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The Reel of Life

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Abstract

Memories are always a special part of our lives, and with every moment we make memories that become the record in our conscious and subconscious minds, but the record of memories as photographs is a precious treasure, and it is a universal language. Today, after all these years of industrialization, it's not just about changing perceptions in taking photographs and recording a moment; it's also about changing the way we experience it, from colourless photography to colorful, from shades to backgrounds, from an old camera to new digital media, from a few clicks of precious moments (Polaroid photographs) to uploading on social media.

This abstract will reflect the idea of inventing the photograph and the value of recording memory and history that influence personal and social identities. It is worth considering what the camera has captured and what has happened afterwards.What is this new vision of life and human being that emphasizes the importance of image as a record? What is the need for creating a family photographic tradition? How have artists viewed archives as art?

Introduction:

Memory shapes our personalities and trains the human brain to become the person it is today, and photography reflects this. Photography is less about a photograph and more about seeing; it's more internal and reflects the outer world, so the camera becomes a tool and the photograph an output to look at the world with much more attention. Since the dawn of humanity, our brain has stored, retained, retrieved, and reclaimed memory, but the visual archive, in terms of documenting the image, has overlapping the layers of memory.How much of a "pure memory" can be defined? because every single time we recall a memory, a minor detail is changed, such as what colour that person was wearing or what shape of the glass was on the table. But if that moment is recorded through the lens of a camera, then it comes as a witness and as evidence. Watching a photograph is actually a revisited moment, and if that photograph is a personal one, such as a childhood photo or an old photo, it gives a nostalgic feeling. Along with that, there are a lot of layers attached to that photo: the layer of ethnography, space, timeline, medium, era, episodic memory, colour, process, and more. These images relate to the presentation of the self.

People do not easily let things go if they have an emotional connection to them, which is an interesting fact of human psychology to keep things for themselves to preserve forever.Social documentaries reflect what the world looks like, with a focus on society and the environment. Photographing a family's history is a tradition that reflects the relatives' interests, beliefs, and values. Photos connect us to the past and remind us of people, places, emotions, and stories, which help us understand ourselves and reflect who we are, (Joe, 2018). Thus, having an emotional attachment to a family tradition such as photography helps us to form an identity and have a sense of belonging. Documenting family traditions, such as photos, through social documentaries can be a powerful way to connect to the past.

The record has been used for the sake of remembering and giving that information for future generations; from creating images on the wall, we moved to capturing images. Imagine our lives without the camera. It has become so essential that our phones had to be integrated with it so we could carry it around easily, but what if they never existed? There would have been so many memories that would never have been preserved. The fourteenth century is when the first camera was invented. The "Obscura" camera is credited to Abu Al-Haytham, who is also known as the father of optics. The first in a long line of digital cameras, the Kodak DCS (Distributed Control System), wasn't introduced by Kodak until 1991. We now have cutting-edge digital cameras from Canon, Nikon, Pentax, and other manufacturers after other makers quickly followed. Smartphones may also produce stunning printed photos with ease (Masoner, 2019). In the first photographs in the mid-18th century, the backgrounds have always been kind of a set design, because that was the era when portraits were painted by an artist and techniques were being experimented with and adopted every single day, but along with that, only royals and rich people were able to take photographs. Traditional photography practise have slowly and gradually been adopted by digital devices and transformed into modern life, which has had a great impact. Previously, there was a distinction between those who could afford to own their own photographs and those who could not. Even if it wasn't, there was a big gap between the people who were there. Unless cameras were widely available to the general public in the mid-nineteenth century, backgrounds shifted from set design to events and daily life.The popularization of cameras narrowed this gap.

Family photos are now visible in every home, regardless of social class. The way families are represented through photography, and particularly whether opportunities to depict middle-class and upper-class families differ, For the upper classes, Christmas cards and professional photography reinforced the focus on travel, while for the middle class, Christmas cards reinforced travel when the opportunity for vacation arose and professional photography was completely absent. Middle-class families strive to post pictures of their children engaged in many activities to show that they are developing the skills necessary for future success. (Pazderka, 2016). According to Susan, references emerge from what we do with specific photographs, from how we invest in information and desire, from how we allow them to the background and competing discourse; this means that photographs, consisting of what they are saying about life, death, and reminiscence constantly being available in plural, communicate in a different way to the target market and exceptional times.(Sontag, 1977). When cameras and photographic technology became available in the mid- nineteenth century, more people were able to take photographs, which meant that backgrounds shifted from being set designs to featuring everyday life and special occasions, from how we invest with information and desire to how we allow them to the background and competing discourse.

