**How has Contemporary Art Engaged with "social photography"?**

Student’s Name

Institution Name

Date

**How has Contemporary Art Engaged with "social photography"?**

Over the years, it has been hard for the audience to get into conversation with the artist. The power is fetched from Facebook and Instagram social media platforms, and it doesn't seem to change any soon. Unlike traditional forms of art, social media allows communication with fans. The ongoing interaction with the follower and deep exchange involving questions or exposure of personal lives has been the trend in liking social media. The audience feels that they are connected with the artists as friends. The audience develops a culture of social media participation that makes them think that their contributions are essential and demonstrate wort through dialogue with the artist. This takes an example of the case when Richard prince took notice and went on to help emerging artists bp Laval and Geneive Figgis launch their careers (Phillips, 2016).

The boom on social media has reduced the overdependence of artists on galleries and the elite art world to validate their milestones. However, this is validated by a large number of followers on their social media accounts. The large online presence indicates that the artist's name is being sung everywhere, reducing the need to market themselves. Taking illustration from the case of matt held, he began by painting a portrait of his wife and posting it on Facebook. This was followed by a huge surge of more than 2000 people requesting to be his friends after setting a page called "I'll have my Facebook portrait painted by Matt Held (Boyle, 2009). Also, Rina Dweck updated her art portfolio by changing her Facebook profile images every day for a year after becoming stuck with her painting. Dweck spent many hours a day producing a modified image of herself before uploading it to Facebook for Project Face, which examines how people engage with social media today.

Fleming (2014) explains that artists have integrated their Instagram into the virtual art gallery, acting as both dealers and curators. In line with this, their fans provide criticism of the photos. In the age of traditional art, artists had to gain support and attention from the world's elite critics and galleries to become big-name collectors. However, some artists argue that having many followers is not equivalent to their actual influence towards them. The most important thing is that the artist engages more genuinely with their audience by leaving thoughtful comments on their posts.

Over the last twenty or thirty years, the way the humanities and social sciences approach social life has shifted dramatically. Culture has become an essential tool for understanding social processes, social identities, social change, and conflict in the humanities and social sciences. Jurgenson (2019) argues that this photo's prolific preening and posting is not weakened but augmented communication. However, from another point of view, such criticism is irrelevant because the social photo is brief, informal, and often banal. This is because poetry requires more than just talking and hanging, which most artists do. However, the integration of photography, which is the closet cousin of hanging out and talking, is the expectation of poetry.

Hills (2011) explained the context in which documentary photography can be rendered a social change tool using the case study of South African photographer Gideon Mendel. Mendel maintained a series of photographic work on HIV/AIDS since 1993. The earliest black and white photographs, largely featured in newspapers, publications, and exhibitions, are photojournalistic, but his later work is more participative. Much of Mendel's later colorwork has a narrative framework concerned with methods to give the subjects' voice and directly explores participatory notions, such as photography workshops with subjects and cameras to capture their own lives. Mendel's work chronicling the subjects1 is increasingly shot with bigger format cameras than those utilized in his earlier photojournalist activities.

Jurgenson (2019) encapsulates the snapshot saturation in a normal phenomenon joint by erecting a historical scaffolding around it. The purpose of a social photo is to satisfy the common human urge to document the social experience, and this takes on different forms with the evolvement of technology. The tools artist use to observe affect what to see and their perception towards it. The "documentary conciseness" encapsulates these perceptions. This has always been the case, but because digital pictures are mostly transitory, they challenge our understanding of what a photograph is and what function it performs.

Photography encapsulates two different perspectives, which are taking snapshots and taking them as art. Some photographs are glanced at for a long time, while others are just understood at a glance. Taking pictures as an art form is a cause to stop and look at an image for a few moments. People take photographs to recall the events of the past. On the other hand, photography as an art is an emphasis since it trains emotions and feelings. They seek to employ them as a means of comprehending reality. Photography is like looking through a window into someone's soul. Scruton argues that creating images is a mechanical process that regards them as a representation that does not communicate their creator's ideas about the subject matter (Adams, 2010).

Scruton further argues that photography's capability implies that the only aesthetic interest one can develop in an image is through the aesthetic attributes of the states of the event the images record. Once again, the idea that he is trying to depict is that the world perception of art is essentially dependent on the actual states of affairs they depict. He refers to photos as telescopes or windows since they no longer represent thus could not be expressed as art since they do not express the artist's ideas (Adams, 2010). The evolvement of photography into an art form has altered methods since individuals are not constrained to the traditions of photography. Everyone does not want to stand straight, and the subject does not have to be in the center. Aesthetics may receive a variety of descriptions depending on who the question is presented to. Aesthetics in photography is how people generally discern beauty in the form of art. Photographs that are attractive to the eye are regarded as having a better aesthetic beauty.

