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CHAPTER 5

SUBJECT SELECTION: ADAPTATION OF CANDID AND STREET PHOTOGRAPHY IN BANDUNG CITY

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5.0 Abstract

First time stepping in Bandung is an unforgettable and spectacular adventure as it not only leads to academic collaboration but is also a decisive moment for the photographer. Upon arrival in Bandung, the camera lens has not stopped spinning and the photographer is bubbling with excitement to enjoy the splendid and breathtaking iconic tourist attractions of the country, which are vastly different from the landscapes in Malaysia. Due to limitation of time and equipment, and the environment beyond expectation, the photographer endeavours to challenge himself to get as much (subject matter) as he could in capturing candid and street portraits. When shooting around Bandung, practically everyone must work in a fast-paced environment (point & shoot images), as the photographer also needs to simplify his subject on the spot. The objective of article is simply to define content and analysis (subject matter), and expression of the artwork from the perspective of the artist. This study generally going to discuss based on the artwork (photograph) from the artists, especially in subject matter selection. The finding of this research justifies that with this kind of theme (candid and street photo) we as photographers can employ our tools and techniques to compose almost anything into a strong photography subject, according to our own perspective. In conclusion, shooting photographs in Bandung City is quite a fantastic experience which will always be remembered, yet it is suggested that we always need to keep in mind the elements of composition the technique, your vision, and your imagination, that will best help you communicate what you are trying to express in the photograph.

5.1 The Journey

Travelling to Bandung is an unforgettable and spectacular adventure as it not only leads to academic collaboration but is also a decisive moment for the photographer. Upon arrival in Bandung, the camera lens has not stopped spinning and the photographer is bubbling with excitement to enjoy the splendid and breathtaking iconic tourist attractions of the country, which are vastly different from the landscapes in Malaysia. However, the art of photography is essentially the selection of subjects, especially in the adaptation of creativity when doing candid and street photography in Bandung. Now, the core issue here is; when a photographer is trying to capture a good photograph, he, not only needs to choose a strong photography subject, but also needs to know what makes one subject more interesting than another, and how he can control that. Here he is trying to shoot and develop the art of photography in a new environment that he has never been before. Due to limitation of time and equipment, and the environment beyond expectation, the photographer endeavours to challenge himself to get as much (subject matter) as he could in capturing candid and street portraits.

When shooting around Bandung, practically everyone must work in a fast-paced environment (point & shoot images), as the photographer also needs to simplify his subject on the spot. According to Sabki Md. Noh & M Shariful Hafizal (2017) who pointed out that simplicity in photography can be achieved by photo cropping, which is a very tight and not too loose crop within the photo area. Nonetheless, historically, we can justify this kind of technique by reflecting on the works of Eugène Atget, a French flâneur and a pioneer of documentary photography, who apparently practiced the street photography technique in the late 1880s. Indeed, Atget's images speak of an impassive observer, who captured the overlooked beauty or unusual detail (Hacking, 2012). Not to mention, Charles Nègre, French painter and photographer, best known for his photographs of Paris

street scenes and architectural monuments, during his prime time in 1844 used photography as an aid to his art practice, which appeared candid and instant. According to Hacking (2012), these characteristics eventually transformed photography into an ambitious genre of street photography.

By reviewing what really happened in the past, it was totally different. Making (shooting) images in the city of Bandung is unpredictable (especially for first timer) and this is what candid and street photography is all about. Everything is so full of surprises. In fact, John Szarkowski (Year) once said that it may be worth mentioning the obvious: cameras are central to our understanding of photography (Gustavson, 2009). The aim of this research article is to define content and analyses the expression of the artwork from the perspective of the artist. For example, the artwork titled *Pengendara Sepeda*, conveyed the authenticity of the real atmosphere of the daily activities of the city of Bandung which is always hectic and surrounded by the daily journey to work of city commuters. While *Buat Kamu* also applied the element of direct street photography, the production of works with a minimalist concept, where the subject is selected based on the uniqueness of art decoration on the walls. Both pictures are made based on the most ethical decisive moments.



Figure 10: © *Pengendara Sepeda*. Photo by Mohammad Firdaus Azman



Figure 11: © *Buat Kamu*. Photo by Mohammad Firdaus Azman

Collaborating with Dr Andang Iskandar and Yosa Fiandra, who are expert photographers in Bandung, this research has added scope by analysing the way how local photographers find their subject matter in candid and street photography. This meeting of minds has created further avenues for us to talk about the affairs of the world of photography that led to the writing of this article.

Speaking about subject selection, and according to the professional experience of Yosa Fiandra, who highlighted that Bandung is a metropolitan city and a hub for business, tourism, and economic activities, especially in West Java. Nicknamed the “Flower City” Bandung is also a cool, green, and beautiful city. In addition, the city of Bandung is also known as a shopping city, a city

of culinary tourism and even as a creative city inhabited by young people or teenagers as volunteers from various communities in art education.



