The Phobus Trailer

To start to get people interested and now we have been out shooting our first episode we have made a Trailer for the first Phobus Episode featuring Ross Rawlings.

The Trip to Bristol to Interview Ross was long and really Hard work. I think i have underestimated how much work this type of venture could be. The Driving was not so bad but the act of having to film and record audio and stop off to get content for the episode made it very hard work. It is very rewarding though, it was great to see Ross again and after a coffee and the Interview footage was completed it made a perfect opportunity to ask him some more personal questions about his work which appeal more to me and my style of Photography. He gave me some advice on how it is important to take a break every once in awhile, step back from the project your so embedded in and learn to love it again. I have felt liek this a bit with focusing yet again on my Father as the subject. That i am running the risk of repeating myself or telling the same story and ifor my own creativity i need to keep it fresh and exciting.
February 2011
January 2011
November 2010
October 2010
September 2010

CATEGORIES
150MC
151mc
152mc
201MC Professional Experience
250MC Placing Photographic Practice in Context
252mc Digital Media
350MC Working with Photography in context
352MC Professional Photographic Practice Raw Format
354MC
General
Phonar
Picbod
PPD
Uncategorized

FLICKR PHOTOS

More Photos

COVENTRY UNIVERSITY PHOTOGRAPHY

@jonleggephoto Oh no! Get well soon.. 11 hours ago
RT @covcampus: Calling all creatives! Thought about being your own boss? This event is for you! Our speakers, from a variety of creative… 15 hours ago

RT @CoventryFAH: A fantastic opportunity, from Coventry to the Big twitter.com/CU_Photography… 16 hours ago

CUPH is seeking b&w film photography submissions to show in NYC @BushwickDkrm on March 31st. To find out more and h… twitter.com/i/web/status/1… 17 hours ago

RT @verityadriana: 1/3 Photographic work made recently for the legacy of the city of culture. I work with light and props to investigate… 1 day ago

LEVEL 1

Adele Mary Reed
Alexander Marc Wierzbicki
Alexandra Nisbet
Amber Elise Nicholls
Daisy Ware-Jarrett
Genea Bailey
Hazel Steel
Helen Kuchta
Jack William Somerset
Jennifer Hearn
Josephine Sutton
Kye Steven William Tidman
Mariya Rosenova Mileva
Safeera Hickson
Sean Carroll
seancarroll.co.uk

DISCLAIMER

Disclaimer
Questions for Ross Rawlings Phobus

Here are some Questions I have come up with for Ross Rawlings in the up coming and first Phobus Episode!

Could you introduce yourself and your work (‘just between us’)

How did the Camera become a part of the relationship?

Did you ever feel like the Relationship was a constant performance? Theatre?

How did this lead on to your Self portraiture?

What do you think is important about self portraiture?

Why do you only shoot on Film?

What camera do you mainly Use?
Current Work

Can you take us through the process of how you took this Photograph (Charlotte with Matchsticks)

Your one Big tip to Emerging and Up and Coming Photographers?

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by SEANCARROLL89 on FEBRUARY 22, 2013 • PERMALINK

Posted in 352MC PROFESSIONAL PHOTOGRAPHIC PRACTICE RAW FORMAT

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Instagram: Fixing the Fluid Image

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by SEANCARROLL89 on FEBRUARY 19, 2013 • PERMALINK

Posted in 350MC WORKING WITH PHOTOGRAPHY IN CONTEXT

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Jon Levy Mentoring #Phubu week 1

Jon Levy has set us this task for his First week Mentoring us:

**Week 1.**

What makes you tick and where do you want to be in 5 years?

Students are asked to build their "fantasy portfolio" by clipping and copying photographs taken by photographers other than themselves.

The portfolio should contain a minimum of 12 and a maximum of 18 images that reflect:

a) the kind of work that first inspired them to become photographers
b) the kind of work they hope to be making in the years after they graduate

c) the images that have always been the most formative and influential to their own style as a photographer

Notes:
The portfolio can be made up of single stand alone photographs and also series of images from picture stories.

Note for picture stories it is advisable not to include more than three or four from any one story.

Portfolios do not have to include series but they should all include individual images that represent a genre of photography and instances of well known or lesser known works by established photographers.

Please try and collect images that are at least 800 pixels in size at 72dpi for display on a computer screen

Any source is permissible: screen grabs, jpg files, phone camera copies of books or newspapers or magazines or exhibition photographs.

Class:
Each student will email a link to a zip file to Jon levy so he can review their selection and discuss with each photographer their choices and the thoughts and feelings behind these choices.

