Photography as Art

Photography is defined as Art by the art community, not the photographer

The art establishment requires that to be art, a photograph must be part of a cohesive body of work and it that body of work must tell a story

"CRUSADE FOR YOUR ART"

Best Practices for Fine Art Photographers

Jennifer Schwartz

Some Genres of Photographic Images:

Abstract, Aerial, Architectural, Astro(space), Conceptual, Constructed Environments, Documentary, Fashion, Glamour, Landscape, Medical/Scientific, Memory, Micro-photography, Narrative, Nature, Night, Non-lens based and/or Cameraless, Nudes, Performance, Photo Collage or Photo Montage, Photojournalism, Polaroid-type, Portrait, Still Life, Street, Time-lapse, Underwater, Vernacular.

Websites for photographic research and inspiration

1000 Words Mag
Agonistica
Aint Bad Magazine
American Suburb x
Burn Magazine
Close My Eyes
Disphotic
Flak Photo
Foam Magazine
FotoRoom (formerly Fotografia Magazine)
Fraction Magazine
GUP Magazine
Lenscratch
Lensculture
Lightleaked
LPV Show: Podcast on Photography and Photobooks

NYTimes: Lens blog
Of the Afternoon
Paper Journal
Phases Mag
The Phoblographer
Photo Eye Blog
SeeSaw Online Mag
Strange Fire Collective
Urbanautica
Yet

MOST of these have FREE submissions for their website features!

PREPARING SUBMISSIONS

10 TIPS EVERY PHOTOGRAPHER SHOULD KNOW

1. The best images first**.** Grab jurors' attention right away and show the images with the most impact, emblematic of the project as a whole, at the beginning of the submission. ***THE 1-4 IMAGES ARE THE MOST IMPORTANT.***

2. Simple, clear language. Clearly state your project's focus in the first sentence. Explain why the subject of your work is a unique perspective on an timely subject matter. **USE GROUNDED LANGUAGE AVOIDING ART SPEAK.**

3. Resolved technique. The technique should be perfect. Remember judging is typically a subtractive process ‑ ***DON'T GIVE THE JURORS A REASON TO SAY 'NO'.***

4. Less is more. Remove any images that may be redundant. It's better to have fewer strong images than dilute your message. ***YOU ARE JUDGED BY YOUR WEAKEST IMAGES.***

5. Show something new. There is nothing more exciting than finding work that feels fresh and shows the viewer something new. Don't be afraid to submit work that feels different than most of what you see.

6. Authenticity. Jurors are looking for an answer to the question why YOU are making these images at this time.

7. Personal to the universal. Work that is relevant to a national/international audience should go beyond the personal and speak to a moment in time. If your work is very personal, explain its connection to the universal.

8. Time-sensitive. Subject matter that is relevant now tends to be more competitive. For older work, the best time is an event anniversary to submit or if there is new info revealed to add to the subject.

9. Form compliments content. Form is your technique and content is your subject matter. Jurors are looking for inextricably linked and complimentary form and content of the work.

10. Show truth & beauty**.** Competitive submissions tend to have an element of truth with an aestheticized approach. Work that is beautiful without a larger purpose or conversely, journalism without strong aesthetic signifiers, tend to not be as competitive as work that has elements of both.

PHOTOGRAPHY INTERVIEWS

Robert Adams: Photographing a "landscape of mistakes"

https://www.sfmoma.org/watch/robert-adams-photographing-landscape-mistakes/

Stephen Shore: on taking photographs that "feel like seeing"

https://www.sfmoma.org/watch/stephen-shore-taking-photographs-that-feel-like-seeing/

Robert Frank: on "The Americans"

https://www.sfmoma.org/watch/robert-frank-photographing-americans/

Landscape Photography
 Ansel Adams
Edward Weston
Straight Photography, F64 Group

New Topographics
Stephen Shore - only one to show in color at the 1975 show
Lewis Baltz
Robert Adams

STREET PHOTOGRAPHY

Street photography, also sometimes called candid photography, is photography conducted for art or enquiry that features unmediated chance encounters and random incidents within public places

Masters of Street Photography

Robert Doisneau
Saul Leiter
Martin Elkort
Paul McDonough
Joel Meyerowitz
William Klein
Vivian Dorothea Maier
Garry Winogrand

Pioneers of Street Photography

Henri Cartier-Bresson
Thomas Annan
John Thomson
George Breitner
Andre Kertesz
Diane Arbus
William Klein
Weegee
Emmy Andriesse

There is a general scorn in against "posed" photos (or photos that aren't shot candidly). A lot of people follow the Henri Cartier-Bresson school of street photography in which the photographer shouldn't interact with his/her subjects, and to be an unattached observer.

STREET PHOTOGRAPHY

1. Smaller cameras are better (less obtrusive, big DSLR's scream "I'm taking your picture")

2. Use zone focusing (manual focus at a pre-determined distance)

3. SHOOT FROM THE HIP

4. Know your rights

5. Smile a lot

6. If confronted, its best to agree to delete the shot rather than be confrontational.

7. No one has the right to take your equipment

8. If you are on private property and asked to leave, leave quietly

9. Private security cops and irate dads are the worst

10. I am not a lawyer, but you should have one

STREET PHOTOGRAPHY

There is tons of info on the web. Some of it is helpful, some not so much

One of the most prolific writers on the subject is Eric Kim. He has many tutorials and articles available to the public

Not everyone thinks Eric Kim is great, or even a good photographer

[Is Eric Kim full of sh*t? – OnEdgeStreet](https://onedgestreet.com/is-eric-kim-full-of-sht/)
https://onedgestreet.com/is-eric-kim-full-of-sht/

UNTIL YOU ARE RICH, FAMOUS AND HAVE PEOPLE, YOU ARE RESPONSIBLE FOR PROMOTING YOUR OWN ART

You should take advantage of all Social Media platforms.

INSTAGRAM is probably the best platform for photographers

Learn how to use Hashtags

There are many photography collectives (great for inspiration and to get promoted)

Some of the street photography collectives are:

Street Photography International
The Street Collective
Observe
Burn My Eye + many, many more