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INTERVIEW WITH ALFREDO CRAMEROTTI

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1. Do you have a more detailed definition of expanded photography?

Photography has expanded into a multi-dimensional status and now is not only a creative act (that someone decides to take upon him or herself) but rather a 'condition' we live through in our daily activities. We are absorbed by photography, immersed in it, surrounded by it and very much shaped by a image-making approach in order to negotiate our daily acts. Socially, culturally, politically. We may not be aware that photography is imbued in all sorts of deeds we are undertaking, but surely most of these deeds are implicitly photographic. That's an extended and detailed definition of 'expanded photography'.

2. In what ways do you see the digital age affecting the art of photography?

Mainly in two ways, and here I'm focusing my attention upon the cultural and artistic sector.

One way is about how artists are not only using digital means, but increasingly are conceiving their projects and work digitally, and then carry them on physically too. To give a concrete example, more and more artists don't start with an idea and then undertake an extensive research about that idea in order to shape their work in one or more formats. They first gather information through various sources of 'interesting' or curious outlets, they compile lists, complications, indexes, classifications, cluster of data until slowly some patterns emerge. That becomes the core of the work, to shape in one or more formats. It's like a process of reverse engineering, in which the artist first search and the develop, instead of first developing an idea and then searching how to implement it.

The second way concerns the act of curating, or structuring a narrative through other people's work. Here, there's an interesting parallel between the professional figure of the curator and his or her work, and the approach of the digital native (generation post-1990). In both cases, there is a sort of trade-off between the time, money, energy and commitment 'invested' into shaping a visual narrative (in a gallery

3. What fields of photography would you say have changed the most?

Every field, really. Photography has entered his adulthood and it's almost like society has freed photography from any particular function and goal. Now photography is embedded in whatever we do, whether we like it or not, and whether we are conscious of it or not.

4. How has the access to editing programs affected the art?

No more than the old cut-and-paste technique with scissors and glue. Technology always change as results of entrepreneurial spirit or necessity. A lot more people get access to artistic tools, and in proportion, a lot more art is produced. But I believe the impact of the art remains the same because ultimately it boils down to if an artwork is original in its approach

and medium, if it's relevant for the times in which is produced, if it has something to say which is important and can ignite debate and it's a proposition rather than an illustration. and so on. The criteria with which we value art haven't changed so much though the means to produce art may have.

5. What effect do you feel social media (such as Instagram and Flickr) have on societies view on the art?

It's a further tools for production, and dissemination. It makes easier a call for action, or to expose issues or indeed ourselves, and for circulating debate. But it has to be followed up by action. Otherwise it goes in circle.