I have chosen a selection of images from these Photographers

Jim Mortram
Todd Hido
Tom Hunter
Robert Frank
Philip Lorca Dicorcia
Bruce Davidson
Dan Eldon
Phillip Toledano
Jeff Wall
Hannah Starkey
Ross Rawlings

These are a selection of Photographers that have inspired me or do inspire me and also these are some of the photographs that got me photographing in the first place. Robert Frank is one of my main early influences, I was always fascinated with the Narrative Structure in the Americans. I loved the Grainy, Black and white book, packed full of 80+ Images of ‘Photo-poetry’

This is the same for Bruce Davidson, there was always something about Davidson’s work which I couldn’t quite put my finger on but I knew that I liked it. It might be something similar to that of Frank, in that Composition and Black and white Photography play a big part in their work, especially my favourite pieces by them ‘The Americans and East 100th Street.

Dan Eldon has also been a big influence on me in terms of the ‘archive’ and the Diaristic approach to Artefacts. ‘The Journey is the Destination’ was always a book that I would spend hours looking through picking up little details. These were the published journals of Dan Eldon which were made into a book after his death.

Tom Hunter is someone who inspires me with single Images, the aesthetic and the composition. He is someone who beautifully displays the ‘What has happened, what will happen next, what’s happening now’ questions, and suggestive narratives with just one single image. I also enjoy his reference to Painters in his work. It reminds me of the Paintings by Edward Hopper. Almost like an eeriness that you always leave expecting something to be more clarified, like you are waiting for an event or the event has just happened.

Todd Hido, Phillip Lorca Dicorcia and Jim Mortram and some examples of the work I’d like to be making in the future.
Richard Billingham Talk at Finham Park School Coventry

Yesterday I attended a talk given by Richard Billingham. He mainly talked of his work ‘Ray’s a Laugh’. I have written up my notes to share with the rest of the class. My notes can be found here on Google Docs: https://docs.google.com/document/d/1v2X_dFnrDzOFWeUxnWbapVHaTeXWTjoqYJySDt
I have also Shared them on the #Phubu google+ community

https://plus.google.com/u/0/communities/102809428854478622002

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by SEANCARROLL89 on FEBRUARY 16, 2013 • PERMALINK

Posted in 352MC PROFESSIONAL PHOTOGRAPHIC PRACTICE RAW FORMAT

Tagged PHONAR, PHUBU, PICBOD, RAY’S A LAUGH, RICHARD BILLINGHAM

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Starting up The Phobus

A Research Tool.

For my Research and for the development of my Final Project i have realised that i really need to develop a way to make my research not only relevant for myself but interesting to other people. Over the period of 3 years we have been pushed and taught to think of ourselves as trusted sources and to develop your online professional presence to be a legitimate source of information. Therefore I have come to the realisation that it seems irrelevant for me to waffle on and babble about my own opinions of other practitioners work. I could talk about other Photographers/Artists/Film Makers but if i am to think of myself as a publisher, i should make an attempt to develop ways in making this interesting ad interactive for anyone who could be looking at my Online Presence.

Introducing The Phobus!

Fellow Classmate Oliver Sharpe and myself have decided to start making a travelling little interviewing Roadshow, where we will go and Interview practitioners for our research but then make this into a kind of Educational show to share with our class and then also the rest of the Online World. You dont see many Interviews with Photographers so this could also be quite a unique thing, providing a nice insight into bringing certain Photographers to talk about their work and give the Audience an honest account as well as at the same time providing myself with a chance of meeting and making contacts with the Photographers i Respect and wish to learn something from im regards to producing my own work.

I have been in Touch with Ross Rawlings and he is looking likely to be the first Guest in the first Phobus Episode. He is a Photographer whose work has really inspired my work in regards to slowing down the photographic process and by using 120mm Film and larger cameras. This Interview will give me the chance to ask him questions directly about his work instead of speculating over his work during a few written paragraphs. I have also sent an Email to Jim Mortram whose work has equally inspired me as it deals with similar issues to what i have dealt with in the past with the work on my Father.

We will be filming these Interviews so this is also going to provide me with the perfect opportunity to really develop my Editing Skills if i plan to make any kind of Moving Image for my Final Piece. I really need to develop these and learn a lot of new techniques in order to progress with my Video Making Skills, especially in the current Industry where more and more professional Photographers are picking up Moving Image to make themselves more employable.