The main theme is to experience this moment and memory through the lens of the camera and capture it as an image. It is known that the human brain stores memories related to emotions more strongly than semantic memories. In the digital age we live in now, technology is changing our perception of art creation from traditional practise to digital reality. Photographs are some of the most treasured of all family heirlooms, but because they are made from a variety of sensitive

materials, they are easily damaged and may not survive to be passed on to future generations if improperly stored, displayed, and handled. The greater the access to materials and the availability of a source, the more likely it is that one will become addicted to it. For example, when photographs were expensive and not common in society, things were precious; however, now that we have cameras in our phones, we have become so addicted to capturing photos that one may have become conscious of their vanity.At this point, not only photographers but also viewers who deal with the still world, the virtual world, and the reality of the physical world may struggle to find a balance between the importance of art and technology in their lives.

The sky is the limit for cameras going forward when professional grid shots can already be created with nothing more than a smartphone. It's amazing to think that pictures as we know them today were still in their infancy a little over 200 years ago We might have camera eyes that can produce the greatest resolution conceivable in ten years, and the art of photography will take on a whole new meaning. With the availability of photographic portraits throughout society in the 20th century, family photo albums became more prevalent, and, more than ever before, people began to document their personal and collective histories. What does the same device offer contemporary artists? We are constantly exposed to visual information thanks to social media, the internet, television, and both indoor and outdoor advertising. Images with a wide range of themes are presented to us on a daily basis, and we are able to access thousands of images with just one click. These images can range from fun and entertaining to thought-provoking and profound, exposing us to a variety of different ideas, perspectives, and points of view The same device that offers us this visual abundance also provides a platform for contemporary artists to share their work and connect with audiences.

Nowadays, almost everyone carries a phone with a good working camera in their pockets, and we take pictures, We now take pictures on a daily basis without thinking about it. As a result, defining photography as art requires an explanation of what constitutes art. It provides some explanation for why an artist first felt the drive to create; after discovering the camera, they could capture things they had never seen before and make something new with the world around them. Taking artist Cindy Sherman as an example, In some ways, these works are just sheer size; they are up to 10 feet tall, and the fact that this work is discussing wealth, status, and aspiration within a specific circle is very timely and speaks to our current situation. Sherman uses her photography to comment on societal issues, exploring themes like femininity, identity, and power dynamics. She has an uncanny ability, that they are depicted in larger than life size and can be seen in all of their detail, the women in this piece of art and the women in this body of work are tragic in many ways. It speaks to the way people live today, constantly trying to measure up to unrealistic standards and expectations, which can often leave us feeling overwhelmed and powerless. Sherman's photographs evoke an emotional response from the viewer, allowing us to examine these issues with a greater sense of understanding. The reality that photography is deeply complicit in how identity is created in modern society. To some extent, it doesn't matter that the artist is posing and using herself as a model because the real subject is the kind of multiplicity of identities that exists today, how we are all essentially blank canvases, how we constantly project different identities, how we put on different faces throughout the course of the day. By creating photographs that combine both the beauty and confusion of her own identity, Sherman speaks to a greater human experience, the photographer in this case is simply a facilitator for the artist, providing an opportunity for her to express and explore the multiplicity of her identity.

The impact of history in the form of archives and documentation through art makes a deep impression on our hearts. Bani Abidi’s sound installation work, "Memorial to the Lost Words,

2016," consists of a very simple set of speakers that have been situated on the seats of the debating chamber, and the music that comes from the speakers is the two sets of voices. It begins with a group of female voices singing in the Punjabi folk tradition. This is then followed by a second set of voices, in the English language, speaking of forgotten words and objects that evoke a sense of nostalgia. We hear the voices of women who sang to their men a century ago, attempting to persuade them not to join the British Army, and in response, we hear a male voice singing back, drawing very directly on a series of letters that Indian soldiers wrote back to their families from the battlefields of World War I, perhaps critical of the empire of war itself, which were censored and never published. This work thus speaks to the power of stories, and the importance of remembering our past, as well as raising awareness about those who have been forgotten over time. In honour of the more than a million Indian soldiers who fought in the First World War but are only ever known for their bravery and allegiance to the British king. The Imperial War Museum's World War One exhibit does not even mention the 70,000 Indian troops who lost their lives in the conflict. "Memorial to Lost Words" draws inspiration from women's songs from a century ago that were no longer sung, as well as army letters that were censored and never made it to India. The song is a tribute to the young guys who, in this jingoistic, bloodthirsty world, are used as human fodder. The song attempts to paint a picture of the futility of war, and the sacrifices made by Indian soldiers who were not even recognised in their own country. She has been reflecting on it a lot over an extended period of time. She has found a very meaningful way for those voices, and she has found a way to make those voices heard. Along with that, she has put the translation of the song in English so that it is easier for the viewer to understand what is being said in the song. The first verse of the traditional Punjabi song "Na Wanj Na Wanj Dholan Yaar" The second is a poem by Amarjit Chandan that was created particularly for this arrangement and is based on censored letters that soldiers had written. She has carefully woven the two together to create a song that is both meaningful and powerful.

