



Year V, v.2 2025 | Submission: 11/30/2025 | Accepted: 12/02/2025 | Publication: 12/04/2025

Mobile Photography: Mobile Visual Practices, Sociotechnical Processes, and Connections to the Field of Education

Mobgraphy: Mobile Visual Practices, Sociotechnical Processes, and Connections to the Field of Education

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SUMMARY

This article derives from a chapter of the doctoral thesis *From the Decisive Moment to the Continuous: Experimentations in Fine Art based on Mobile Photography* (Viola, 2023) and proposes a comprehensive analysis of mobile photography—from its conceptual definition, through its technical specifications, to its various applications, including in the educational field. Mobile photography is consolidated as an image modality characteristic of the mobile era, marked by the convergence between the capture, processing, and dissemination of images by portable devices. With the democratization of devices and increasing technical sophistication, this practice assumes aesthetic, communicational, and pedagogical relevance. By situating mobile photography as a socio-technical practice and exploring it as a resource for visual literacy and the formation of the gaze, the work highlights its central role in the contemporary dynamics of communication and education.

Keywords: Mobile photography. Mobile devices. Post-photography. Education. Visual literacy.

ABSTRACT

This article, derived from a chapter of the doctoral thesis *From the Decisive Moment to the Continuous: Experimentations in Fine Art based on Mobile Photography* (Viola, 2023), offers a comprehensive analysis of mobile photography — from conceptual definition and technical specifications to diverse applications, including in education. Mobgraphy emerges as a characteristic image modality of the mobile age, marked by the convergence of capture, processing, and distribution of images through portable devices. With the democratization of devices and increasing technical sophistication, this practice achieves aesthetic, communicative, and pedagogical relevance. By framing mobgraphy as a sociotechnical practice and exploring it as a resource for visual literacy and formation of visual sensitivity, the article highlights its central role in contemporary communication and educational dynamics

Keywords: Mobgraphy. Mobile devices. Post-photography. Education. Visual literacy.

INTRODUCTION

The consolidation of mobile devices as central tools for image production.

The convergence of cameras has profoundly transformed the contemporary photographic ecosystem.

digital technologies, high-performance sensors, editing capabilities, and networked distribution platforms.

In just over a decade, it established a mode of visual production that reorganizes practices and

meanings attributed to photography. This transformation cannot be understood solely as

technical evolution, but also as a sociocultural process in which creation, manipulation and

Sharing becomes an ongoing action. In this context, the term mobgraphy emerges to designate

a photographic regime specific to mobile culture, marked by the integration between capture and post-production.

and real-time broadcasting.

The emergence of this phenomenon accompanies what Lev Manovich identifies as one of the

The greatest techno-cultural revolutions of the digital age: the computational capacity to simulate and recombine.



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and distribute visuals on a global scale. Mobile photography ceases to operate solely as a means of recording, becoming integrated into the daily flow of communication. From Joan Fontcuberta's perspective, we live a post-photographic inflection, in which the photographer's role shifts from material operation to the production of meaning, in an environment where the abundance of imagery redefines authorship, truthfulness and legitimacy.

The widespread use of smartphones intensifies this scenario. The universal presence of Built-in cameras democratize photographic production and alter temporalities: the interval between Registering, editing, and publishing is reduced to seconds, breaking with analog paradigms founded on... waits for the revelation and distinction between professionals and amateurs. In parallel, the advancement of CMOS sensors, color filters, and dedicated processors position the phone as an expressive support. legitimate, capable of meeting artistic, communicational and journalistic demands.

Understanding mobile photography implies situating it within the expanded field of digital imaging. articulating discussions about memory, identity, authorship, ethics and aesthetics, that is, themes that They are influenced by authors such as Sontag, Kossoy, Fontcuberta, and Soulages. By condensing functions before Distributed among camera, lab, computer and media, the smartphone becomes a A visual microecosystem, representing a new stage of photography in digital culture. The thesis of Viola (2023) argues that mobile photography constitutes a hybrid technical, cultural and artistic phenomenon. whose analysis is essential to understanding contemporary ways of seeing, narrating, and existing. visually.