So far we have made a quick template of website and will be out shooting our first episode as soon as possible.

http://www.thephobus.org
Bibliography

FinalBibliography-1 – PDF Version
FinalBibliography-1 – Word Version
Bibliography


Garber, M (April 10th 2012) A Guide to the Instagram Filters You’ll Soon Be Seeing on


Nancy Martha West (2000) Kodak and the Lens of Nostalgia (Cultural Frames, Framing Culture), USA: University of Virginia Press.


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Introduction.

So what is Instagram? For those who don’t know and for those who do let’s take ourselves through its process. Instagram is a smart phone application which is currently limited to Iphone and Android but it allows the user(me) to take a Photograph and instantly upload and share it online with their network of followers. The Sharing of these images is very much based on the design of social networks where there is a constant ‘stream’ or ‘feed’ of information. With Instagram this information is Images.

(So we’ll take myself as the User) Photo – So I take a photo, I can choose to title it or not, in this case I did and the title is bookshelf skeleton.

And with this image I also choose to categorise what themes are in this image, and you do this with your hashtag.

Categorise # – so we’ll take this tag #window….and we can see that how many images are in that category- 1,512,644 images that share that #. Lets take a look at another one #picoftheday ……………..54,122,750…….and then top 5 tags… love…..So we can see that people who search and follow these categories are going to potentially be exposed to your images if you categorise them with the use of #tags.
Number of Instagram users – Number of Photos – so its not hard to believe that 10% of all Photographs ever taken were taken in 2011.

one thing we’ve missed out…the filters….


http://www.nytimes.com/2011/06/04/technology/04photosharing.html?_r=0

When we talk about an Instagram filter, what do we mean? First we understand we take a Photograph and then Instagram provides us with an optional editing process. It gives us a set of ‘filters’ which are almost like a controlled, designed editing process which are branded down to a quirky name like X-Pro or Nashville which all do something different to the image. We can then apply this look or Editing process to one of our Photographs which then enhances it.

Kevin Systrom co-founder of instagram in an Article for The NY Times said: “We set out to solve the main problem with taking pictures on a mobile phone,” he said, which is that they are often blurry or poorly composed. “We fixed that.”

The filters that are there for us to use are often seemingly designed on old film and processing aesthetics, With One tap on the screen you can turn your Digital Mobile Phone Photograph into a Handmade Analog Darkroom Print and its instantly ready to share online.

There seems to be a pursuit for Nostalgia. *****Like Stephen Mayes has said “We’re embracing the cellphone, but desperately trying to link it to what we know, our histories and what is familiar”And why is this? Mnemonic? (intended to assist in memory or assisting the

memory*****http://nymag.com/news/intelligencer/instagram-2012-4/ Well aesthetically it looks good, it’s quirky, it’s retro and cool but ultimately it takes us back to a time when we can remember interacting with the single artefact and the experience of it’s aesthetic. Whether you can remember handling, viewing and smelling the old Family photographs your Grandmother keeps in a shoe box or shaking a Polaroid Picture it’s this Nostalgia which helps us understand the potential of Mobile Phone Photography and also Instagram because it simply gets us producing more Images.

Nostalgia Definition

*Photographs Mnemonic to Nostalgia/Memory*

*Kodak selling the idea that the Consumers or users memory itself is unreliable and that a Photograph itself will Capture that Memory better, they were selling the memory, we were sold the memory which encouraged us to cherish the analog image. And now over time the nostalgia has also become about the medium and not just the memory we captured in the photograph.

Nancy martha west quote*-”Kodak systematically urged it’s consumers to view Photography and the world it recorded through the lens of nostalgia.”

We practice and experiment with familiar medium in order to adapt to the new medium. When we talk about the Single artefact and these Old Analog Images, we are talking of the ‘Fixed Image’ you can touch it, hold it, frame it on your wall, you can smell it and if you want to you can EAT it. It’s fixed, its negotiated by time and space, whereas when we talk of the Digital Image and especially with Instagram we are talking about the ‘Fluid Image’ Fred Ritchin  describes this fluid image as “Quantum imagery.” which expanded on by Stephen Mayes he says…” Digital photography is anything and everything at any single moment; it has contradictory meanings all at once”.

Polaroid pic link  http://www.flickr.com/photos/asalexander/3504430020/

Instagram is a perfect example of the ‘Fluid Image’ in a very literal sense. There have been arguments over Instagram being the death of photography, similar to the arguments of twitter being death to journalism. But surely as practitioners we
should be asking instead how can we use this platform to benefit our practice? Instead of hammering the first nail in the coffin. Instagram is not necessarily based on the actual photograph but simply on the sharing and the social media platform. Let’s take Facebook and its newsfeed which is populated by your friends activities as a way to understand it.

