

Photography: An Expression Of Ethnography

Shalu Chopra, Yukti Seth

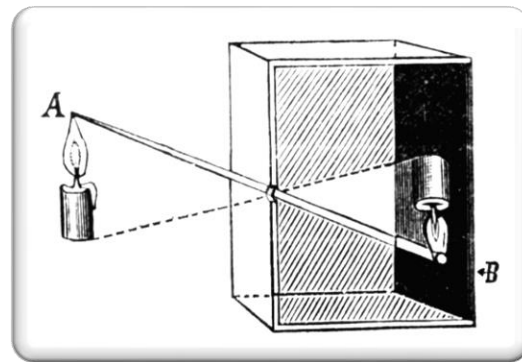
Abstract: The Photograph is considered with ability to structure “articulated visual statements” of the community to generate explanatory models for analysis and interpretation. Leverage Photographs systematically illustrates the characteristics with a wide variety of material categorized with narrative reflexive and scientific approaches drawn on photographs. These still images are intended to use in marketing, publicity, promotions, and advertisements to keep a record for the research purposes. Photography is a collaborative and creative research tool as expression of ethnography expounds anthropological interest with the skills of still images as a research method by using different approaches. Images analyzed to inform a deeper understanding of user behaviors, interactions with objects and environments, interpretation of artifacts and to invoke social change with time-based imaging. Photographs raised the impact on the interpretation of photographs concludes with an examination of the emic and etic qualities of research and to widespread and inform with the portrayal of photographs. I will focus on how photography is an expression of ethnography and used in research as a tool of representation to analyze images from field research, effectively utilizing them as a key source of data, powerful insights that bring research to its full potential.

Keywords: Photography, Representation, Ethnography, Research, and Source.

INTRODUCTION

Alfred Stieglitz said, “Photography is a reality so subtle that it becomes more real than reality.” Photography is the term in which photo is a Greek word, which means ‘light’, and graph here is drawing which together says photography is drawing with light. The photography elucidates reality, which can be a photographer vision, the art of photography, a documentary representation for record or for commercial purpose. The photographer decides on a course of action, what to emphasize in the picture, adjusting of the lights and contrasts, establishing of the visual sequence and the atmosphere that the image should transmit. Photography inception enhance and challenge the ascendant the view as an instrument, the produced image becomes a vehicle for the unique expressions of artists. The photographer is a filter between the real world and the public of his photographs. The selection of elucidation helps us to exhibit the observations and perceptions into reality. Each perspective expound that photographs can be objectively determined by presenting a worldview, which tends to exclude the prophesy of others Communication and creation of the world with the use of images in social life, political life, in the news, media, in channeling our aspirations and actions through advertising, and in structuring our inter-personal world through televisual, model relationships and tenet, has given a primary role to the photograph in the development, maintenance and dissemination. Research Methodology: This research paper has used case study method to analyze the mentioned topic that is , Photography: Expression of Ethnography.

History Of Photography



Photography has its own saga, background, reformations and evolutionary progresses. The scientist Sir John FW Herschel first used the word ‘photography’ in year 1839.



Sir John FW Herschel

All camera technology is based on the law of optics, which was first discovered by Aristotle.

1.Pinhole Camera: -

The pinhole camera is also known as the Camera Obscura in which "camera" means Room and "Obscura" means "dark" which is Latin for the Dark Room. A great expert on optics who lived around 1000 AD Alhazen invented the first pinhole camera with the reference of Aristotle's observations and assumptions, based on which he further modified and invented the Camera Obscura. Then around 1600 AD Della Porta reinvented pinhole camera. German Johannes Kepler first used the term 'Camera Obscura' in 1600s. Johannes Kepler further suggested the use of a lens to improve the image projected by Camera Obscura. In a pinhole camera there is a hole or opening on one side of its wall and when light enters from outside through that hole, it projects the outside scene on the other / opposite side, which is inverted in nature.

2.Heliographs / Sun prints: -

After the invention of Camera Obscura, Joseph Nicéphore Niépce made the first photographic image in 1827. Prior to Joseph, people used Camera Obscura only for viewing or drawing purposes and not for making photography. These photographs were called sun prints or heliographs as they were long exposed to sunlight or any other light sources for getting the picture appeared. Niépce placed an engraving onto a metal plate coated in bitumen, and then exposed it to light. Light was simply blocked by the shadowy areas of the engraving where as the whiter areas permitted light to react with the chemicals on plate. After which, the plate was used to be dipped into a solvent, and gradually an image that was invisible until then, appeared. However, his photographs required 8 to 10 hours of light exposure to be created and after appearing would soon fade away.

