

# Photography as a New Medium Visual Arts: Family Photo is a Contemporary Art Expression

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## Abstract

Photography is one of the most amazing inventions in human civilization. In the domain of fine art in the Era of Modernism, photography can be said to function as a 'steward' of the art of painting which indeed plays an important role at that time. At that moment photography helps to make the painting look more realistic and proportional. At that time, the technology of photography cannot reach out and assist the process of creation of a work of art-in the style of Expressionism, cubicism, and abstract. In the Era of Postmodernism, photography occupies important positions in the domain of fine art, with the advent of Pop Art 'style', which is pioneered by Andy Warhol. The progress of photography is more improving after the Postmodern artists do 'appropriation', 'unmasking', 'inmasking', and 'diartistic'. Here the artist is also becoming a photographer at the same time. In the Era of contemporary art, Art cannot escape the presence of digital photography. With the advances in technology and digital printing, causing shortages of photography on modernism can be covered, nowadays, the result of photos can be printed in a variety of mediums such as canvas, acrylic, plastic, metal, etc., including additional texture can be presented as desired by the artists. Family photos are artifacts and documentation of the cultural history of a family trip with all its dynamics. In this study will be assessed a family photo based on the theory of contemporary photography from Charlotte Cotton.

**Keywords:** Photography, Modernism, Postmodernism, Contemporary, Family Photos

## 1. Introduction

In the course of human civilization until recently, colored by some important discoveries that affect the life of the world, one of them is the discovery of photography. Painting with light. That is where a recording of the photography is an important and useful documentation for the meaning of 'historical' journey of human culture. Photography makes records of human reality of life during this time and until now. A picture can tell more than thousands of words, photos can narrate an event that cannot be separated from the dimensions of space and time. In the beginning, photography owns a distance with fine art, but slowly photography was recognized as a large family of Art itself, especially after the Digitization Era begins. The shift from Modernism to Postmodernism paradigmatic causal agent implies a shift in the thematic and aesthetic in the arts. Artworks Formalist style shifted towards a more democratic style, free, and back towards the visualization of pictorial. The world of photography by themselves latched onto and pictorial art phenomenon. Therefore contemporary art no doubt synergizes powerfully with digital photography look of the moment. (Sabana, 2014)

In the Era of Analog cameras (Film), there is a motto that says 'photographs never lie,' but in this contemporary Era, it can be said that those that never lie is 'digital cameras,' such as the statement of Photographer, Donovan Wylie as follows:

“Digital photography has cleared away a misconception that should have been cleared away at the very beginning of Photography – the camera doesn't lie. Actually, the camera doesn't lie, however, photographers do. But photographers can also tell the truth, and that's what we should be concentrating on.” (Badger, 2007)

The family is the smallest unit of society, but the problems of the family nowadays are not as small as suspected. Family problems are becoming more complex and many of which involve several aspects such as poverty, welfare birth settings, economic, social, politic, religion to domestic violence and divorce. In the last thirty years, the discussion of family photos are increasingly important and popular. The paradigmatic shift from Modernism toward Post modernism and Contemporary implies a shift in thematic and aesthetic side in fine art, including photography.

## 2. Method

This research uses the method of the study of literature. The study of literature is to collect data that is obtained from various sources both in the form of books articles, journals, papers previous research that relates to the problem that becomes the object of research. The object of the research concerns the position of “Family Photography” as an art and documentation of the family only. The research is descriptive-qualitative, use diacronic-synchrone way on the family photos as a work of art which refers to the Theory of Contemporary Photography from Charlotte Cotton.

### 3. Theoretical Basis

#### 3.1 Modernism: Photography has never lied

In the Era of Modernism, there is understanding, 'Art for Art's sake', which states that art just for the art itself, and has nothing to do with social dynamics, past time, degrading popular culture, oriented towards medium and originality. In the 19th century, a period of analogue photography (film), the position of the photographer here was only lent technological eye (camera lens), whereas the process of printing the images was done in a dark room. Photo prints of the time, black and white, sometimes there was also a colored one that could be done manually by the photographer, and the whole process took place in a dark room. Photography in the 19th century served as:

a. Consummation of a moving painting objects (reconstruction).

Limitations of sensory observation of the painter enables the painting it generates disproportionately, especially when painting moving objects. Therefore, the role of photography here becomes important because photography can help the accuracy to the original shapes approaches.

 <p>Figure 1. Eadweard Muybridge, <i>Gallop in Motion</i>, 1878; Theodore Gericault, <i>Detail of Horse Racing at Epsom</i>, 1819</p>	<p>Source:  <a href="http://upload.wikimedia.org/wikipedia/commons/7/73/The_Horse_in_Motion.jpg">http://upload.wikimedia.org/wikipedia/commons/7/73/The_Horse_in_Motion.jpg</a>,  <a href="http://upload.wikimedia.org/wikipedia/commons/f/f3/Jean-Louis-Th%C3%A9odore_G%C3%A9ricault_001.jpg">http://upload.wikimedia.org/wikipedia/commons/f/f3/Jean-Louis-Th%C3%A9odore_G%C3%A9ricault_001.jpg</a></p>
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b. Helps in the making of sketches of paintings (substitution)

And combines the finesse to draw (drawing) from artists with photographic results, then it is entirely possible when artists can produce a sketch of the painting more real and proportionate.

