A Reflection of Photography as a Media of Art and Technology in Indonesia

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The history of technology is the history of developing techniques and inventing it is supporting devices. Knowledge and cultural background urges mankind to invent and just the opposite almost most scientist analyzes maters by reflecting on technology because the proficiency of technology will directly effect on economic efficiency and other traits.

Photography as a form of development in mechanic procreation of art is a phenomena of art and technology in indisputable growth. At it is commence, the documentary purpose of photography has taken over the era of realism painted artworks. At this period the human demand for documentation is crucial. Photography extends and becomes a new form of visual reality. For instance, the conception of studio photography for European high society, mass media illustrations, nature documentation and other fields of study. After over half a century after it was introduced, photography has given important contribution to cultural progression of the modern human particularly during the 20th century when it created a revolution in terms of vision or the way of seeing. Photography does not only create accurate imagery, but also specified and objective in presenting reality.

Post-Photography

Regarding this matter, there are indications of how our people act towards the condition of modern photography. Yudhi Soerjoatmodjo[1] says that there is a trend for the demand scheme for our society related photography as a part of an industry. How photography at its commencement replaced the role of wood cut in printed media and was blamed to be imprudent as a consequence to its unlimited ability to replicate. Photography was viewed as low-class art and even doubted to be a work of art.

The achievement of digital technology today is a triumph delightfully appreciated by business people. Photography technology is further applied in many other forms of technology like in mobile phones, video cameras, and portable computers/laptops. Electronic companies compete in producing affordable photo camera aimed for people from lower class economy. At this period technology in photography was positioned as something accessible for anyone and anyone can "instantly" become a photographer. Business of opportunities expands from big cities to small towns. People viewed photography had archived the height of perfection[2]. Photography became a form of art that is massively accessible to people at every level, thru institutions, like mass media and publishers. Photography became a symbol of the spirit in modern culture; democratizing the world of imagery (before photography, painted artwork was possessed only by a specific class in social hierarchy).

The conditions of photography particularly in Indonesia are an exception-far from phenomenal. Here art institutions are not equipped with a systematic and distinct syllabus. This is the cause to why photography overlaps-covering parts of the same interest- in art and technology. Independent organizations founded by community base groups are rather rare; therefore the steps for appreciation of photography and its every occurrence becomes a challenge. Further, it turns into motivation and spirit to analyze Photography comprehensively by presenting works of photography crafted with traditional techniques. This doesn't mean that the new techniques are not of interest. It is more of an effort to keep up with the fast development of technology causing the old techniques to be forgotten and also to maintain the availability of materials needed for conventional photography in the market.

We have run campaigns to promote past photography techniques such as cyanotype, photogram, pinhole camera, lomography, and techniques of the darkroom[3]. We intend to regain the sprit of learning the history of modern photography as an effort to democratize knowledge and photography studies, affordably and massively. The purpose is to create new generation of photography moved by the spirit to bear the future of photography that will be viewed more than just a vehicle of mechanic reproduction but also the possibilities in progressing appreciations in the future. The demand for advance photography technologies should create passion and enthusiasm as forceful as it was when first discovered.

As a conclusion, I would like to state that photography should be reanalyzed o achieve it is redline of leading strength in visual art appreciation. The history of photography will be the path to our goal for this progression by employing avocations and informal education.

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1   Indonesian Curator of Photography

2   The end of photography century called post photography period (see *Photography: A Cultural History*)

3   Part of my community campaign since 2000 until now, based in Malang Indonesia

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