Mobile photography questions traditional hierarchies of photography and challenges the monopoly of... official narratives. Independent authors can create visual series, denounce injustices, To build social memory, to intervene aesthetically and politically in public space. At the same time, the Photojournalism and contemporary art incorporate mobile photography as a legitimate language, opening... new avenues for visual production and circulation.

Recent studies have demonstrated the importance of considering mobile photography in educational contexts. The spread of mobile devices in the school context suggests a A reconfiguration of education that goes beyond the instrumental use of technology and inaugurates new practices. Training programs dedicated to contemporary visuality. Mobile photography is included as a possibility. concrete for the development of what is called visual literacy: the ability to decode and to produce meaning from visual signs in multimodal contexts.

CONCEPTS

The term “mobgraphy” was originally used by Viola & Renó (2020) to designate Photographs created entirely by cell phones, from capture to final processing. In 2023, Viola revisits and expands the concept, acknowledging the development of cameras.



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embedded in various mobile devices and their multiple possibilities for circulation:

Currently, with the development and inclusion of cameras in various other mobile devices and the possibilities of disseminating images, the concept of mobgraphy can be updated and defined as mobgraphy being the art of producing image content through mobile devices, from its capture, processing and manipulation, to the final dissemination of the captured images (Viola, 2023, p.60).

With the widespread adoption of mobile devices, mobgraphy enables the expansion of its use, giving photography a new state of the art with the numerous forms of manipulation and distribution of images.

Another topic to be considered, but one that still requires much discussion, is that of time. (It can be considered one of the world's great enigmas). For the new photograph taken from the Mobile photography: time may no longer exist, at least not in the way old photography was done. involving film exposure, development, enlargement, and then publication or sharing. From According to Hedgecoe (2005), digital photography is done in one millisecond. And with the Mobile photography: in a matter of seconds, the image is created, shared, and viewed in many places and... People around the world.

The widespread adoption of portable devices redefines the role of time and mobility in Photographic practice. Time, historically fundamental to photography, as are exposure, development, Enlargement is dramatically compressed: in the digital age, the image can be captured, processed, and Shared in milliseconds. Mobile photography responds to a process of intensifying the pace. Visually, inserting photography into the immediate flow of communication.

Historically, photography has sought increasingly efficient media. From daguerreotypes With 35mm film cameras, the goal was to reduce exposure time and offer portability. In the digital age, demand shifted towards highly sensitive sensors, digital processing, and... Connectivity. Mobile photography synthesizes this journey, making photography simultaneously technical, spontaneous and accessible, dissolving the boundaries between professional and amateur and redefining the Authorship as a matter of perspective and language, no longer of apparatus.

TECHNICAL SPECIFICATIONS

As previously defined, mobgraphy is done using mobile devices. To better illustrate its anatomy, this article provides examples of the anatomy of a cell phone. as a basis, especially since other mobile devices capable of recording images have similar characteristics.

Given that the emergence of cameras in mobile devices occurred as of Regarding image capture and transmission processes, it is important to mention that one of the precursors of this... The technology was pioneered by Daniel A. Henderson, with the invention of the prototype of a technology device. Photo/video messages, *Intellect*, created in 1993 with technology that is ubiquitous in cell phones.



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whole world (McDory, 2024).

Inventions always arise from necessity, and it was no different with mobile photography. In 1997, Philippe Kahn, while waiting for his wife to give birth to their daughter at the maternity ward, He developed a device that combined a digital camera, a cell phone, and a kit. From a hands-free car stereo to a laptop, the inventor created an interface combining... software, hardware and firmware enabling the camera to capture an image and transmit it via Send the message to over a thousand contacts on your phone.

It was from the invention of this interface that it was realized that if cell phones possessed the same CMOS (*Complementary Metal Oxide Semiconductor*) sensor present in Digital cameras capable of capturing images through light beams and transforming them into energy. electrical (Souza and Cardoza, 2012) they would be able to take photographs and send them via a server image sharing.