 <p>Figure 2. Henry P. Robinson, <i>Preliminary sketch with photograph inserted</i>, 1860</p>	<p>Source:  <a href="http://cdn2.all-art.org/yapan/History%20of%20Photography/5b_files/image003.jpg">http://cdn2.all-art.org/yapan/History%20of%20Photography/5b_files/image003.jpg</a></p>
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c. Helps to make the painting appears to be as realistic as possible (framing reality)

Artists with 'Impressionism', painting style, such as Edgar Degas, Claude Monet, P.A. Renoir, etc, in Indonesia from Raden Saleh to Basuki Abdullah (Mooci Indie Artists) in producing works of his paintings, often make use of visual recording of the camera, it seems from the object of painting that was left cut off by the limit of the canvas like a 'framing' in photography, thus generating as realistically as the original.

 <p>Figure 3. E. Degas, <i>A Cotton Office in New Orleans</i>, 1873; C. Monet, <i>Le déjeuner sur l'herbe</i>; P.A. Renoir, <i>The Luncheon of Boating Party</i>, 1881</p>	<p>Source:  <a href="http://en.wikipedia.org/wiki/File:Cottonexchange1873-Degas.jpg">http://en.wikipedia.org/wiki/File:Cottonexchange1873-Degas.jpg</a>,  <a href="http://en.wikipedia.org/wiki/File:Monet_dejeunersurlherbe.jpg">http://en.wikipedia.org/wiki/File:Monet_dejeunersurlherbe.jpg</a>,  <a href="http://upload.wikimedia.org/wikipedia/commons/8/8d/Pierre-Auguste_Renoir_-_Luncheon_of_the_Boating_Party_-_Google_Art_Project.jpg">http://upload.wikimedia.org/wikipedia/commons/8/8d/Pierre-Auguste_Renoir_-_Luncheon_of_the_Boating_Party_-_Google_Art_Project.jpg</a></p>
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 <p>Figure 4. Basuki Abdullah, <i>Kakak dan Adik</i>, 1978; Raden Saleh, <i>Posthumous portrait of Herman Willem Daendels</i>, 1838</p>	<p>Source:  <a href="http://id.wikipedia.org/wiki/Berkas:Basuki_abdullah_kakadanadik.gif">http://id.wikipedia.org/wiki/Berkas:Basuki_abdullah_kakadanadik.gif</a>,  <a href="http://id.wikipedia.org/wiki/Berkas:Posthumous_Portrait_of_Herman_Willem_Daendels,_Governor-General_of_the_Dutch_East_Indies_-_Rd_Saleh.jpg">http://id.wikipedia.org/wiki/Berkas:Posthumous_Portrait_of_Herman_Willem_Daendels,_Governor-General_of_the_Dutch_East_Indies_-_Rd_Saleh.jpg</a></p>
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In the problems between painting and Photography, it seems that photography is positioned as a 'stepdaughter' might even be as 'servants' of the Art itself. The stylish of expressionism painting artists such as Vincent van Gogh, in Indonesia such as S. Sudjojono, Affandi, Hendra Gunawan, Popo Iskandar, etc, worked based on emotion and subjective interpretation of power when dealing with objects in his paintings, so that artists could produce spontaneity subject according to the moods at that moment. Stylish works of painting like this produces visual tense, and sometimes produce new texture on the medium of painting, it was not reachable by the world of photography at that time.



 <p>Affandi - Three Moods - 1966, Oil on canvas - 109 X 183 cm. - Private Collection</p>	<p>Source: <a href="http://en.wikipedia.org/wiki/File:Vincent_van_Gogh_-_Self-Portrait_-_Google_Art_Project_%28454045%29.jpg">http://en.wikipedia.org/wiki/File:Vincent_van_Gogh_-_Self-Portrait_-_Google_Art_Project_%28454045%29.jpg</a>, <a href="http://3.bp.blogspot.com/-AVEvT1qY6dY/Ub83BQyM9-I/AAAAAAAAQT8/b8lebuEtEYs/s1600/S.Sudjojono,+kawan-kawan+revolusi,+oil+on+canvas,+95cm+X+149cm-koleksi+bung+karno.jpg">http://3.bp.blogspot.com/-AVEvT1qY6dY/Ub83BQyM9-I/AAAAAAAAQT8/b8lebuEtEYs/s1600/S.Sudjojono,+kawan-kawan+revolusi,+oil+on+canvas,+95cm+X+149cm-koleksi+bung+karno.jpg</a>) <a href="http://3.bp.blogspot.com/_zv9zKKGjr64/TFEFE6xoCCI/AAAAAAAAAA04/Q-L15qL3q7Q/s1600/AffandiThreeMoods.jpg">http://3.bp.blogspot.com/_zv9zKKGjr64/TFEFE6xoCCI/AAAAAAAAAA04/Q-L15qL3q7Q/s1600/AffandiThreeMoods.jpg</a>, <a href="http://2.bp.blogspot.com/_8M9euI-cONc/TUg2Asy_3AI/AAAAAAAAAASY/MYOaDZEW8Vg/s1600/Papaya+Seller.jpg">http://2.bp.blogspot.com/_8M9euI-cONc/TUg2Asy_3AI/AAAAAAAAAASY/MYOaDZEW8Vg/s1600/Papaya+Seller.jpg</a>, <a href="http://images.arcadja.com/iskandar_popo-leopard~OM229300~11172_20130505_SG010_7.jpg">http://images.arcadja.com/iskandar_popo-leopard~OM229300~11172_20130505_SG010_7.jpg</a></p>
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Figure 5. Vincent van Gogh, *Self-Portrait*, 1887; S.Sudjojono, *Kawan-kawan revolusi*; Affandi, *Three Moods*; Hendra Gunawan, *Papaya Seller*; Popo Iskandar, *Leopard*, 1999