3.Evolution of Modern Photography: -

In 1829, Louis Daguerre formed a partnership with Joseph Nicéphore to improve the process Joseph had developed. Daguerre was the inventor of the first practiced process of photography. After several years of experimentations and Niépce's death, in 1839. Daguerre developed a more convenient and effective method of photography and named it 'The Daguerrotype'. He took a sheet of silver plated copper and coated it with iodine, creating a light sensitive surface. Then this plate was placed in a camera and was exposed for a few minutes. Light which was reflected from the subject / scene painted the image on that plate as that plate was light sensitive. After that this plate was dipped in a solution of silver chloride, which fixed the image onto that sheet creating a long lasting image.

4.Negative to Positive Process: - Henry fox Talbot was the inventor of the first negative from which multiple positive prints were made. He applied a silver salt solution on a paper, which made it light sensitive and then exposed that paper to light. The background became black and the subject was rendered in gradations of grey. This was a negative image, and from the paper negative, Talbot made contact prints, reversing the light of shadows to create a detailed picture.

In 1841, he further perfected his paper negative process and called it a Calotype.

5.Tintypes: -

Hamilton Smith patented tintypes in year 1856, which were another medium that heralded the birth of photography. A thin sheet of iron was used to provide a base for light sensitive material, yielding a positive image. This was a modified version of Calotype.

6.Wet Plate Negatives: -

On one hand, Tintypes were going through their all-round development & modification around 1850 to 1856, whereas on the other hand, in year 1851, Fredrick Schoff Archer invented Wet Plate Negative. Fredrick was an English sculpture. He prepared a viscous solution of colloidion, which was mixed with light sensitive silver salts. Then he coated glass with that colloidal solution and because it was glass and not paper, this wet plate created a more stable and detailed negative. And from negative image, multiple positive images can be formed.

7.Birth Of Handheld Cameras: -

In the year 1879, dry plate was invented. This dry plate was made up of glassy negative plate with dried gelatin emulsion on it. As the plates were dry, they could be stored for a period of time. Photographers no longer needed portable darkrooms and could now develop their photographs by their own. Dry processes absorbed light so quickly that the handheld camera was now possible to operate.

8.Flexible Film: - George Eastman in year 1889 invented a film with a base that was flexible, unbreakable and could be rolled. Emulsion coated on a cellulose nitrate film base, made box camera a reality. However, these nitrate-based

films were highly flammable as it deteriorates over time, releasing oxidants and acidic gasses. Special storage for these films was required at that time. Eastman invented the Kodak camera. For \$ 22 an amateur could purchase a camera with enough film for 100 shots. After use, it was sent back to the company, which then processed the film. At that time Company's advertisement slogan was "you press the button, we do the rest". After a year, the delicate paper film was changed to a plastic base, so that photographers could do their own processing.

9. In the early 1940s, commercially viable color films were brought to the market.

A modern technology of dye – coupled colors in which a chemical process connects the three dye layers together to create an apparent color image, was used in these types of films.

10. Polaroid / Instant Photos: -

Edwin Herbert Land, an American inventor and physicist whose one step process for developing and printing photos created instant photography, invented Polaroid photography. The first Polaroid camera was sold to the public in November 1948.

11. In 1960s, polyester polymers were used for making gelatin base films.

In 1970s triacetate film came and was more stable, flexible and fireproof. Today, T– grained emulsified films are being produced by the leading film manufacturing companies. These films use light sensitive silver halide grains that are T shaped thus rendering a much finer grain pattern. These films offer greater detail and higher resolution resulting sharper images.

12. Digital Cameras: - These cameras came in year 1984. Canon demonstrated first digital electronic still photography camera.

13. Disposable Camera: - Fuji introduced the disposable camera in year 1986. People call them disposables but its creators want you to know that they are committed to recycling the parts, a message they have attempted to convey by calling their products "single – use cameras". So, through these revolutionary innovations and evolving techniques the present day photography came into existence. And with advent of new inventions and advancements, it seems that there is still a long way to go. Photography in the field of education gives us the potential to explore in which photo elicitation help us to address the challenges. Increasing attention in qualitative research, the images on this contact sheet were taken in 1956 in Ccatcca, Peru, for their documentary value more than for aesthetics. They show labor, ritual, and the physical context.