From there, the technology developed by Kahn was presented to companies that started... The development of cell phones with cameras. There are rumors about which will be the first device to be made. with a camera, placing it between the Kyocera VP-210, designed in 1999 by the Japanese manufacturer Kyocera. Fineceramics GmbH with a 0.11 megapixel front camera capable of capturing and sending images. via email, and the J-Phone “J-SH04” manufactured by Sharp in 2000, both sold on Japan. In South Korea, the Samsung SCH-V200, manufactured by Samsung in the year 2000, was launched. (Science Museum Group, 2001). According to Blecher (2003), it was only in 2002 that the The first cell phone with a camera, manufactured by the Sanyo company, the Sanyo V-Katana SCP-5300. featuring a flip design and a 0.3 megapixel VGA camera.

It is possible to see, from this brief history of the "invention" of mobile photography, that in the short term... Within a two-year timeframe, the importance and necessity of the evolution of the camera embedded in the [unclear/incomplete sentence] has already been recognized. cell phones, going from 0.1 to 0.3 megapixels. It seems like a small amount, but when it comes to a New and adapted technology results in a great deal of study and commercial potential.

Going a little deeper into the anatomy of a cell phone camera, it's a fact that both They share the same principle of light absorption, including analog photography. And for good reason. because otherwise it wouldn't be considered a photograph. But it's important to note that your Processing differs based on the medium. Just as analog photography requires Unlike chemical development, digital photography requires sensors and processors capable of... transforming light beams into pixels (*picture elements*), but diverging occurs in cameras. DSLR (*Digital Single Lens Reflex*) and smartphones. This difference begins with the sensor, which is the an element capable of capturing light in a digital camera, similar to the sensitivities of film. analog photographs. According to Hoppe (2008, p.54) “every sensor has thousands of tiny Individual sensors, called pixels (picture elements), capture the brightness and color that



"It affects them."

The sensors vary in size depending on the equipment; therefore, in cameras... DSLR cameras have an approximate size of 23mm x 15mm, while the sensors used in cameras... For cell phones, their sizes are approximately 9mm x 7mm. And to compensate for this lack of space In terms of light absorption, cell phones have more powerful technologies in relation to image processing.

Simply put, the sensors capture the beams of light that pass through the lenses attached to the... Smartphones, reading light line by line and converting it into electrons and subsequently into voltage. resulting in the values of each pixel (Danakis, *et al*, 2012). Regarding color, the sensors They receive a layer of Bayer filter, formed by four filters in a 2x2 matrix, one of which is red, one blue and two green pixels to form a colored pixel (Bayer, 1975). However, the quality of The Bayer filter is inferior to that of the sensors, and cell phone manufacturers are... dedicated to developing and using new color filters, such as the *SuperSpectrum* sensor from Manufacturer Huawei, which replaces green cells with yellow ones, which absorb blue light waves and red, significantly increasing light absorption.

Despite the small size of smartphone sensors (equivalent to the size of a fingernail) (of the little finger), manufacturers have dedicated themselves a lot in recent years and have developed a technology that uses a 4x4 pixel matrix for each pixel capture, increasing significantly improves light capture and thus image reading, eliminating pixelation and... leaving it clearer.

In the realm of commerce, pixels have become a form of marketing for companies. Smartphone manufacturers, with the motto "the more pixels, the better the image." However, We need to understand that with a higher number of pixels, the image can have greater sharpness and quality. Technique, however, what makes a good photograph still remains the knowledge and eye of the photographer. photographer.

Another important technical detail is that cell phone cameras have sets... lenses that blend wide-angle, ultra-wide-angle lenses for group selfies and landscapes and Telephoto lenses with depth of field, used for portraits with a blurred background, and which are The components are housed within the camera's casing and cannot be interchanged like those in DSLR cameras. Yet.

Currently, cell phones are being launched with 5 or more cameras attached. each with a sensor, which can act independently or together.

Because smartphones have small sensors, they require a A higher quality processor that has the job of processing information virtually. Furthermore, it is possible to use software and tools to improve technical quality. of images, such as the Google Camera (GCAM) application, which uses algorithms.