Development of the art of painting at the beginning of the 20th century produced painterly style that tends to keep away from the world of reality, like cubicism which was pioneered by the Picasso painting style or that of 'Abstract' Jackson Pollock, in Indonesia it was pioneered by the sect of Bandung, such as A. Sadali, M. Apin, B. Muchtar, Umi Dachlan, etc. During this time, the photographic world could not provide any contributions (dead fleas) of the fine arts, because at that time, the new technology of photography could bring the reality of the life course. In the mid-20th century, photos with the colored film were found, where this innovation greatly helped lift the 'dignity' of the world of photography at that time.



 <p>Figure 6. P. Picasso, <i>Girl with a Mandolin</i>, 1910; J. Pollock, <i>No. 5</i>, 1948; A. Sadali, <i>New York</i>; M. Apin, <i>Pemandangan Eropa</i>; B. Mochtar, <i>Perempuan-perempuan Bali</i>; Umi Dachlan, <i>Bidang Hijau dengan tekstur Emas</i></p>	<p>Source:  <a href="https://en.wikipedia.org/wiki/File:Pablo_Picasso,_1910,_Girl_with_a_Mandolin_%28Fanny_Tellier%29,_oil_on_canvas,_100.3_x_73.6_cm,_Museum_of_Modern_Art_New_York.jpg">https://en.wikipedia.org/wiki/File:Pablo_Picasso,_1910,_Girl_with_a_Mandolin_%28Fanny_Tellier%29,_oil_on_canvas,_100.3_x_73.6_cm,_Museum_of_Modern_Art_New_York.jpg</a>,  <a href="https://en.wikipedia.org/wiki/File:No._5,_1948.jpg">https://en.wikipedia.org/wiki/File:No._5,_1948.jpg</a>,  <a href="http://1.bp.blogspot.com/-YIix4ozfkfM/T5tXOZ5J9-I/AAAAAAAAIPU/DPpzxQTVxys/s1600/596-A-ahmad-sadali.jpeg">http://1.bp.blogspot.com/-YIix4ozfkfM/T5tXOZ5J9-I/AAAAAAAAIPU/DPpzxQTVxys/s1600/596-A-ahmad-sadali.jpeg</a>,  <a href="http://2.bp.blogspot.com/-42Gci98vhrU/T5tXZGi2FiI/AAAAAAAIPlk/QsoHSRY2cto/s1600/imgres-3.jpeg">http://2.bp.blogspot.com/-42Gci98vhrU/T5tXZGi2FiI/AAAAAAAIPlk/QsoHSRY2cto/s1600/imgres-3.jpeg</a>,  <a href="http://1.bp.blogspot.com/-QWw7_oOcS18/T5tbdzxhD2I/AAAAAAAIQI/buwz9xnRigQ/s1600/Screen+shot+2012-04-28+at+9.48.30+AM.png">http://1.bp.blogspot.com/-QWw7_oOcS18/T5tbdzxhD2I/AAAAAAAIQI/buwz9xnRigQ/s1600/Screen+shot+2012-04-28+at+9.48.30+AM.png</a>,  <a href="http://archive.iviaa-online.org/img/artworks/big/1337927127.jpg">http://archive.iviaa-online.org/img/artworks/big/1337927127.jpg</a></p>
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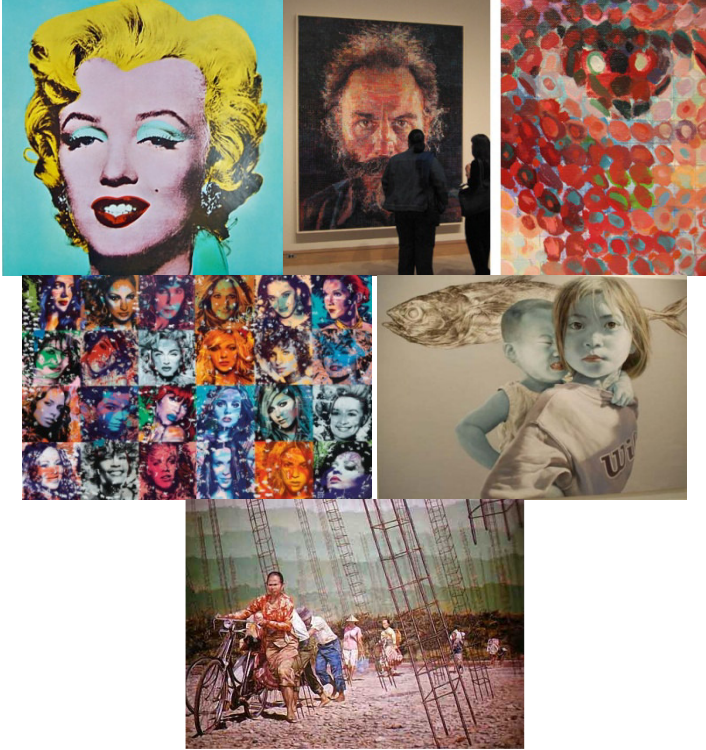
Photography is becoming more popular because the result of colored film photo gives a feel of the reality of the object that is almost equal to visual power of the human eye senses. However, despite appearing photography product innovations like this, it still can not help the dynamics of art at the time, so that the creativity of photography tend to not be recognized as art, but secretly the world of photography itself moves into independent media of artistic expression (Photography as Art), which has specific rules (specifically) for photography and different from the world of Fine Arts at the time. In this era, the most prominent role of photographic technology is its ability to reproduce and duplicate the amazingly quick and easy, therefore Art work can be reproduced in the form of reproduction that can be enjoyed by the public.