These photographs were intended to complement their documentary value more than for aesthetics. They show labour, ritual, and physical context. It is not illegal to take photographs of public places unless any sign explicitly prohibits photography for example metro stations, temples, etc. And No photographs if people refuse to get photographed. The interpretation of photographs concludes with an examination of the emic and etic qualities of research and to widespread and inform with the portrayal of photographs. Visual methods entail the use of images to study the social world. "Visual research," and "visual approaches" are considered synonymous and used interchangeably. The visual approach can function as a methodology and steer an entire research design, or it can act as one data-gathering technique within a multi-method study. Either way, such approaches are timely, given that images saturate contemporary life. The leading forms of evidence in social science research are words or numbers, yet data in visual forms can be an alternative or complementary channel of discovery that is equally effective at conveying findings. Weber (2008) states why images may prove valuable in research: Images can be used to capture the indefinable, hard-to-put-into-words; can make us pay attention to things in a new way. Images are likely to be memorable which can be used to communicate more holistically, incorporating multiple layers, and evoking stories or questions. Images can enhance empathetic understanding and generalizability. Through metaphor and symbol, artistic images can carry theory elegantly and eloquently and also encourage embodied knowledge. Images can be more accessible than most forms of academic discourse. It can facilitate reflexivity in research design and provoke action for social justice.

THE VISUAL RESEARCH APPROACH TO PHOTOGRAPHY

Photography As The Expression of Ethnography

Photography as a means of expression is the face of viewpoints, Individuals, law. It depicts the existed reality with a mere witness or a faithful reproduction of reality. It is a portrayal of joy and expression, a justice of innocence and Crime. A powerful means of communication and a mode of visual expression that touches human life in many ways. Photography has an extremely important role today. It is used in advertising, magazines, science and research, newspapers and feasibly even in our work. Without photography, our lives would certainly not be as exciting. As a non-verbal means of communication, photography can overcome the barriers of language and communicate through universal visual symbols. Photographs can also be an object of art that explores the human condition and provide aesthetic pleasure. For millions of people, photography is a pleasing hobby or a gratifying career. Photography as an art is a creation whose origin and significance always exceeds the artist's understanding. We would have certainly not been able to show earth from the moon or outer space, or the first man walking on the moon. Photographs are also used in an attempt to power public opinion. Governments, political parties and special interest groups have long used the graphic representation and emotional impact of photographs to further there instigate to bring out desirable changes. Practical submissions are found in nearly every human endeavor from stargazing to medical finding to industrial quality control. Photography prolongs human visualization into the realm of objects that are invisible because they are too small or too distant or events that occur too rapidly for the naked eye to detect. We would never be able to find a cure for many diseases if photography was not around. Photography has become popular as a means of crystallizing recollections and memories. Billions of photographs taken today are snapshots – casual records to document personal events such as vacations, birthdays, weddings and get-togethers. Gary Win grand said, “A still photograph is the illusion of a literal description of how a camera saw a piece of time and space. Salman Rushdie said, “A photograph is a moral decision.” The camera has been a mandatory element for the research for many generations of ethnographers and ethnography is a given set of cultural phenomena, a mode of study whose intent is to explore, record and understand and producing an image with unmediated and unbiased way. The photograph itself is an illusion of what was, or, for an image of what might or could have been, At one level any photography of people out in the world, whether it is documentary, photojournalism or street photography is going to be ethnographic and formal portraiture be taken as ethnographic. Suppose we take ethnographic photography to be an attempt to portray some aspect of people's life. It will usually provide a mix of imagery and explanatory text. This would make ethno-photograph a type of story that treats a human topic and hope to flesh out the expression of photography.

CONCLUSION

As mentioned Photography as the Expression of Ethnography today spans an epistemological spectrum in visual research, whereby the camera is used to generate records of reality and photographs is exhibiting the scientific

or narrative purposes (Harper, 1988). The researchers in information studies use photography to perform a systematic recording or conduct an inventory. Photographs are viewed more critically and skeptically as expressions, foremost, of the researcher's worldview. In this realm of visual studies, photographic data are analyzed in terms of theories or conventions that exist beyond the immediate information space, in visual culture at large. By embracing visual methods already well established in other social sciences, information studies enhance its methodological sophistication and interdisciplinary. Information researchers are poised to make an original contribution within the social sciences, and introduced the major epistemological, methodological, and disciplinary visual analysis of information studies with the help of photography which will benefit to displays how pioneering applications of photographic methods have mainly applied realist, scientific, or positivist principles, tempered with interpretive touches in information studies, helping to bring new information phenomena into view. The tendency to treat photographs as objective evidence ignores the convention-bound means of both image making and interpretation. To benefit social study, the use of photographic methods must be grounded in the interactive meaning in which photographs acquire significance. Viewing photographic imagery is a patterned communicative activity shaped by social context, cultural conventions, and group models. To present photographs to natives for purposes of photo-elicitation, some anticipation of the respondent group's use of photographs is required so that methodological strategies can be planned, and the resulting data estimated within the context of informants' shared purposes.

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