

Has contemporary societies obsession with documenting reality had a detrimental effect on the relationship we have with images, creating an unhealthy climate for photography?

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Summary of topic

We're currently at the beginning of an epidemic where we instinctively reach for our phones to capture every actuality, our desire to retrace every step of our lives concealed in our pockets has become a deadly weapon which remains silent as it blurs into the fabric of reality. What we are doing to break away from this state is important to encourage as we need to retain our place in existence. I aim to look at the root of the problem, how it is being encouraged and also how art can be used to combat this plague.

Introduction

The line of what is considered photography is becoming increasingly blurred in modern times. "Photography today is quite literally nowhere and everywhere simultaneously" (Toister, 2019, p.117). In this essay I will explore to what extent smartphones and camera phones have had on contemporary society as they're now an integral part of modern photography as a medium and a tool for art. I intend to uncover what damage the introduction of camera phones have had on the medium of photography. There is a new epidemic of over shooting, you can't visit anywhere anymore without seeing someone taking a photo on their phones which is becoming a frequent occurrence. Constantly being in an environment surrounded by people taking photos to record everything from family events to art pieces in a gallery, has become unhealthy. Have we become slaves to our memory, not wanting to participate in life without having a trace of it within arm's reach? All of this being encouraged further through the ever-present pressure of posting your life on social media. Social media has connected the world as a community better than it was ever once able to do but now, we are subjected to a new cyber world of stories, opinions and lies. Can we associate social media with transforming our relationship with images reducing the amount of attention we give them due to how bombarded we are by them. The connection we have with photography is becoming ever more ephemeral because each

image we see we've seen before and well see it again, the potency an image has is changing. How will we adapt to this new approach to photography is something I will explore in this essay, the sensations offered to us through photography no longer carries the weigh it once did.

Chapter 1: Camera Phones

The first mobile phone to house a camera was released June 2000, in South Korea. From that moment photography changed forever. The phone could take 20 photos on a camera which was 0.35 megapixels and you would have to connect the device to a computer to get the images. Although it was difficult, having the ability to not have to carry a camera with you if you want to photograph something is revolutionary. Instead of taking photos on your camera, developing them and printing them to show your friends, you could share them by looking at a screen on your phone. This new way of interacting with photography completely revolutionises our connection with it, changing photography and opening up a new way to discuss it.

As mobile phones advance and the quality of cameras improve, the shift away from using cameras for capturing the banal everyday moments grows further. Possessing the ability to hold all your memories on your phone and being able to look back on them by reaching for your phone takes away the

need for the traditional photo album. Camera phones make photography an even more accessible tool, being able to relive an experience quickly, feel all the emotions you felt at the time, the sense of nostalgia washing over you. Being able to satisfy and indulge in your emotions by accessing your memories on a device that's always with you makes phones something we can't exist without anymore.

“A photograph is not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stencilled off the real, like a footprint or a death mask” (Sontag, 2008, 154)

Just like a photography our eye responds and decodes our reality though the way they both react to light, producing the image and reality we see before us. The ability to have a direct trace of what we see and experience both good and bad unlocks our memory putting us into a place where we live in a frozen moment. A tool that aids the mind in its ability to recall any instance with prefect accuracy makes our memories unforgettable. Photography has the ability to freeze a moment but can't speak for that moment, these images we capture are derived of context until we give it to them. With camera phones you have all these frozen moments of time with you constantly as if you were carrying around an arsenal of photo albums in your pocket. Current smartphones encourage you to take photos as much as they

can, on iPhone's you simply turn the screen on and swipe right without even unlocking the phone you're able to take pictures. What camera phones do so well is they are so user friendly. They appeal to people wanting the point and shoot experience but without having to carry another device. They remove all the complexities of picture making so that all this fast passing moments are able to be recorded and stored for as long as you need. Having this ability of never needing to remember an experience is great it aids the memory having these reference photos to look at but having this tool can become addictive.