### 3.2 Postmodernism: The Artist as Photographer


In Postmodernism Era, Fine Art orientation in the form of theme and the medium is free, the display works of Art seems to draw a lot of popular culture that developed at that time, the themes of concern in everyday occurrence looks thick, politically charged and as topics related to social class, race, gender, nation, environment, etc. The main difference between the Era of Modernism to Postmodernism in the Era of Art is about the idea of reality and representation of narrative and history which are transformed into the image (image) and space (space).

At that time, photography occupied an important position in the domain of Fine Arts, for example it could be seen from the Pop Art style pioneered by Andy Warhol, which carried the popular culture, as well as

the use of photography as the basis of his creative process. In Indonesia, as in the artwork of artists named Dipo Andy. The same thing happened to the artist Chuck Close, who made his artwork as realistically as possible, so that it looked like a photograph, which in turn generated the sect of photographic realism known as 'super-realism'. In Indonesia those who followed this sect like the artists named Chusin Setiadikara, Dede Eri Supria, etc.

	<p>Source:  <a href="http://www.jkbookseller.com/pictures/330.jpg">http://www.jkbookseller.com/pictures/330.jpg</a>,  <a href="http://en.wikipedia.org/wiki/File:Chuck_Close_2.jpg">http://en.wikipedia.org/wiki/File:Chuck_Close_2.jpg</a>,  <a href="http://www.sothebys.com/content/dam/stb/lots/HK0/HK0473/T013HK0473_73F6L.jpg">http://www.sothebys.com/content/dam/stb/lots/HK0/HK0473/T013HK0473_73F6L.jpg</a>,  <a href="http://www.thejakartapost.com/files/images/p21-g.img_assist_custom-400x300.jpg">http://www.thejakartapost.com/files/images/p21-g.img_assist_custom-400x300.jpg</a>,  <a href="http://4.bp.blogspot.com/-5i3vGHjWABM/URjHURW1uDI/AAAAAAAAAD44/qfgBmBdbt7s/s1600/Hujan+beton.jpg">http://4.bp.blogspot.com/-5i3vGHjWABM/URjHURW1uDI/AAAAAAAAAD44/qfgBmBdbt7s/s1600/Hujan+beton.jpg</a></p>
<p>Figure 7. Andy Warhol, <i>Marilyn Monroe</i>; Chuck Close, <i>Lukas 1</i>, 1986; Dipo Andy, <i>Kultus: Diva</i>, 2013; Chusin Setiadikarya, <i>Fish, girl and her younger brother</i>, 2009; Dede Eri Supria, <i>Hujan Beton</i></p>	

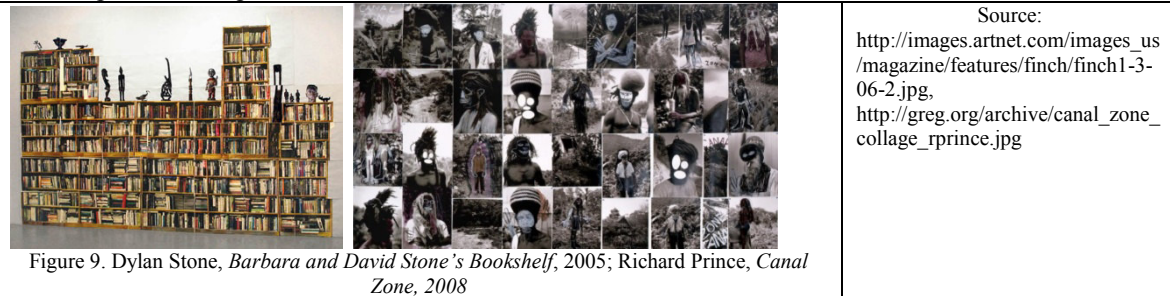
In his book, "The Photographic Activity of Postmodern", Douglas Crimp discusses the unique work of Sherrie Levine, the 'rephotographed', which in this work, Levine uses 'appropriation' of famous people such as Edward Weston, Walker Evans, and Eliot Poster. The way used by Levine, is not an insult, but a form of rebellion against the idea of original and unique art, which is considered the original in an Era of Modernism.

	<p>Source:  <a href="https://gianfracomirizzi.files.wordpress.com/2011/12/levine_awe.jpg">https://gianfracomirizzi.files.wordpress.com/2011/12/levine_awe.jpg</a></p>
<p>Figure 8. Sherrie Levine, <i>After Walker Evans</i>, 1980</p>	

At the end of the 20th century, a way to express himself done by Levine was also much done by other artists, including Dylan Stone, who also did the interior appropriation Eugene Atget that was then made in the shape of a three-dimensional work. Artists and writers Richard Prince also often used appropriation in the