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by combining and combining several images, transforming them into one, improving their sharpness and contrast (Figure 1), in addition to offering various tools for capturing these images, such as Virtual camera in HDR and virtual panoramic camera.

Figure 1 - Photographs taken with different smartphone camera applications. The first with the native camera, and the second with the GCAM application.



Source: Viola, N. 2023, p.77

The difference between the mobile photographs captured with different camera applications is noticeable. the image taken with GCAM shows superior results compared to the native camera, with Greater contrast, sharpness, and white balance. There are also several applications that work... for improving mobile photography, such as Adobe Lightroom, Adobe Photoshop Mix, Fix, and Express, PicsArt, Google Snapseed, Remini, etc. All with specific qualities, but with the intention of... to improve mobile graphics.

APPLICATIONS OF MOBGGRAPHY

To better understand mobile photography, it's necessary to point out that this way of photographing It derives from digital photography, and, according to Lev Manovich:

Digital images and media objects in general can be considered magical due to the ease of interaction and speed of information transmission they provide. It is argued that the digital revolution can be considered the greatest of all techno-cultural revolutions, as it possesses the capacity for simulation and combination of computational skills, as well as the ability to transform real input information into hypothetical scenarios with an unlimited possibility of creative artifice (Manovich, 2013 In Viola, 2023, p. 83).

Following this line of reasoning, it is possible to affirm that mobile photography is contextualized. in Joan Fontcuberta's post-photography, in her article "Towards a Post-Photographic Manifesto" (2011) with



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the mass production and sharing of images through smartphones, with the author

He states that the photographer's role is no longer merely material, taking the photograph, but rather, producing meaning.

Interestingly, according to a global statistics provider aiming to make available

Relevant global statistics for the whole world, the *Worldometer*, in the world in 2025, there are more

7.7 million cell phones are sold per day, while the world population is greater than 8.2

billions and 6.5 million internet users per day.

This shows that a large part of the world's population owns a smartphone with a camera.

Stations for taking photographs and sharing them on social media via the internet.

In recent decades, it has been possible to observe a large number of people who have adopted...

mobile photography, as well as photographers accustomed to using analog and digital cameras, taking advantage of...

The ease of use of mobile phone photography. The portability and discretion of the device allowed that

Many photojournalists prefer it for their shots, in addition to the possibility of the story reaching the newsroom.

from the newspaper as soon as possible, ensuring the seriousness of the news. Regarding artistic photography,

A single medium can offer quality and endless creative possibilities to photography because it allows

Capturing, editing, and processing images all on the same device with unlimited options.

applications to develop quality work, as well as ensuring that the art can be

forwarded to printing companies, for example, and to be printed, all through the same device.

In this way, mobile photography has been altering some photographic discourses in what is said...

respect for technical quality being superior to composition and narrative. Many proponents of mobile photography cite

that access to art has been improved with the possibilities of mobile phones, both in creating and consuming it. According to

Viola (2023, p.85), "mobile photography allows the photographer to develop their own narrative through

from the way she looks at and treats the images, and in the very act of sharing them. And this new

This way of making art can be considered a historical milestone.

According to Rojas (*In*: Bortone, 2017), with the emergence of digital cameras, part of the authorship of

The photographer got lost, especially in the day-to-day work of advertising photography, which is different in this case.

Mobile photography offers greater control over results, making it possible to capture, edit, and publish images.

and share with complete autonomy and copyright control.

When it comes to ensuring authorship, as well as the correct interpretation of the images, stating

Contrary to the popular saying that a picture is worth a thousand words, it is not.

if it is not perfectly composed containing spatiotemporal information, or if it does not

if it is within the correct context or, if it does not have any of the options mentioned, if it is not

accompanied by a caption to guide its correct interpretation. In the history of photography, it is possible

to cite great photographers who took care to ensure their photographs followed the right path.

and not cause communication damage, as was the case with the photograph entitled "The Girl"

and the vulture (1993) by Kevin Carter, causing great public outrage and even depression.