"Proust somewhat misconstrues what photographs are: not so much an instrument of memory as an invention of it or a replacement." (Sontag, 2008, 164)

I think at the time Susan Sontag was writing this about what Proust thought was true because you weren't able to snap photos of everything to your hearts content. People were more calculated with their photos because they were bound to the length of the roll of film in their camera. Now though in the digital age you can take tens of thousands of images on your phone and when its full you can just take all the photos off your phone and store them on a hard drive. Whenever you do anything now, you'll always see people with their phones out taking photos or recording videos, most people don't

even look at what's in front of them and appreciate it. You just look through the screen on your phone trying to compose an image you like so you can look back on it later. Having this ability to never forget is so powerful it completely takes over our need to look forward. What Joanna Zyliniska proposes "We could perhaps go as far as to say that it is only through photography that the world becomes something for us, and then does it over and over again." (Zyliniska, 2016, p.176). The ability to relive is something society has sort after for centuries, traditionally through paint but now photography provides an accurate trace of reality. People won't go to a music event now and not record it. You go to see the Mona Lisa, but you look at the painting through a phone screen. The need to have these memories recorded, it engulfs us entirely, there needs to be a change in our approach to keeping personal memories. The exercise of limiting how many photos you take when recording life could help increase your engagement with those moments when you return to them. If you treated photo taking as you only had a roll of film for that day limiting yourself to 36 exposures, you would greater increase your thinking behind what you take or even have you take less photos because you care about what you shoot, helping you live in the moment more. Taking so many photos though may not even be about not wanting to forget an experience. Perhaps it's our constant need for acceptance? We want people to see what you've been up to this weekend;

you want them to know you've been to see this and that or how you and the family went somewhere.

What smartphones further offer is the ability to supply you with all the tools needed to make you feel as if you're a more professional photographer.

There are a huge variety of applications available on them that aid you in a valuable stage in what it means to take photos and that's the edit.

Smartphones put you in the driving seat in being your own editor, applications make it simple and appealing to perfect your photos. The simplistic nature of being able to edit images gets more people thinking about the power they have over their images. One of the most powerful tools is being able to add filters. Filters are likely added to most images people display online. They supply with the ability to create a warm, happy feeling around an image or alternatively a sad, gloomy feel. The choice is all yours. Furthermore, you have the ability to age your images, create that nostalgic look that is so often seen in contemporary media today. Making images black and white has always been an easily alternative way to make photos seem aged but now with applications you can make them look as if you took them on Kodak's Portra or ColourPlus. By giving people this ability to fabricate vintage it satisfies our yearning for nostalgia. Writer Yanai Toister considers "...photography's power to satisfy society's age-old appetite for depiction, photography gradually expanded into more and more

realms of culture and commerce.” Being able to depict the past accurately through photography is an easy way to connect with society through our appetite for nostalgia. It is strategically being used by media to target consumers. Naturally we associate happy memories with a nostalgic moment and photography is tactically being used to exploit that via social media from a commercial standpoint.



Fig. 1: *A GRUNT'S LIFE*

Nostalgia and camera phones are exploited tactically to create this body of work by photographer Damon Winter titled '*A GRUNT'S LIFE*'. From Fig.1 you can see the work explores the moments shared amongst soldiers who fight on the front line and how they experience those moments which aren't spent fighting. "They pull guard duty, play pranks, debate comic book hero's, wrestle, complain about shaving, complain about leadership, reminisce about

home and women and fast food. At times the missions can resemble a guy's-only slumber party or summer camp with guns.” (Poy.org, 2019) These are all the moments that happen while the soldiers are waiting to be called into battle as said by Pictures of the Year International's Feature Picture Story competition, in which this work came third place. This work gathered a lot of attention in the photojournalism community due to the fact it was shot on a phone and Damon's choice to use the *'Hipstamatic'* application which applied the filter you see in Figure 1. Photojournalists argue because the images are modified through a filter, the truth of the images are lost. How is that any different though from the photos being edited in post using photoshop? But the reason Damon chose to shoot on a phone and not on a camera is because it allowed him access with the soldiers that a camera wouldn't. The soldiers are so use to each other having their phones out taking photos and videos on one another, Damon could get in closer and move more inconspicuously amongst the soldiers. Which benefited him because they would let their guard down around him to capture these playful moments you see amongst the soldiers which depicts the recreational moments of life you don't associate with this situation.