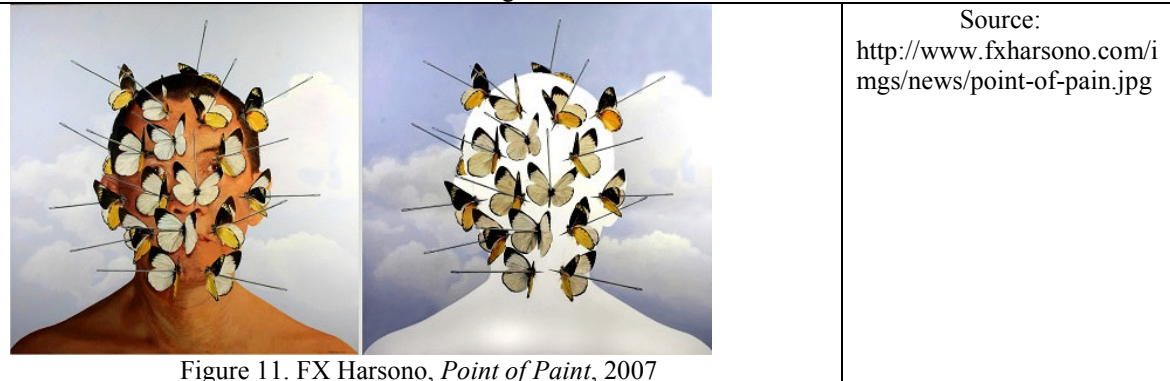
making of his work, Prince used the process 'unmasking', so that he didn't need to go out of the house for the photograph but looked for the source of his work from pictures in magazines, which was then cut into pieces, diature, processed to produce a work of art.



Douglas Crimp discussed black and white photographs of works of art from the artist Cindy Sherman, called 'Untitled Film Stills'. Here the Sherman took photograph of himself wearing a mask that looked like a stereotype woman as depicted in the film in the 1950s, the way of works like this is known by the term 'inmasking'. In his work, the Sherman sought to question the idea of identity and understanding gender superficiality associated with today's culture.



In the Era of Postmodernism, the practice of 'reproducible' i.e. how to reproduce any images can be considered as legitimate. For example, as it does in the works of Barbara Kruger, artists often involves merging the photos taken from other sources are then given a meaningful text so that they amplify the sense and produce new art. Mode 'Diartistic' is the most important photography development in this Postmodern Era. The power of 'Diartistic' is a democratic nature of photography, in this mode, the photographer was challenged to photograph what it is about human life and the surrounding environment.



Not many photographers who are able to do a 'Diartistic' as strong as Nan Goldin, which can be listened to its action in his book, 'The Balad of Sexual Depedency', which tells you about the experience of his life, and here Goldien critiquing issues of gender roles and domestic violence. In this Postmodern era, identity of contextual nature of art work and its influence on the world of photography is the production of his photographic concept 'blur,' meaning the fragmentary and ambiguous, it is not universal as in the Era of Modernism. The character of this Postmodern Era of freedom known as 'critical' practices, also known as 'copycat' of the establishment. And in the 1980s until the end of the 20th century and early 21st century, in this Era of Postmodernism, the photography becomes 'the medium of choice' in the domain of this Art. (Bright, 2005). In this era, artists in producing works of art prefer in the typical style of expression as well as parody, pastiche, irony, and pop eclectic, and in Indonesia, artists with full of style above, one example is F.X. Harsono.

#### 4. Contemporary Art Photography: The Photographer as Artist

At the beginning the term of Contemporary Art devoted to the visual arts practice activities that were tailored to

the needs of museum programs as well as agencies as well as the originator of the value of art galleries and auction houses. Contemporary Art at first was purely intended for political and business interests. Author of Contemporary Art Klaus Honnef (1992) identified Contemporary Art as a change paradox of Avan Garde headed to Post Avan Garde. Honnef stated that:

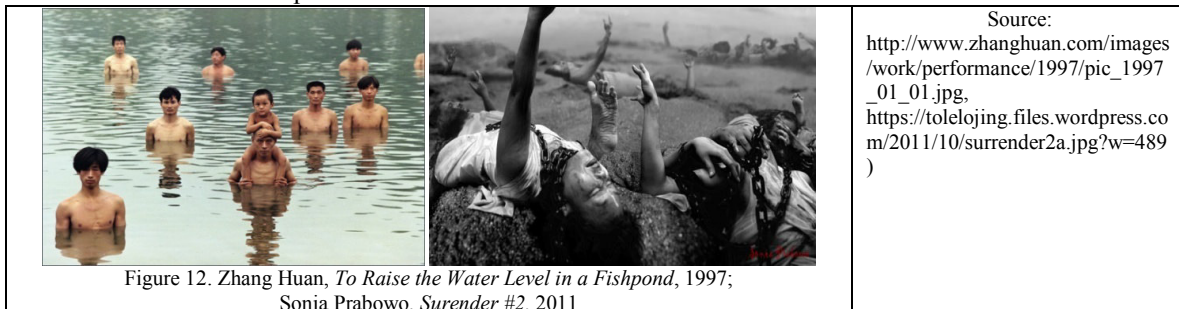
"Contemporary Art, as a symptom of modern past has opened up a new platform for exploration in the world of Art. Along with the questioning of tradition of modern (Western) thinking and its domination, discussions of diversity, differences, plurality, localness, traditions of 'the other' Grew and intensified". (Sabana, 2014)

The effect of the first integrated artwork 'Diaristic', that all can be photographed and the photos could be worth all the art, then now this contemporary art fits into containers from the world of photography. Contemporary art cannot be separated again with the world of photography such as the following statement:

