Chapter 3
Photographers without Photographs:
The Internet as Primary Resource

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ABSTRACT

The modern society establishes a complex relationship that combines the visual overload derived from technology insertion which is adapted to the today´s needs and executed through devices swiftly embraced. In this certain sense, one of the most overloaded environments currently is, in fact, the photography. The internet and digital mass media development have promoted to get a surprising image surplus, impossible to distinguish between the real occurrence and the photographic observed event. Therefore, is necessary to contemplate a sustainable scenario in photography. It must determinate a balance between images which are produced, consumed and those which can be assumed by society. The photography evolution and the new denomination PostPhotography installs a brand new discourse initially literal, linked to words and needing a unit of speech to make exist the images.

BACKGROUND

The main intention in *PHOTOGRAPHY OVERLOAD. Photographers without Photographs. The Internet as Primary Resource* article is to create a reflection about present and future photography in XXI century society. The information overload in the contemporary society gives an opportunity to go in depth about brand new photographic uses and, above all, post-photographic practices. The final aim is the description and analysis of several strategies that has been considered sufficiently representative in this paradigm shift.

MAIN FOCUS OF THE CHAPTER

The chapter aims to open a debate about the reformulation of photographic fact. The image overload produced by the new information and communication technologies has changed the photography prospective. In this sense, we propose a debate related to the displacement that occurs from photographer as an image producer to the photographer as collector of images obtained from the Net.

INTRODUCTION

One of the main consequences of information overload in the digital era is oversaturation of photographic images. This fact causes the nature of photography to change from one related to index to one related to the appropriation, editing and transformation of images. In this article, we intend to demonstrate how this communication overload is directly linked to new photographic/postphotograpic uses and practices.

   We take as our starting point the indisputable fact that in the twenty-first century we are exposed to the greatest overload of images ever in the history of mankind, most of them of photographic origin. This fact is fundamentally changing the nature of photography, reformulating practices, interpretations, meanings, categories and relationships with the medium.

   This scenario strikes us as especially exciting because it represents the definitive emancipation of the photographic medium from the visual submission referred to by Joan Costa (1991). This submission occurs when an image aims to reproduce or represent a reality outside of itself, when it tries "to present the appearance of an absent object" (Costa, 1991, page 8). If photography seeks to find its autonomy in visual submission, it will basically be redundant. Photography's current insubordination is reminiscent of painting's evolution towards pure creation since the mid-nineteenth century.

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