Utilising phones in this manner to get in close and personal with a subject is something I think we'll start to see more of in contemporary photojournalism. It's much less intimidating having people around you taking your photograph

on a phone compared to a camera lens starting you in the face. Making photographic projects that explore the subject of playfulness depicted in a relatable candid approach will emerge more from phone cameras instead. This body of work plays a key part in getting phone photography recognised as a competitor in the photojournalistic world. I don't see why you need to label that it came from a phone's camera, when you see a photographic piece of work that wasn't taken on a phone labelled by what camera the work was produced on. It's all about the works ability to translate its subject matter in an easily digestible way for the viewer.

Chapter 2: Social Media

It has never been easier than now to have a voice in the photographic world, the ability to capture a moment, post and share with an almost endless audience which is all contained within most people's pockets is phenomenal. It is almost easier to discover an image that you'd deem unfathomable than one you cannot. According to a report on *'Reuters'* from (Abutaleb, 2016), "on average more than 95 million photos and videos every day" to the photo sharing platforms exposing billions of people to photography and opinions.

From this enormous abundance of images being shared and posted online everyday how can the medium of photography survive? Firstly, having this

accessible platform for sharing photography with the world is phenomenal, you can expose your work as an artist for free and faster than ever before. More practitioners can emerge into an incredibly competitive scene if they market themselves correctly. This benefits the photographic industry because photo-based projects can be exposed to the masses, which will have a knock-on effect helping people to have a new perspective of thinking. As a practitioner myself you have access to a world of inspiration by just searching a hashtag on Instagram and be met with millions of related images to what you are looking for. Having this tool in your arsenal speeds up the creative process helping you to realise an idea that's in your head. Or if you're looking into an alternative process of making and want to see outcomes of that you can see other practitioners who've made work and get in contact with them instantly. The drawbacks to having this huge pool of images to view at your disposal are that there are so many images already existing and being posted everyday photography becomes oversaturated because of the constant barrage of images you see every day.

"If everything that ever existed were continually being photographed, every photograph would become meaningless." (Berger, 1968, 18) I feel this quote is becoming true, photographs no longer possess the potency to hold your attention for long periods of time due to the overwhelming constant feed of visuals in our eyesight. Whenever you're reading a news article online or

when looking through a mass photo online sharing platform, you are able to see a photo of almost anything making most of the images you see regularly completely useless. You don't remember the images you saw on Instagram yesterday because you will most likely see a similar image again the next day and the next and the next. In an article posted by Forbes (Simpson, 2017), they reported that "Digital marketing experts estimate that most Americans are exposed to around 4,000 to 10,000 ads each day." This bombardment of images constantly reduces the amount of attention given to images in an online space. when scrolling through images from a photographer online, the images you see there don't receive the same focus they get when the images are in front of you in a physical copy. As a society becoming more and more conditioned with looking at photography, have we begun disassociating ourselves via not letting ourselves be succumbed to the theory behind artistic and professional photography?