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photographer. Depending on the subject, Henri Cartier-Bresson always made sure to send his

Photographs with their respective captions:

I want the captions to be strictly informative, not sentimental or ironic remarks. I want there to be frank information – there is sufficient evidence for that on the pages I am sending. I trust you completely, but I would be very grateful if you were quite clear with our clients about this. Let the photos speak for themselves and, for Nadar's sake, let's not let people sitting behind desks add something they haven't seen. I make the respect of these captions a personal matter (Assouline, 2014, *apud* Viola, 2023, p.36).

With these precautions, the photographer ensured the preservation of the cultures they were photographing.

Being represented could be respected, by committing to the truth, a principle.

fundamental to photojournalism.

Taking advantage of the photographic style that has been greatly used in mobile photography, it is

It is essential to mention the photographer Jefferson Barcellos, who developed a photographic series based on...

of mobile photography.

Figures 2 and 3 - People and resistance through their insertion into the urban environment (streets).



Source: Barcellos, 2020 *apud* Viola, 2023, p.87.

Thus, it is understood that photography has importance both for those who take it and for those who see it.

She observes and consumes it. In the same way as art. That's why mobile photography has been gaining ground among...

Photographers are artists, as their art can be widely disseminated through this photographic medium.

Artistic photography influences memory, requiring time to be appreciated and experienced.

Unlike digital photography, which is ephemeral and stored in the cloud for sharing.

online, which can help us slow down and reflect on the construction of our personal history, of self representation and identity in the digital age (Loura, 2023).

Different art forms can be explored through mobile photography. With its

facilities, the mobile graphics designer (in memoriam) Wander Rocha conceived and put into practice, in the year of

In 2020, a project called Symbiosis was launched, characterized by the union of two or more mobile photography projects.

combined between portraits and nature photography (Figure 4). For Wander,

Symbiosis is etymologically defined as a long-term association between two



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Organisms of different species that may or may not benefit from this relationship. It was thinking about this concept that I decided to develop the project called "Symbiosis." To unite two species that vitally depend on each other. However, one of them, man, plunders and mutilates the environment so important for his survival. My main intention in generating the images is to transform these two species into one [...] implicitly, beyond beauty, the use of portraits of Black characters - concomitantly with elements of nature - is a way to provoke and lead the public to reflect on two issues that cannot be ignored: racial prejudice, so camouflaged and denied by a large part of the Brazilian population, and environmental depredation due to market ambitions. The aesthetic aspect, with its rich texture, was the crucial point for choosing black and white, except for a few specific images where the Cut Out technique was used. Visual impact and reflection are the main themes of the project. (Rocha, 2023, *In*: Viola, 2023, p.90).

Figure 4 - Black and white image of the first part of the Symbiosis Project.



Source: Viola, 2023, p.90.

In addition to double exposure and the possibilities that this technique offers in relation to creativity, mobile photography in its artistic context, it must also be considered that it is possible To demonstrate social criticism through it. Among numerous plausible ways with photography... In the context of cell phones, narrative series bring aesthetic concepts and a historical-temporal context, addressing... specific topics, presenting a better interpretation and absorption of the message by the receiver, considering that the human brain, through the Visual Word Form Area (VWFA-Visual), Word Form Area) learns images more quickly than text. In this way, it is possible Observe in Figure 5 a narrative developed from mobile photography with the concept of working two feelings present during the Covid-19 Pandemic, namely the despair caused by misinformation and Hope for a cure.

Figure 5 - Despair and Hope Mix in This Pandemic. Mobgrafia, 2020.



Source: Viola, 2023, p.119.

With mobile photography, authorship and creative freedom take shape, thus enabling...
 Changes in image perception, photographic narrative, and its intersections with experience.
 aesthetics, altering the sensitive aesthetic perception of the image as a snapshot of daily life and involving
 The experience of living in space and time, including sociocultural and economic contexts. And it is through interaction
 between object and aesthetic perception that affects the production of meanings (Castro, 2020).