"....., that one of the significant features of the phenomenon of contemporary art is the utilization of any aspect related to digital photography." (Sabana, 2014)

Therefore, almost every sector of life now is influenced by digitization, particularly in the world of photography. The inception of digital cameras with the new phenomenon of presenting his supporters within the world of photography, capable of presenting the visual image that suits the needs of the community. Along with the development of digital technology in the field of photography, digital print technology developed, now this photos can be printed on any medium as it does on canvas, acrylic, metal, aluminum, plastic, etc., included in it can also be added to the desired texture, so it seems his artistic aesthetic value. The limitations of photography in the past, Modernism now can be eliminated with the advancement of digital technology in photography or printing (printing). As a guide the identification of works of art of contemporary photography, Charlotte Cotton in his book "The photograph as contemporary art" (2009) divided into eight categories of works as follows:

The first category, "If this is art", considers how photographers have devised strategies, performances and happenings especially for the camera. It is given its place at the beginning of conversation because it challenges a traditional stereotype of photography: the idea of the lone photography scavenging daily life, looking for the moment when a picture of great visual charge or intrigue appears in the photographic frame. Attention is paid here to the degree to which the focus has been preconceived by the photographer, a strategy designed not only to alter the way we think about our physical and social world but also to take that world into extraordinary dimensions. This area of contemporary photography grew out of, in part, the documentary photographs of conceptual art performances in the 1960s and 1970s, but with an important difference. Although some of the photographs shown in this category play off their potential status as casual records of temporary artistic acts, they are, crucially, destined presented as the work of art, not merely a document, trace or by-product of an action that has now passed.



The second category, 'Once Upon a Time', concentrates on storytelling in art photography. Its focus is in fact more specific, contemporary practice: work in which narrative has been distilled into a single image. Its characteristics relate most directly to the pre-photographic era of eighteenth-and nineteenth-century Western figurative painting. This is not because of any nostalgic revivalism on the part of the photographer, but because in such painting can be found an established and effective way of creating narrative content through the composition of props, gestures and the style of the work of art. Tableau photography is sometimes also described as 'constructed' or 'staged' photography because the elements depicted and even the precise camera angle are worked out in advance and drawn together to articulate a preconceived idea for the creation of the image.





Figure 13. Tom Hunter, *The Way Home*, 2000; Fanny Octavianus, *Waterproof*, 2011

The third category gives the greatest consideration to the idea of a photographic aesthetic. ‘Deadpan’ relates to a type of art photography that has a distinct lack of visual drama or hyperbole. Flattened out, formally and dramatically, these images seem the product of an objective gaze where the subject, rather than the photographer’s perspective onto it, is paramount. The works represented in this category are those that suffer the most from a reduction in size and print quality when presented as book illustrations, for it is in their dazzling clarity (all of the photographs large print size that their impact is felt). The theatricality of human action and dramatic light qualities seen in many of the works in category two are markedly absent here; instead these photographs have a visual command that comes from their expansive nature and scale.

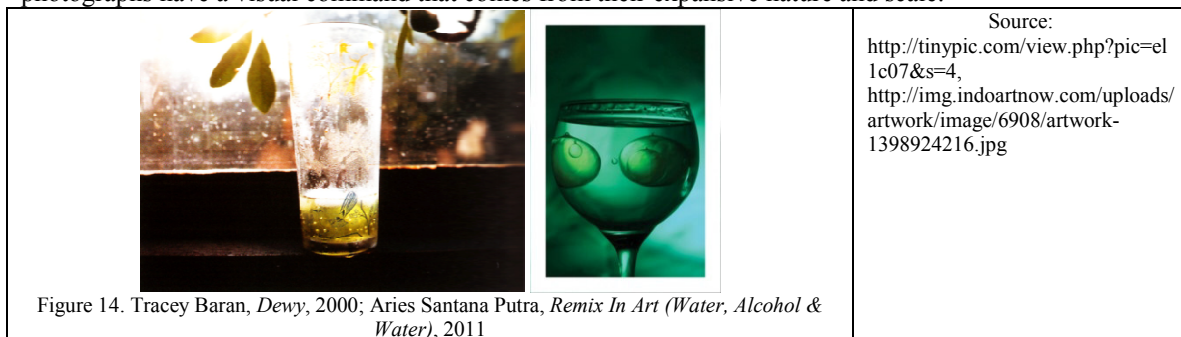


Figure 14. Tracey Baran, *Dewy*, 2000; Aries Santana Putra, *Remix In Art (Water, Alcohol & Water)*, 2011

While category three engages with a neutral aesthetic of photography, category four concentrates on subject matter, but at its most oblique. ‘Something and Nothing’ looks at how contemporary photographers have pushed the boundaries of what might be considered a credible visual subject. In recent years, there has been a trend to include objects and spaces that we may ordinarily ignore or pass by. The photographs shown in this category maintain the ‘thing-ness’ of what they describe, such a street litter, abandoned rooms or dirty laundry, but are conceptually altered because of the visual impact they gain by the act of being photographed and presented as art. In this respect, contemporary artists have determined that through a sensitized and subjective point of view, everything in the real world is a potential subject. What is significant in this category is photography’s enduring capacity to transform even the slightest subject into an imaginative trigger of great import.



