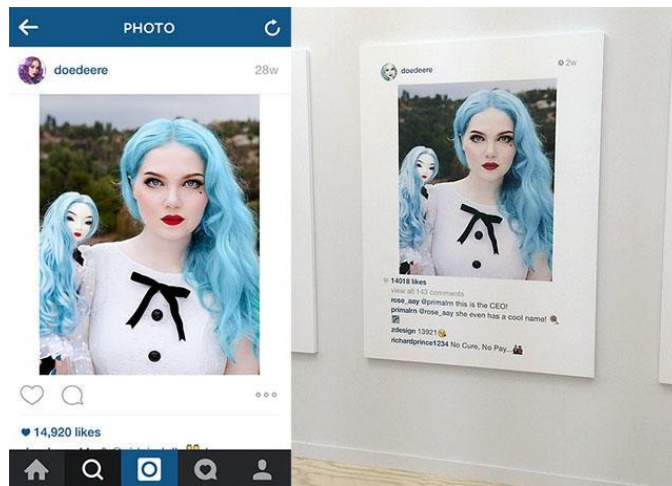
When we examine and dismantle the atmosphere and phenomenon of Photography today, it is clear that without considering the context of implications and impact as other forms of art, the recognition of Photography's influence is undeniable, it is much better, and its development is healthy and transcendent (Benjamin, 2010). However, we want to discuss and debate how the rapid advancement of technology can also result in various problems, negativity, and general challenges for photographic media practitioners. It also includes those who use conventional technology, such as medium format cameras, to achieve more exciting and detailed artistic results. Superseded by only more small cameras, such as mobile phones, the name "iphonography" was coined around the time of their introduction in 2007. The word was popularized in early 2008 by "iphotography" bloggers (Yawnick, 2015). It has an indirect effect on the artist's view. This recent change, and transition of media, particularly in this transition of artistic

nature, can be seen in various ways. According to changes in the atmosphere of postmodernism, one aspect that can be studied is how it involves the dimension of analogue technology change that does not exist in analogue media, such as modularity, variable, programmable, and interactivity art.

Today's fast-paced world further emphasizes the need for this research. While considering how technology and digital, in general, are regarded, one may also connect knowledge and branches to one of the necessities in visual culture in an artist's work. Meanwhile, this study seeks to shed light on the subject of Photography, which is frequently viewed from one of two perspectives, namely "World in Image" or "Image in the World." Because not all of the video in this Photography is what it should be, but only the arrangement that arises from the concepts and processing expressed in the paintings.

As Popova,(2013) points out, since Photography's transformation from an isolated documentary medium to a mass communication tool, visual acculturation in the digital age has been markedly different. Perhaps the most significant component of digital photography and social media is the 'greatness' of the photographs created, uploaded, commented on, and shared. This demand demonstrates why this study must be conducted in conjunction with the development of the social network society' and the subsequent growth of painters and photographers due to this new branch of visual culture. This is because terminology and technology have inherent restrictions.

When it comes to art, social media, and Photography, there are several concerns in the realm of social media that can help determine whether art is 'genuine or not in today's digital cultural setting. It is consistent with the prominent philosopher Heidegger's position on the 'existence' thesis. This article is intriguing since it discusses the existence of technology, and his perspective on Photography is unique. But, what is it? Apart from that, issues and controversies are surrounding an artist, Richard Prince, who printed, exhibited, and sold non-original works from his efforts by selling screenshots from the photographer's online profile in 2014 at the Gagosian Gallery in New York, where he also sold the works of 'art' for \$ USD100,000.00 each. While this is unethical, he does not infringe on the photograph's copyright in terms of the law, as defined by Instagram. And is now trending.



**Figure 2:** Richard Prince's work at the Gagosian Gallery, New York, 2015.

Additionally, the appearance of the work is a point of contention for several photographers and artists today, as it is not the product of their artworks. Only to add to the processing and issues that he accumulated to make it 'legitimate' on the curator's and gallery's part to be presented.

Moreover, the indirect relationship between 'modern art' and will examine changes that occur deliberately or unconsciously, rather than focusing exclusively on technical and media changes. Additionally, it is due to some acceptability and a balance between the two regarding acceptance as a photographic work. The original angle based solely on the change is purely formalistic, focusing exclusively on the medium change in the work. For instance, the minor modifications that society observes are in the form of changes in habits, such as the transition from print to electronic books, films to memory cards, and so forth. McLuhan himself previously stated that though the car's existence and creation are viewed as a horse-drawn carriage in the imagination, the reality is that for McLuhan, the car's creation should be viewed from a more conceptual perspective as one of the cultural and social transformations. Parallel to time and era changes (McLuhan & Gordon, 2015).

The world had, paradoxically, been made unrecognizable by modern visual culture. For him, the mountain of photos conceals essential social and historical realities. (Kracauer & Levin, 1993). According to film theorist Siegfried Kracauer, many in society see only the surface of visual culture and not the underlying structures that make the development of Photography necessary to see and investigate for it to become a guide and primary medium. Implying that what needs to be addressed here is also a paradigm shift and a shift in the visual culture of Photography. Faizal Siddik also refers to it;

On Photography, 1977, "A photograph is not an accident—it is a concept. The 'machine-gun approach to photography—by which many negatives are made with the hope that one will be good—is fatal to serious results". If we take that statement here, we still only assume that Photography only records the events that occur to give meaning to the visual recording. If we give sense, are we sure about the importance we mean? And do not think of it as a new visual code in the processing of ideas, and with the ideas that come, this will add a unique knowledge to our lives. Have we laid this foundation in the course of the history and future of Malaysian Photography now? Or are we still confused by our past? The future of Malaysian art now demands a new platform. This new platform means it must be built on an experimental basis as it is in our artists today. If this is not made first, then the journey of history and the future of Malaysian Photography now will not go anywhere (Faizal, 2012).

## 5. DISCUSSION AND CONCLUSION

It is critical to emphasize that images are not the only data that can be analysed based on a communication coding system. An image's meaning does not always correspond to its appearance. The essential features of interpreting photographic images are not confined to the qualitative research of visual contents; social behaviours preceding and following the photo exchange also contribute significantly to meaning formation. Visual signals move across several areas in the age of the Internet. Photographs are taken in one location and shown in another. They are straightforward to capture and transmit, yet their worth and relevance frequently vary over time and between platforms. As a result, the meanings of photographs are bound by the socio-cultural settings in which they are situated, which change according to location and time. As a result, experience settings (mediated by the platform) significantly impact how images are valued. Considering both the evolution of the media and the current state of society. This is critical to detail since humanity has evolved into a global culture. The nature of contemporary media makes it necessary to see, which results in art expression for the community being authentic and realistic. Other than that, from my perspective, the rest of what can be said here is that you have to approach your picture with the correct viewpoint to capture its changing nature accurately when it comes to digital photography. Digital photography may be understood from two perspectives: the first looks at how it is used in the expressive form, while the other focuses on how it is operated. And it somehow creates a massive and much question on the indexicality of digital photography.



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