In short, it's safe to say that the potential of mobile photography in its various styles is remarkable.
 And more specifically, two styles enjoy this quality: photojournalism with its mobility.
 and portability, and artistic photography, with its diverse creative possibilities and uses of applications.
 Image processing and manipulation. The artistic capacity of mobile photography is vast and multifaceted.
 Although traditional photography is still highly valued, the convenience of smartphones has created...
 New possibilities for artistic mobile photography. The ease of access to editing tools and...
 The ability to instantly share images on social media has also expanded...
 creative boundaries of this practice.

The scope of mobile photography ranges from journalism to art, from everyday life to social commentary.
 reveals that its value lies not only in technique, but in the ability to reorganize ways of seeing.
 To narrate and exist in the visual world. This wide range of uses makes mobile photography not only a



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It is not merely an expressive medium, but also an instrument of social and symbolic visibility. In this sense, the environment Education emerges as a privileged locus for articulating these potentialities: the school, as A space for shaping perspectives and producing meaning, mobile photography can be incorporated as a practice. critical and formative pedagogy. By transcending boundaries between art, journalism, communication and In education, mobile photography acquires a socio-technical and political dimension: it forms visual citizens, capable of To produce, interpret, and critically intervene in the world of images.

MOBGRAPHY AND EDUCATIONAL PROCESSES

The widespread incorporation of mobile devices into daily school life causes a A pedagogical transformation that goes beyond the instrumental use of technology: it's about integrating formative practices capable of developing skills to read, produce, and problematize images. in a visually saturated culture. The concept of visual literacy, which can be understood as the The ability to decode and produce meaning from visual signs, (xxxxxxx) needs to be reevaluated and operationalized in curricula and methodologies that consider the specificities The technical and communicational aspects of mobile photography. This need has already been identified by studies that propose... instruments for assessing visual literacy specific to smartphone photography, demonstrating It is possible and urgent to systematize training skills focused on mobile imaging.

From a pedagogical point of view, mobile photography offers three immediate formative contributions. First, it enhances active learning through production: students cease to be merely... Image receivers become producers who experiment with framing, lighting, narrative, and... Editing in a real-world environment. In educational projects that integrated mobile photography into the curriculum, It was observed that this practice favors the development of self-regulation strategies and reflection. Critique of aesthetic choices and communication decision-making with core capabilities in A multimodal pedagogy. Studies of networked practice and open learning show how... Mobile photography supports connected learning environments, in which recording, curation, and Immediate feedback enriches the training process (McGuire, 2015).

According to mobgraphy, it functions as a resource for developing critical media literacy: By linking analysis and production, teachers can propose exercises that explore authorship, manipulation, feed algorithms and ethics of representation (e.g., captioning, consent) and verification). Educational projects described in Brazilian literature demonstrate that activities Based on mobile technologies, including smartphone photography and editing, they promote reading. A critique of multimodal genres and an understanding of the circulation patterns of images on social networks. These formative practices help build repertoires that allow students to identify Biases, falsifications, and problematic uses of the image.

Third, mobile photography assists in the development of digital portfolios and identities.



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Emerging professionals: study reports with Arts and Communication students show that the I work with "phone to Photoshop" workflows (workflows that start on the phone and end in portfolios). professionals) contributes to the creation of self-promotion trajectories and to the understanding of contemporary curatorial processes. This dimension is both pedagogical and labor-related: Learning how to assemble, select, and contextualize images, students produce tests of Skills that engage with the market and artistic circles.

FINAL CONSIDERATIONS

It is important to understand the social role of photography, its power to inform, and even... of misinformation, its ability to elicit feelings from the observer, to transform and to To report. Photography plays a role of great fascination among men because they have responsibilities. ambiguous relative to knowledge (Kossoy, 2007).