Is viewing photographs in a four walled white cube with images framed on a wall any different to scrolling through an artist work in a white frame on Instagram for younger generations being brought up in this social sphere of social media. With the plethora of media at our fingertips we have become prone to just scrolling and scrolling past images giving it the minimal attention we have. We use social media as a tool to escape our boredom. Videos on social media are created to be short and concise due to the

growing depletion or viewer retention on longer videos, this mentality coming from being able to scroll through media so fast and looking at something quickly, seeing it and moving on. Are we even engaging with what we see anymore? “One study concluded that we look at paintings and photographs for an average of 17 seconds, another decided on 12, which broke down to two seconds looking at the piece, ten reading the wall text and then a final cursory glance.” This study by The Oxford Student (Harney, 2014) breaks down the time we spend engaging with art and it’s not long at all and could possibly only get shorter. Do we give photography this lacklustre amount of attention due to the value we place on photography?

“Photographs have little or no property value because they have no rarity value. The very principle of photography is that the resulting image is not unique, but on the contrary infinitely reproducible.” (Berger, 1968, 18)

This understanding of the lack of power photography has in the art world by John Berger was written in 1968, long before the internet was around. His concept that photography struggles to hold a place in the arts realm due to the fact a photograph by its nature is “infinitely reproducible” is even more apparent in today’s current climate. You can find any photo by any photographer and simply print out an image by them and hang it on your wall in your house. You can see an image and pick up your phone and try and

recreate it. The ambition of being a photographer doesn't seem so out of reach for people compared to other mediums such as painting or ceramics, the tool to create photographs is always in your pocket unlike a paint brush, paints and canvas. There is a greater appreciation for paintings over photography because you can understand the time that went into creating a painting that is embedded with small details and its scale covers a wall from top to bottom. With paintings you can't just scroll past it on social media, you have to go visit the work in the gallery to truly feel it. On the other hand, with photography you can share images, print them out from home and get them developed. The ease of creating photography could be its downfall. There is a growing conditioning to the ephemerality of images because it is so embedded into contemporary society now because of social media. With social median platforms such as Snapchat, images are only visible for ten seconds before they disappear. Constantly sending and receiving images on Snapchat where you have text overlaying the images as well completely alters your interaction with them, the images becomes just background noise to the text so you can continue your conversation. Interacting with photography in this manner changes your relationship with images in all other experiences because you're so use to imagery having a state of impermanence.