Many artists have blurred the lines between fact and fiction by fusing historical truth with staged sequences. The tactic is all too suitable for our post-truth society. However, Pushpa Mala, who belongs to Bengaluru, India, has always used popular forms in her artwork, either sculpture or recreating photographs. Her work is mostly about feminism and has female characters in the main role, played by herself. Since the 1950s, the photography style has been as serious as magnum, where you use natural or ambient light, as well as black and white, and so on, as seen in her work, as an artist in fictional documentary photography. Many of her works involve painting backdrops as a way of grounding herself and imagining the whole thing as very spectacular. In terms of her context, which is based on feminist politics, not only the image but also the narrative with history and memory are important. She uses photography to not only express her artistic vision but also to explore the politics of feminism. Different genres are highlighted in her photography, such as cinematic, action, thrill, murder mystery, or drama, and can be seen in her artworks. Pushpamala N.'s photograph, "The Slave and Her Slave" (2009) Her mistress's hair (along with the hair of her husband and slave as the master's wife?) Pushpamala N. darkens her skin and pretends to be a fair-skinned mistress slave. Her mistress's body is wrapped in a loosely tied cloth, leaving her shoulders bare. In all South Asian cities, the "cities of the haves and have-nots," artists have the freedom to create a fictional narrative of their own that breaks the line between reality and history. Pushpamala recreates the narrative of the images and tries to live that character for a while.

Conclusion

The invention of the camera brought about a new way to capture and record memories, events, and history, influencing our personal and social identities. These advancements have enabled us to capture our moments of joy, love, and sorrow in a way that was not possible before. The records

of the media era aren't always just records of converting hardware and software programme protocols; it's also important to be able to use the various public and personal spheres that shape our lives. Through the development of digital image technology, individuals are able to uncover and capture a suspended moment in time and reflect on it in a way that would not have been possible before. Therefore, the visual archive is an important component of the photographic process that aids in the re-creation of memory and allows for greater accuracy in recalling past events. Not only has the invention of the camera influenced how we document our lives and preserve memories, but it has also helped shape the way we view ourselves and others in society. The strengthening of the family unit is essential for the advancement of societies. Faith, loyalty, chastity, femininity, masculinity, compassion, humility, mutual respect, love, and parental honour are among the core principles. These are the essential foundations of a strong family unit, and when these values are instilled in families it can lead to greater stability in a society The family photo system is activated by all of these values. By upholding these values and adhering to the core principles of family life, societies can create a more harmonious and well-developed environment that encourages the formation of strong, supportive family units. This will create a framework in which individuals feel supported and protected, allowing them to focus on other aspects of their lives, such as education and personal development. It is the act of discovering, developing, and presenting the photographic image as an act of perfection, whose legacy ultimately enables a suspended contact between the past and the present and, ironically, the space and experience of the digital image world. opens a world of infinite experience, thus transforming the relationship of images with time, morality, and memory.

The future of cameras is truly limitless given that they can now create excellent gr id photos using nothing more than a smartphone. The idea that pictures as we know th em today were still in their early stages just over 200 years ago is remarkable. The capability of cameras to capture beautiful images has only been expanding ever since, and with recent advancements in technology, such as improved image sensors and the advent of digital photography, it is no wonder that cameras have come so far. In ten years, we might have camera eyes that can produce the greatest resolution imag inable. The proverb "a picture is worth a thousand words" applies here. With the advancement of camera technology in recent years, it is not too far-fetched to imagine what cameras will be capable of in the near future and this has only become more accurate with the advancements made in digital photography. This brings us to an interesting philosophical point: is the recollection of a moment from memory more authentic than its documentation? It would seem that both have value, as each offers its own kind of truth. With the advancements made in digital photography and with technology advancing at such a rapid rate, it's incredible to think how far we have come. By offering an alternate perspective on everyday life, photography can become a powerful tool for understanding and appreciating the beauty of our lives and the world around us.

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