



### About Sarah Schorr

Sarah Schorr is a PhD fellow in the School of Communication and Culture at Aarhus University in Denmark. Her research focus is social media, photography, critical making, and visual methodologies. Her teaching experience and social impact work influence her research and visual work. During her PhD study, she developed "The Bereavement Project," a photography program for two hospice locations in the United States and created a photography exhibition and food-sharing event in Kathmandu in collaboration with Heartbeat, a Nepali non-profit organization. Schorr is also a fine art photographer. Her visual work can be seen at [sarah-schorr.com](http://sarah-schorr.com) and a catalogue of her visual work is available through the Yancey Richardson Gallery in New York City.

### Time and place for the defence

March 10, 10am - 1pm Location: Small Auditorium, INCUBA (building 5510, room 104), Aabogade 15, 8200 Aarhus N

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# DEFENCE

## SOCIAL PHOTOGRAPHY

PHOTOGRAPHIC PRACTICES IN THE CONTEXT OF SOCIAL MEDIA



SARAH SCHORR





# SOCIAL PHOTOGRAPHY: SOCIAL PHOTOGRAPHIC PRACTICES IN THE CON- TEXT OF SOCIAL MEDIA

**Through five papers that explore social photography, the contribution of this study to media studies is twofold:**

- a. to present categories for understanding social photographic practices in flux**
- b. to develop the use of 'making' in media studies as an approach for studying photographic practices along an offline/online continuum in the context of social media.**

Photographic practices change shape, opacity and direction like waves. The mutability of the practices--from the Snapshot to a Snapchat--challenge the notion of a fixed ontology of photography by the very nature of their flux. The transformation of analogue to digital materials was just the first tide in the shifting of digital processes. Just after photography transitioned from wet and precious to dry and coded materials, photography practices transformed around social media. This study examines social photographic practices within media studies, particularly around the convergence of the camera with the phone and social media.

The character of social media platforms impacts the details of photographic communication. Synchronous image exchange changes asynchronous photographic practices. Emerging forms of collaboration, commenting and sharing across physical space alters how images are made.

In the following five papers, I investigate how the expanding notion of photographic communication impacts how researchers understand photographic practices:

## **Paper 1:**

Meta-Photographic Curations: Conceptual Art as a Lens for a Medium in Flux

## **Paper 2:**

The Bereavement Project: Picturing Time and Loss through Photographs in the Landscape of New Media

## **Paper 3:**

Visual Remediations on Instagram: The Selfies of a Micro Pop Star

## **Paper 4:**

The Photographed Gift: Relief Efforts and Social Media

## **Paper 5:**

Making Social Photography: Sophie In Nepal