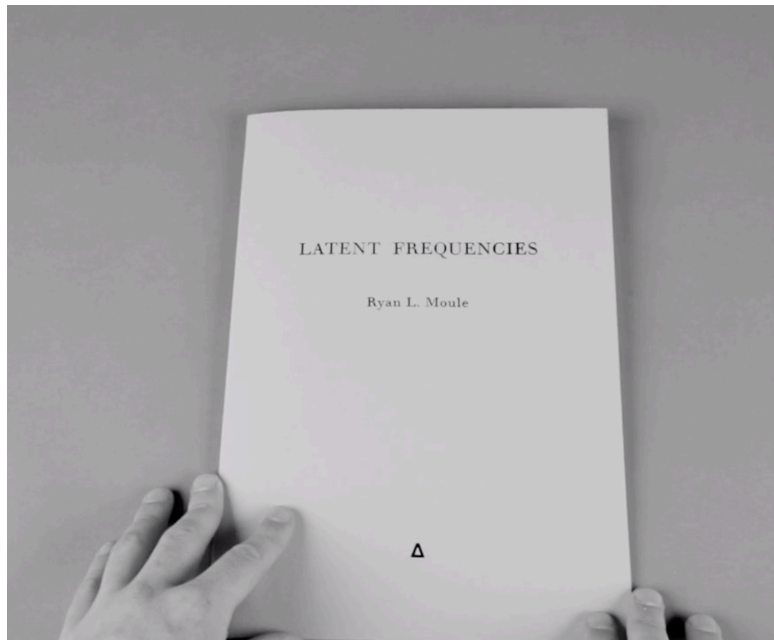


Fig. 2: *Latent Frequencies*

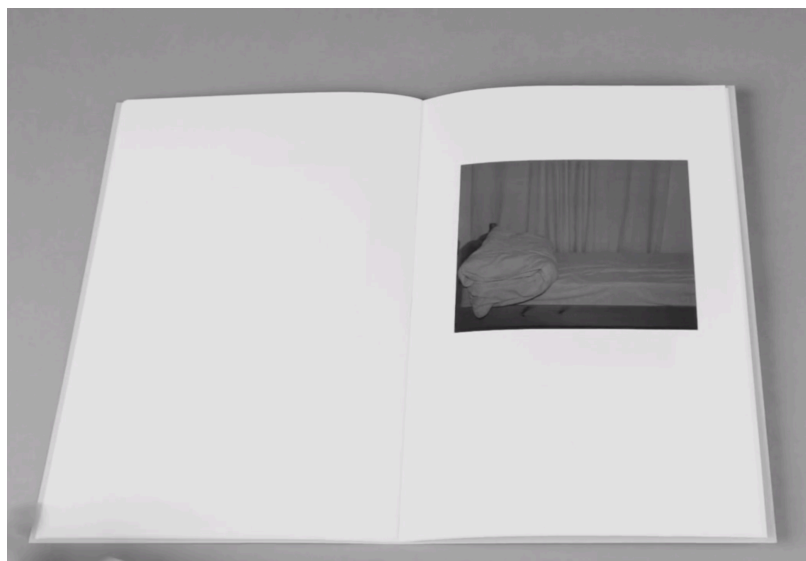


Fig. 3: *Latent Frequencies*

In the book *Latent Frequencies* by Ryan Moule (2013) you can transpose similarities from the book to the contemporary relationship we have with images now. With this publication the images inside are unfixed so when exposed to light they will disappear just as if you were to read a Snapchat

message you will never see again. You're proposed with the ultimatum of not opening the book and preserving the images or opening it, see the images then lose them entirely. This in turn adds the act of reading the publication into part of the work as shown in the transition in Fig. 2 and Fig. 3. The images in the book are of homes on the brink of erosion which discusses their own state of impermanence as well as the photographs ephemeral state. This body of work was created in 2013 which was during the early years of the big imaging social media platforms Instagram and Snapchat, they had both only been around for a few years. Having images being visible in this way could help people to appreciate what they're seeing for longer.

The pitfall that still arises with this body of work is, the prints may be ephemeral but the images themselves be it a film negative or a raw file from a camera on a computer. The images are still reproducible. Moreover, you could just have more copies of the book printed. To make you feel as if you're truly losing something or that this is a one off of these images, the original version of them I feel needs to be at stake. If you could open the book and the negative were alongside the images but they would both fade as you looked through the book, the sense that you're losing these images and it would be impossible to reproduce them I think makes you really question whether you should open the book and preserve the images. Or alternatively keep it closed and preserve them. This style of display may

need to be utilised in alternative ways of displaying photography in an art context. When viewing photography in a gallery perhaps you should be banned from using your phone to take photos of the work because having that ability to go back and look at the work for what is was is quite disengaging at the time.

Exercising this restriction of time with the images from the book *Latent Frequencies* causes you to react with only memory to recall what you've seen before its lost "It means that the address of an image remains uncertain and cannot be stabilised, recognised, or identified." (Düttmann, 2019) is a comment discussing the publication. You don't have time to fully understand the memory the image proposed before it is gone, they're fleeting memories. This acts the same way as when we recall our own memories by not possessing stabilised images. You'll start to create new memories within memories embellishing moments or forgetting pieces that don't have the same potency as others. The creative aspect of our minds is being destroyed by our ability to fix memories permanently. Perhaps there is a new way photographic art needs to be displayed to its peers, utilising ephemerality and making the work have greater purchase. By not giving ourselves time to embed ourselves in the stories of images we engage ourselves more to try and have the clearest rendition of them in our minds, but like the ephemeral nature of the display. Our memory will begin to fail,

and new images will be born out of our incapacity to accurately hold a trace of images in our mind. Counteracting what photography was designed to save us from.