In his collection of essay notes, Scott Walden explains that photography has evolved into the most favorite representation of avant-garde (Walden, 2010). Walden restructures his collection around a series of responses toward a couple of previously published and intensely argued essays on the philosophy of photography. The collection provides an extended conversation on various related topics by a community of philosophers who know each other's work. Photography illustrates the depths of human life while providing essential social messages. In his essay, he encapsulates his ideas in forum fundamental issues of photography. He wonders, for example, how photographic representation varies from other sorts of visual representation and how images are more accurate and authentic representations than those created in more traditional media. Photography is a supremely accurate medium that can simultaneously be an incredibly expressive tool.

Photography is assumed to be of high quality, and it appears to provide a unique association with the universe. The popular modern artist employs different themes and objects from the world to inspire their work. These artists demonstrate the various hidden social problem that human beings may present a blind eye to them. They expose the various types of suffering human beings undergo, especially those considered low in society. They also used their ingenious skills and knowledge to raise people's awareness of the society in which they live. As a result, it's critical to comprehend the photographer's goals and role. The photographer utilizes the camera lens as a tool of study, as permission to represent the hidden hardships faced by the current society and as a mirror for people's lives.

For instance, Gordon Parks, one of the most influential photographers in the twentieth century, revealed the plight of Americans in significant parts of American society, demonstrating civil rights, poverty, racial relation, and urban life. His artistic life involved photographing fashion, directing the 1971 blaxploitation film "shaft," composing the orchestral score, and scripting memoirs, poems, and novels (Alleyne, 2018). However, what impacted his collection was the collection of insightful documentary photos that he created, acting as one of the most important figures of the 20th century.

Photography also furnishes the evidence availed in the media. The camera justifies the events and actions that took place as described by the person who explains them. Thus, establishing a photo is a way of saying that someone was here at this specific time and experienced the moment. Furthermore, when a person watches anything, they pull a 'reality' from it. One's sight and brain tend to miss a lot of things at times. Human beings are only able to see what they choose to see. People pull bits of knowledge from the cosmos due to physical or deliberate limitations. The artist uses a camera to extract such a type of relatable knowledge from the world. Moreover, photography does much of the extracting compared to the human eye since it captures all the information at once.

Photography is a communication entity that effectively relays a message to a huge audience. Lewis Hine raised awareness of child labor through the photographs he presented of the children working in factories and mines, fueled public opinion, and inspired Congress to enact legislation (national Archives, 2017). In simple words, photos may be an effective tool for advocating social change. Furthermore, it possesses amazing force that extends beyond reasoning and language. As a result, photography may be seen as a vital truth in the fight for social change and a symbol of humanity and compassion.

In conclusion, this paper discusses how artists have incorporated images from existing social networks into their artworks and the impact of Social Photography on how contemporary art is produced and disseminated, using specific case studies. The study established that social media can create community and provide a taste of inspiration in visualizing what is important. However, using such applications and online platforms may rapidly cause frustration and isolation for artists who seek to acquire attention or create a following on social media. In the art world, photography serves as a depictive and manifestation role. As a result, photography may be described as a creative work confronting serious societal concerns and altering people's perceptions of the world. As a result, socially engaged images may serve as a platform for contemplation while establishing a community.

References

Adams, Z. (2010). Photography and Philosophy: Essays on the Pencil of Nature edited by Walden, Scott. *The Journal of Aesthetics and Art Criticism*, *68*(3), 319-320.

Alleyne, A. (2018). Gordon Parks' cinematic photos captured the injustices of the civil rights era. Retrieved from <https://edition.cnn.com/style/article/gordon-parks-civil-rights-photography/index.html>

Boyle, C. (2009). Brooklyn artist Matt Held paints Facebook portraits. Retrieved from <https://www.nydailynews.com/new-york/brooklyn/brooklyn-artist-paints-facebook-portraits-article-1.392905>

Fleming, O. (2014). Why the World's Most Talked-About New Art Dealer Is Instagram. Retrieved from <https://www.vogue.com/article/buying-and-selling-art-on-instagram>

National Archives (2017). Teaching With Documents: Photographs of Lewis Hine: Documentation of Child Labor. Retrieved from https://www.archives.gov/education/lessons/hine-photos

Phillips, B. (2016). How Instagram is changing the artwork. Retrieved from <https://www.vice.com/en/article/zn8ezy/how-instagram-is-changing-the-art-world>

Walden, S. (Ed.). (2010). *Photography and philosophy: essays on the pencil of nature*. John Wiley & Sons.