Although mobile photography, or photography done using mobile devices, offers Despite its immense creative possibilities, it also faces challenges. The main criticism of this form of Photography refers to the quality of an image compared to professional photographic equipment. like DSLR or mirrorless cameras. However, with the advancement of mobile technologies, many Smartphones are overcoming these limitations by offering powerful image sensors. allowing photographers to achieve impressive quality. Furthermore, it's worth remembering that... The value of an image is not limited to its technical quality, but also lies in its message. Another The challenge lies in the overabundance of images, given that anyone can take photos of anything. Currently, this is resulting in visual saturation on digital platforms. This can dilute the impact of... Image as an art form, requiring the mobile photographer to develop a more refined eye for to stand out.

Mobile photography also connects to display value, since the digital image Images captured by cell phones can be transformed into physical prints for exhibitions, seeking to establish legitimacy and identity with traditional photography. Although mobile photography has Although initially seen as a more ephemeral and personal practice, it has been gaining more and more space in the visual arts, being recognized for its ability to capture everyday moments of a quick and affordable way.

Studies by authors such as Lev Manovich (2015) explore the interactions between photography. Digital and mobile media experts argue that mobile photography represents a new language. Visually, redefining the notions of authorship and accessibility, bringing photographic art closer to the public. In general, the author uses photographs published on Instagram and analyzes them using social computing. specific social phenomena

Furthermore, mobile phone photography offers a new perspective on collecting and...



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memory. Just like conventional photography, mobile photography can be understood as a

A strategy for preserving memories, organizing personal narratives, and creating image collections.

which represent not only important events and moments, but also affections and relationships. The

The concept of "digital memory" reinforces the idea that, through mobile photography, the individual can...

to build and reorganize your memories continuously, using digital platforms to

Store and share your images.

For Sontag (2004), a photograph is not merely the result of an encounter between an event and a photographer, but the act of photographing is an event in itself, which transforms the photographer into a voyeur.

because he has the power to interfere, invade, or even disregard the events unfolding before him.

The convenience of cell phones allows people to capture and store an infinite amount of...

images, which alters the way we interact with the past and relate to our

own personal stories.

The evolution of cell phone cameras also has a profound impact in this field, with

Technologies such as artificial intelligence and multi-camera systems improve the

The quality of the images expands the artistic and creative possibilities of this practice. Mobile photography,

Therefore, it not only redefines photography as a whole, but also broadens the concept of

"collection", with the images being not only physical objects, but also digital ones, stored in

files and cloud platforms, perpetuating a memory that can be accessed and modified at will.

anytime.

An important point to mention is that cell phones are expensive devices.

accessible, allowing more people to venture into the world of photography without the need

expensive or specialized equipment. This creates a more inclusive space where voices and

Diverse perspectives can express themselves artistically without the limitations imposed by tools.

traditional.

Finally, mobile photography is an art form that is constantly evolving in the post-era.

Photography. It combines accessibility, mobility, and creativity in a unique way.

allowing anyone to become a photographer and artist through a device that everyone

They carry them in their pockets. With its potential to create powerful and innovative images, mobile photography...

It established itself as a legitimate and promising artistic expression, challenging traditional concepts and

expanding the possibilities for those who wish to explore the world of photography in a way

personal and creative. This author states that mobile photography can be contextualized as "photography".

"innovative".

In the school context, the adoption of mobile graphics in schools encounters concrete tensions: political

Schools that restrict cell phone use, concerns about distraction and well-being, and inequalities.

access to devices and connectivity. These factors require pedagogical interventions.



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Consider equity (shared devices, lab time), ethical regulation.

(Usage and consent guidelines) and alignment with institutional policies (classroom norms)

(regarding devices). At the same time, studies indicate that simply banning phones does not solves learning and well-being problems; educational practices that incorporate critical use and

Training programs tend to produce better results in terms of engagement and competence.

However, instructors should receive specific training to teach with images.

Furniture: development of multimodal lesson plans, formative assessment strategies for

Visual products and protocols for ethics in the use of images. Teacher training should consider both.

theoretical foundations of visual literacy as well as practical skills in applications and workflows

Mobile work. Recent studies show that capacity-building interventions focused on mobile work practices.

Production increases teachers' confidence and teaching repertoire.

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Year V, v.2 2025 | Submission: 11/30/2025 | Accepted: 12/02/2025 | Publication: 12/04/2025

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