Chapter 3: Galleries

In our current climate people spend more time than ever looking at computer screens than ever before. As I've discussed previously our mobile phones are almost always on us or within arm's reach. From an article from The Guardian writer (Matei, 2019) found "According to research from RescueTime, ... people generally spend an average of three hours and 15 minutes on their phones every day, with the top 20% of smartphone users spending upwards of four and a half hours." Which when considered is a large portion of your day looking at a glowing screen digesting information. This large amount of our time spent not looking around and engaging with our surroundings is becoming imbedded into our subconscious, we need to be looking at something on a screen. Whether it be to fill in for five minutes on the bus or to look at social media. This time spent looking at a phone screen needs to be utilised by what a phone advocates; communication.

Furthermore, communication through images. Images have become a more and more substantial part of our regular digestion of media, in the book *The Social Photo* according to (Jurgenson, 2019, 11) he comments that "Before social media, the logic of the image came to touch nearly every aspect of

social life, from politics to consumption to how we know ourselves as selves. Newspaper pages gave more and more space to photographs, advertisements likewise gave less space to words” this shows the development and our changing relationship with how images are currently used. The world that we operate in now is so imbedded with the use of images to shape our understanding of where in which we exist.

Images possessing this power all within an arm’s reach, then having the ability to edit, enhance, curate, process and share with the world is something that can be utilized in so many new ways. No longer do artists with a new way of depicting a thought have to exhibit in a four walled white cube, you could radically exhibit in a new way. Access people who were once unobtainable. Younger generations will only become more in tune with this new wave of information distribution, so understanding a way to best reach people with art needs to be aligned with this in mind.

“...utilising technology to “transform” the relationship between art and the public. The near future could see the expansion of plans to digitise museum collections throughout Britain, share exhibitions via virtual reality headsets, and upgrade mobile phone offerings to allow people to listen to podcasts about paintings as they stand directly in front of them.” (Furness, 2018)

Museums are already setting up plans for how to utilise phones in a more imbedded way of engaging visitors with art in the 21st century. The implication of virtually reality headsets could offer people the chance to immerse themselves in the gallery experiences in their own home. Then to further enhance that have people listen to podcasts as they look at art in this virtual gallery giving them one to one engagement with the art and also having an expert in their ear contextualising the work, so they fully understand the intent of the artist. Having the opportunity to receive a tour of a gallery happens rarely but having the gallery at your fingertips and expert knowledge of the work too can get the public more involved in the art scene. The draw back to having galleries in this virtual realm is that you won't appreciate the work in its physical form. Furthermore, like I discussed earlier the problem with photography is in John Berger's words "Photographs have little or no property value because they have no rarity value. The very principle of photography is that the resulting image is not unique, but on the contrary infinitely reproducible." (Berger, 1968, 18) So, by having galleries available digitally art installations for instance, *Latent Frequencies* exhibited in a gallery context, you won't experience the ephemeral context of the work. Due to not immersing yourself in the process of understanding the texture of the work.

The feeling that you've gone to visit this one off will be gone, but art is to help open people's minds to an idea or way of perceiving the world around you. The work should influence as many people as possible to inspire the next generation of artists. If artists can start exhibiting themselves how will we have control on what exhibits, we can see virtually. If anybody can create a virtually gallery will we become overrun with the number of exhibitions independent artists create. Yes, more work will be out there to see but will it be finished work that deserves our attention, or will it just be something people don't take seriously? Perhaps only existing galleries should have the power to curate physical gallery spaces and virtual ones too so that there is a way to mediate what works are on display to the public and are curated in a way that allows the art to be appreciated. The problem with galleries currently is they're overrun by tourist walking around photographing only the famous work creating an environment that changes the tone of the exhibition. Exhibitions are no longer about the art but instead it's become as if you're in a zoo and tourists are only there to photograph. When reporter Rhiannon Cosslett went to visit the Van Gogh at Tate Briton in 2019, she said, "I found myself gawping at was not the art, but the vast numbers of people crowded around the painting, looking at the art only through the medium of their phone screens."