Figure 15. Sophie Ristelhueber, *Iraq*, 2001; Arief Pristiano, *Profession and Waste #2 (invisible Series)*, 2011

In category five, ‘Intimate Life’, we concentrate on emotional and personal relationships, a kind of diary of human intimacy. Some of the photographs have a distinctly casual and amateur style, many resembling family snaps taken with Instamatic cameras with the familiar colouration of machine-made prints. But this category considers what contemporary photographers of dynamic sequences and their focus on unexpected moments in everyday life, events that are distinctly different from those the average person would ordinarily capture. It also looks at other, seemingly less casual and more emotionally resonant of subjects for a photographer.

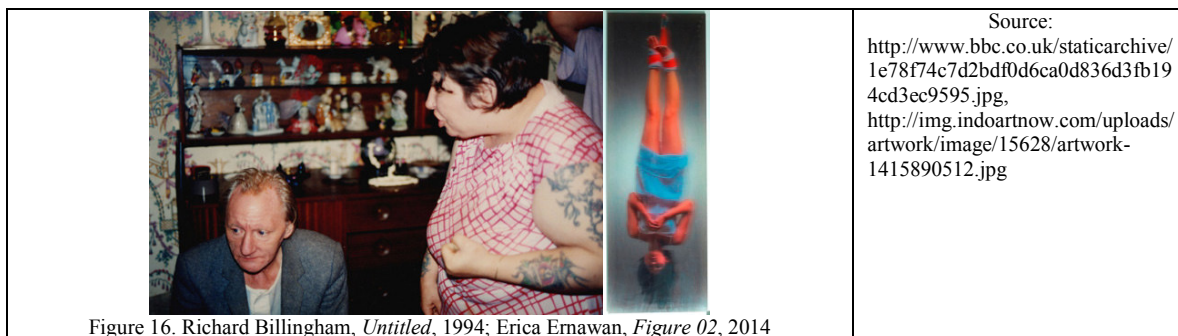


Figure 16. Richard Billingham, *Untitled*, 1994; Erica Emawan, *Figure 02*, 2014

Source:  
<http://www.bbc.co.uk/staticarchive/1e78f74c7d2bdf0d6ca0d836d3fb194cd3ec9595.jpg>,  
<http://img.indoartnow.com/uploads/artwork/image/15628/artwork-1415890512.jpg>

Category six, ‘Moments in History’, attempts to cover the greatest amount of ground in its highlighting of the use of the documentary capacity of photography in art. It starts with arguably the most counter-photojournalistic approach, one that is loosely termed ‘aftermath photography’. This is work by photographers who arrive at sites of social and ecological disaster after they have been decimated. In the literal scarification of the places depicted, contemporary art photography presents allegories of the consequences of political and human upheaval. The category also investigates some of the visual records of isolated communities (whether this is geographical isolation or social exclusion) that have been shown in art books and galleries. At a time when support for intensive documentary projects destined for the editorial pages of magazines and newspapers has waned, the gallery has become the showplace for such documentations of human life. This category also touches upon bodies of work in which either the choice of subject or photographic approach counters or aggravates our perception of the boundaries of documentary-led photographic conventions.



Figure 17. Simon Norfolk, *Destroyed Radio Installations*, Kabul, December 2001; Deden Hendan Durahman, *Nach Krieg /After the War #3*, 2010

Source:  
[http://prod-images.exhibite.com/www\\_moellerfineart\\_com/dae7ea2a.jpg](http://prod-images.exhibite.com/www_moellerfineart_com/dae7ea2a.jpg),  
<http://4.bp.blogspot.com/-4SdE89T6ISM/UO-RWwXxU1I/AAAAAAAAACw/AFOng6eKzBE/s1600/nachkrieg+%233.jpg>

The seventh category of the conversation explores a range of recent photographic practice that centres on and exploits our pre-existing knowledge of imagery. This includes the remaking of well known photographs and the mimicking of generic types of imagery such as magazine advertising, film stills or surveillance and scientific photography. By recognizing these familiar kinds of imagery, we are made conscious of what we see, how we see, and how images trigger and shape our emotions and understanding of the world. The implicit critique or originality, authorship and photographic veracity that is brought to the fore here has been a perennial discourse in photography of the last forty years. This category also gives some examples in which photographers have either revived historical photographic techniques or created archives of photographs. These examples invigorate our understanding of past events or cultures, as well as enriching our sense of parallels or continuities between contemporary and historical ways of seeing.



Figure 18. Tacita Dean, *Ein Sklave des Kapitals*, 2000; M. R. Adytama Pranada “Charda”, *At Someone's Party Around Late 70's.*, 2010

Source:  
[http://www.tate.org.uk/art/images/work/P/P20/P20265\\_10.jpg](http://www.tate.org.uk/art/images/work/P/P20/P20265_10.jpg),  
<http://img.indoartnow.com/uploads/artwork/image/8889/artwork-1398925018.jpg>

The final category, ‘Physical and Material’, focuses upon photography where the very nature of the medium is part of the narrative of the work. With digital photography now a ubiquitous part of daily experience, a number of contemporary now a ubiquitous part of daily experience, a number of contemporary art photographers have made conscious decisions to highlight the physical and material properties of photography and respond to the changing modes of photographic dissemination.



The photographs illustrated in this category draw attention to the many choices that a photographer must make when creating an artwork. For some the main choice has been to use analogue technology rather than digital, while others have acted as curators, investing new meanings in found imagery. There is also a noticeable development of artists using photography as just one element of their practice, which photographic images becoming components of installation and sculptural work. Additionally, pushing the boundaries of technology has led to using the internet as a potent tool in reaching larger and more varied audiences.