Figure 11: © *Him and Them*. Photo by Gilang Kennedy

The photo titled 'Him and Them' by Gilang Kennedy which reported on the urban community (urban) and its activities in the city of Bandung is certainly very interesting. The lifestyle and appearance of clothes are a part of the city of Bandung, including the new market in Bandung which is one of the icons that portrays a cheap and lively clothing shopping centre. This place is always packed with local, national, and international visitors.

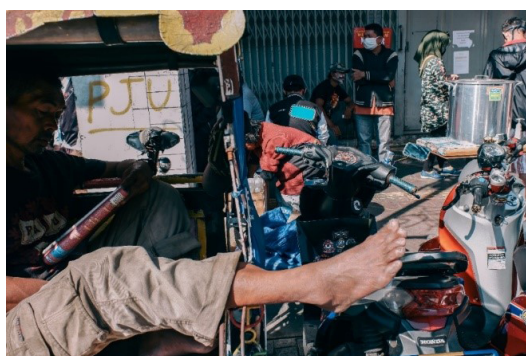


Figure 12: © *Morning Atmosphere in The New Normal Era*. Photo by Ridho Reynaldi

Any visitors to Bandung will find it interesting to document the community life surrounding the new market as it embraces not only the many dynamics of life but also the interesting moments that evoke the important aspects of Street Photography. 'Him and Them' narrates the story of a mannequin doll, displayed in clothes shop for traders in the new market. The angle of the picture from the front tells how a mannequin doll becomes an important part of a merchant's life, even after being worn out and thrown away, it is still one piece of equipment that traders can use to market their wares, while, in the front there is a guard waiting for the buyer of this mannequin doll.

The Morning Atmosphere in The New Normal Era, is the title of this photo documented by Ridho Reynaldi. The perspective of the photo tells of the hustle and bustle that is taking place around the new market in Bandung. A pedicab driver becomes the point of interest from this photo, with a gesture reading the newspaper to find out what is happening today. Also, shown in the background is the worker who is waiting for his employer to come to start trading at the beginning of the day.

In contrast to the context explained by Dr Andang Iskandar, whose argument is more focused on producing works on Everyday People Project (especially when dealing with the subject matter selection), at a time when the world was disrupted by the Covid-19 pandemic. In the present condition, during the COVID-19 pandemic, we are pining for the resumption of our previous daily lives. For instance, when we leave our house daily, we see many diverse people, conducting their daily activities. In addition, we miss meeting our relatives, family, friends including new faces who will become a part of our lives. The people who are present in our daily lives will eventually become part and parcel of our lives. There are many ways why we are not separated from people, one of which is to perpetuate them all into a visual journey. Photography can support and bring back the right choice by capturing it. Therefore, photography was chosen in the Everyday People Project.

The Everyday People Project is an attempt to embark on a visual journey, with the medium of photography, by taking the subject of people who are present every day in the life of the writer-who does the photo shoot. The selected photography is the Street Photography genre by adopting Portraiture Photography. The subjects are independent entrepreneurs, whose activities take place on the streets of Bandung. They are part of the economic mover in the city of Bandung. The Everyday People Project among others comprise of photos of shoe repairers and ice cream sellers. The photo was taken along Sunda Street in Bandung, as both street pedlars always passed the same road every day. The first photo titled Shoe Reparatory (Mang Sol Sapatu), caught in a sitting pose; the property is a tool that is always brought to work. Using mixed light, the combination of sunlight with artificial light (flashlight, mobility), and presented in the form of colour photos.



Figure 13: *Shoe Reparatory (Mang Sol Sapatu)*. Photo by Dr Andang Iskandar



Figure 14: Ice Cream Seller (Tukang Es Krim). Photo by Dr Andang Iskandar

The Ice Cream Seller (Tukang Es Krim), wearing red clothes represents the product he sells. In a standing position, his eye looks directly at the camera, using the mix light lighting technique as well. The two photos not only convey a visual journey or just a personal photo but is also a form of social documentary photography. Social documentary photography is concerned with humans, daily life, and the development of the times in the city of Bandung, the Indonesian people, and the world.

5.2 Conclusion

In summing up our experience in Bandung, it can be said that some of the photography subject matter virtually yells out “Hey, shoot me!” It could be a person with an interesting face expression, a unique piece of architecture, a worker carrying big boxes, or a brilliantly colorful graffiti on the wall. Though other photography subject choices may not be as glaringly obvious, nonetheless, but with this kind of theme (candid and street photo) we as photographers can employ our tools and techniques to compose almost anything into a strong photography subject, according to our own perspective. The main point here is to share with our viewers what the image is all about viewing with our naked eyes. Surprisingly, photographs never grow old. As time goes by, people will change through the months and years, but a photograph well documented will always remain the same and is worth a thousand words. Taking photographs in Bandung City is quite a fantastic experience which will always be remembered. The most important thing for us is to be always learning and pushing the boundaries to find something new and different with each single click.

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