In the Metropolitan Museum of Art in New York City they curated an interesting exhibition, it utilised mobile phones in a different way showcasing what possibilities are available through the medium. The exhibition was opened on 27th June 2017, so this work is a contemporary view on how we interact with mobile phones. The exhibition was titled '*Taking Pictures*' which commissioned twelve artists who were set the task of communicating through only photos taken on a smartphone. They had to send images to one another with no context or captions and not share their images on social media. '*The Verge*' describes the exhibition as a "visual version of verbal diarrhoea, filled with visual puns and images that sometimes speak to each other or disagree." (Liao, 2017) This is symbolic of how fast paced and ephemeral the world is now; words being said so fast through social media but in this exhibition, you receive a visual representation of seeing this fast-paced world. Interestingly what this exhibition does for the artists is that instead of on Snapchat where you send a photo to some and its only visible for a certain amount of time and forgotten about, they are immortalized but yet the artists would've been sending so many photos to each other they would have forgotten what they're sending. When returning to the gallery the artist would have encountered that sense of nostalgia, these are no longer ephemeral images that were uses as a communication device to each other. The photographs will unlock their memory taking them back weeks and months to when they were originally taken. This casual approach to

image taking can be relatable to the public in this contemporary society, perhaps more casual 'amateur' style photography will become more relatable.

Casual photography has become such an embedded part of modern times that it is a way in which people communicate and this new language of social photography could be a new step in communicating artistic ideas. This casual approach to photography is what allowed Damon Winter to get in close with the soldiers in his project I investigated earlier '*A GRUNT'S LIFE*'. So, it is proven that phone photography reaches at a more human level than other mediums. '*The Verge*' also stated that "Some of the most beautiful images at this exhibit are of everyday, ordinary objects transformed because they were simply caught at a different angle." (Liao, 2017) Which is interesting because in this age of ephemeral photos we often take photos of just the mundane to send to friends and family, but we don't take time to analyse them and give them more attention than they need. These unconscious photos are still photos with a purpose, and they speak greatly about the psychology of the photographer. This comment that some of the most beautiful images in the '*Talking Pictures*' exhibition goes against what John Berger said back in 1968 which was as discussed earlier "If everything that ever existed were continually being photographed, every photograph would become meaningless." (Berger, 1968, 18) In this exhibition we learn that perhaps these images that we consider a vessel of communication to one

another now need to be viewed otherwise. We take so many images that what we snap right in front of us if displayed in a gallery context can have meaning extracted from it.

Alternatively having these images in this exhibition possible might have subjected them to just having meaning applied to them because they have been contextualised within a gallery space, transcending these images set out to be derived of context to now be contextualised as art. This exhibition is housing a conversation, the images are a test to see if you can read a dialogue between people in today's new language. The use of emojis are starting to replace words and this body of work exposes if we can create and read these conversations to understand what the artists are discussing. Are we able to read an argument through images alone? Or able to detect if someone is making a pun? These are things that we will evolve to develop I feel as this new approach to communication emerges and grows to become a part of the everyday.

In a video posted by Metropolitan Museum of Art showing the conversation between Nina Katchadourian and Lenka Clayton you can see how the images they sent to each other work. The following images show a short section of their conversation.