After attempts ever since the 19th Century to establish photography as Art, it was in the final decades of the 20th Century that Art became "increasingly photographic" through the varying uses of Photography by the newest art movements. However, it seems that in the early 21st Century it is through the adoption of a far older set of practices, in terms of both content and context, that certain photographs have become accepted as art.

## 5. Family Photos are Contemporary Art

### 5.1 Family Photos

Photography is a means to capture reality. Actually what we look in reality in photography is not true in reality, since two human eyes see reality through two focal point, while the camera looks at the reality of a single focal point. The advantage of photography is that an artist can block things that are not needed "instantly" resulting in a visual image that suits your desires. Photography is a reality of life and the phenomenon of "freezing" period from some of the journey of this cultural evolution. When we discuss the realities of life in the course of cultural evolution then it will inevitably intersect with family problems. The focus of photographers on the life of the household increases because the concept of the ideal family has been shaken by the high divorce, one of which is the violence in the family.

In the post World War II period, Edward Steichen in his book "The Family of Man", made photos inspired by the dynamics of family life. The critic and photographer Jo Spence, who first made the photos using the photo objects of his baby and his family. He made his first studio portraits to investigate the social circumstances associated with the role of gender and class in the life of the community. Chinese photographer Wang Jinsong made photos with a focus on family life as an act of political resistance. The pictures depicted the impact of China's policy concerning the family of one child.

Documentary photography of home life became popular in America. In 1991 exhibitions at the Museum of Modern Art in New York was held, entitled "Pleasure and Terrors of Domestic Comfort". In the framework of this exhibition, the curator Peter Galassi displays a unique family photo of Philip-Lorca in Gracia, representation of prosperity from Tina Barney, a close family photos of the controversial Sally Mann, and photos of her parents' daily routine of Larry Sultan. The last decade of the 20th century is the focus of many photographers, creating sets and scenarios about family life and interactions. For example, Larry Sultan's used his parents' home as a photo studio for his works.

### 5.2. Analysis of Family Photographs using The Theory of Charlotte Cotton

The first category of Charlotte Cotton theory that "If this is art," here discussing a strategy in which a photographer with his camera, in order to get the object image is extraordinary dimension. The focus on this category is not just a document alone but rather the traces of an action that has a past. Family photos are cultural artifacts and documentation about the past of a family that qualifies a family photo of this category. The second category, "Once upon a time," focuses on the story in the art of photography. Here the narrative has crystallized into an image. This second category provides great contribution to the aesthetic ideas of photography. The works are represented in this realm, includes various illustrated books, photographs of billboards, photographs of the dramatic human action. Photography dismiss the time and space of an event in the past, so the narrative photography crystallize into images. Family photos is the crystallization of human communal action narrative of family members, which makes the idea of motivation to the community in the form of books, etc., so the family photos to qualify this second category.

The third category, "Deadpan" is related to the art of photography on the theme of visual drama and bring an atmosphere naturally as possible. The strength of family photos in a visual search for meaning is the



atmosphere naturally as possible, so that eligible family photo of this category. The fourth category, "Something and Nothing," questioned visual object or space objects commonly overlooked when it is the object of interest in contemporary art. Family photos are stacked life of its power if only just in the album, but if made collages and showcased an imaginative artwork broad prospects. In this case, the family photo qualifies this fourth category. The fifth category, "Intimate Life," involves the issue of human emotional and personal relationships. In this category focuses on everyday life, dynamic, and moments of unexpected, such as domestic violence, etc. Nowadays, domestic violence and divorce increased so as not rare photographs of the nuances of disharmony in the family in the exhibition hall or in the media.

The sixth category, "Moment in History," put the photo documentation becomes an art photography. In this category contains many images of political upheaval and human, social and ecological disaster. Family photo of this type is a representation of poverty and human life in the interior, such as family photos of starvation in Africa or family photo Baduy in Banten, West Java, or a family photo Dayak people in Kalimantan. The seventh category, "Revived and Remade," on exploration of renewable photographic practice by utilizing advances in imaging technology, such as the appropriation of the famous photo. This category contributed to the revival, pictures of past family (file photo) about human culture and reinforced perceptions so understood as contemporary art. The last category, "Physical and Materials," focusing on photography as a medium of narration daily work wherever, whatever may be immortalized with a DSLR camera or with the "handphones" only. The family is the closest communal bonding with humans, so that objects become very interesting family photos to be captured, thus becoming the most family photos than himself.

## 6. Closing

The result of advances in digital technology today generates digital culture, fast-paced eagerness, instant and live in the world of 'hyper-reality'. Advances in technology of digital cameras and devices today, can shift paradigmatic photography which are 'sacred' towards 'profan' and it is 'banal'. Today, almost anyone can become a photographer by using advanced camera or simply by using any mobile phone.

Photographic phenomena such as this, causes a shift in the domain of documentation and art to the direction of politics and business domains. The implications of this phenomenon presents a new awareness of the users of photography and art activists, and generate awareness about anxiety, whether it needs a change, a 'redefinition' against art (especially art), or vice versa, as time goes by, could photography be dead and be replaced by something more sophisticated, which can be adjusted to the development and progress of this era. The complexity of the problem of family harmony is now increasing, it comes to divorce, domestic violence, feminism movements and propaganda of human rights, so that the image theme of family is increasingly important and popular. Family photos is also an expression of contemporary art based Theories of Contemporary Photography Charlotte Cotton.

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