Fig. 4: *Talking Heads*

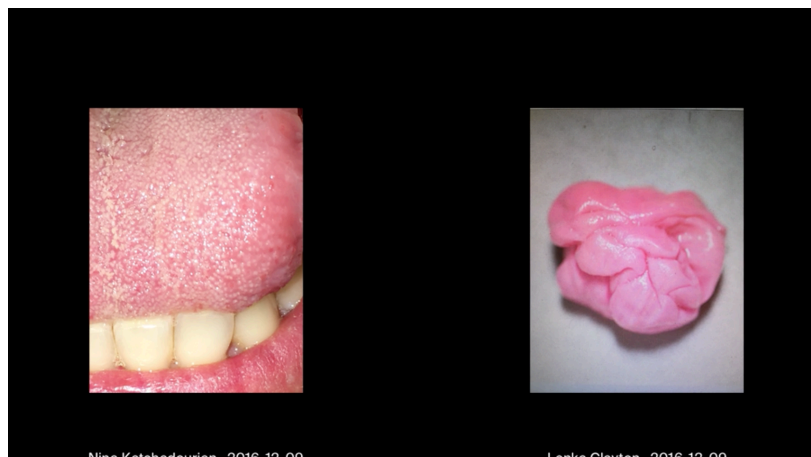


Fig. 5: *Talking Heads*



Fig. 6: *Talking Heads*

There are many possible conversations you can read that link the flow of these images together (Fig. 4, Fig. 5, Fig. 6) and how each artist responds to its previous one. One possible way the images can be read in the following order are that the pink eraser on the table which could be in a classroom, links to the chewing gum a symbolic relationship between school. Next it transitions to the mouth where gum is chewed then finally you end up at a tray container of tongues at a butcher. This possible image conversation follows a linear path, but this is just an idea on how they relate, but the images don't seem to be conversing. They seem to just be responding to the colour palette, not creating a coherent conversation. As stated by 'The Verve' earlier considering the exhibition as a "visual version of verbal diarrhoea," this exposes how the conversations are difficult to understand. The image of the bin of tongues could raises points around how modern society displays meat products to consumers in an outdated and disrespectful way. Having this arbitrary amount of tongues on exhibition in a butcher's being shown in a casual manner through the medium of an image conversation is a relatable contemporary way of looking at this subject. This is something that this an exhibition of social photography is doing what no other medium can offer at this moment, a simplistic relatable depiction of a topic, displayed using a suitable style that a contemporary society can connect with.

Conclusion

From my exploration into how smartphones, camera phones and social media have transformed our interaction with images. Then to the new wave creative process being utilised by practitioners to understand how to use this medium in a contemporary way to engage with this fast-paced modern society we live in. Finally, to how galleries have adopted and can adopt smartphones into their current and future exhibitions. I can see that camera phones have had have an arguably detrimental effect on how we engage with images, images struggle to retain viewer attention because of the current background flow of ephemeral images people are currently subjected to regularly. I feel that this lack of attention images receive will only become more and more fatal to the medium of photography, but this will challenge the next generation of artists who chose to express through imagery. You can see new ways that artists will have to further understand our current relationship with images and tactically use it to create engaging work in which holds our attention. Furthermore, the respect artistic photographers receive I feel will decline as the gap between the amateur and professional will become smaller and smaller due to the younger generations that will be growing up with cameras in their pockets in the shape of a camera phone. Then having the ability to edit and share what they capture to the world at such a young age, but this should also improve their image taking skills so

photography will become a more refined medium. There could be more calculated images takers and new methods to image taking uncovered.

The current generation of artists emerging through the medium of photography will push galleries to expend how they handle photography in a gallery context, as I mentioned earlier having virtual reality galleries widely available exposing more new artists to take in art with this intuitive format. Galleries considering new ways to also house art created from camera phones that showcase the medium in a way that is tailored to tell its message best. Having all these changes made will transform how we see the use of camera phones as artistic tools, so as to further expand our artistic houses allowing us to showcase what has once been unconceived ideas in a contemporary way that understands our ephemeral and nostalgic relationships to images currently. Camera phones are starting to play a vital part in becoming an unseen instrument in documentary photography from our current conditioning to how much of a key component they're in every moment of our lives, there are new stories to be told in street photography as the artist will be able to blend in seemly into the background. I think the use of camera phones is only just beginning and there is a lot to be learnt on how we can use it in casual moments and also a servant of an artist, another means of expression that needs to be encouraged not frowned upon.

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