You read a status from someone who you most probably don’t really know but maybe you do. It will probably hang around for about a day or so, but after a week... it’s gone. It’s in the stream, it’s fluid, and you probably forgot that it ever had existed. And this is the same for Instagram, except the status is a photograph. It is uploaded for immediate feedback or immediate response, immediate likes and shares. It has not been produced to be fixed. So we can start to understand why Fred Ritchin and Stephen Mayes and other theorists are stating that digital photography is its own medium.

‘When we first invented the Automobile, we called it the Horseless Carriage, we still have Horsepower in our cars, but the car has nothing to do with horses.’

‘Digital photography has very little to do with what we think of as photography’ Fred Ritchin

So why are we beginning to fix the fluid image? Especially these images which have been created and designed on a digital platform for digital use. We’ve digitalised the negative and now we want to negatize the digitile? Or should i say fix the fluid image.

Christopher Bonanos in an article for the NYmagazine said

‘Instagram is tapping the sense—a sense that has almost been lost—that a photograph is itself a precious object.’ Christopher Bonanos


So if we think about this in the idea of nostalgia, by using the filters and the analog edit to the digital photograph we are reconnecting with older image making processes and systematically reconnecting with the single artefact. And the importance that it is fixed, and what we know and remember of a fixed image.

An example of this is the Impossible Film Project who purchased an old Polaroid Factory to attempt to start making and producing their own polaroid film for an estimated 300,000,000 still working and existing Polaroid Cameras. In 2011 they sold just under 1,000,000 Packs of new Polaroid Film. And now from October 2012 they raised funding through a Kickstarter project to begin the production of ‘The Impossible Instant Lab’ to introduce to the market this year. This prints digital images as Polaroid prints straight from your Iphone. This is fixing the fluid image.

Printstagram is another example, but they specialise in the printing of Instagram Photos specifically. With many different products and packages but in this case ‘the memory box’ Promoting the physical photo album the physical document, prints of all the photos you have ever taken on Instagram. You can even ‘double prints for sharing’ rather than having your image shared with potentially millions of users on Instagram. It denies the possibilities of the quantum digital image in favour of the printed, fixed destructible analog one.

By the time this year is over there will also be a prototype ‘SocialMatic Camera’ which is a fully functioning Instagram Digital Camera which prints an Instagram Image. Think of it as an app in a camera’s body. But it does give you a print. This also is another new product which fixes the fluid image.

SO why do we want these images in our hands, shoeboxes, pockets, wallets. If you all take a moment to look under your seat you should find blu-tac’d, a print. take a moment to look at it and feel it in your hands, get to know it. Understand it as a fixed image. For this Symposium i have been an active user of Instagram for 4 months and the image you hold will be one of the ones i have taken over this
period. These Images are now forgotten, they’re in the stream and some of them have been for months now. This Image is yours to keep and for you to do what you want with it. The reason why this Physical Artefact is so Special is down to the Provenance of it. the meaning. You can see that it is Handmade with Handwriting. This is shared from a Human and not a Cyborg. When you look at the photograph you are holding in the future you will remember today, and that I shared it with you and the manner that I shared it in. Its unique. I can’t share this in the same way with you on the Internet because on the internet there is a lack of provenance and a wealth of information. You now have control over this Photograph unlike it’s Fluid form on the Internet. This Photograph will now have a place negotiated by time and space and will become mnemonic to memory, making it harder to forget it. I believe the reason why the Artefact is so Attractive In the Fluid Digital World and the reason why we want to start holding our Images again is simply because we’ve experienced the Fluid. We experience it Everyday and as humans we feel there is something missing in that world through the screens. Marshall McLuhan Once Said: ‘One thing about which fish know exactly nothing is water’ Meaning they haven’t experienced the Dry so how can they know that they are in Water. We have experienced the Fluid, we have experienced the Water, the stream, the news feeds, the digital. But we have also experienced the Dry. The Analog, the Artefact, The Photographic Print, and I believe that the Fluid Digital Environment has given us the alternative to realise the importance of the Fixed Image.

Thank you, and if you have a twitter account and would like to drop some feedback on your thoughts on the Fixed Image and the print you have just received please #hashtag rawfmt and start a conversation

Thank you.

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**Final Presentation Slideshow**

Instagram – Fixing the Fluid Image

Here is the Pdf of my final Presentation. I have chosen to go with a plain white background to give a clean and simple look. I have tried to make a few pages work with some nice transitions so there is movement on the screen which I can talk over. I have used a lot of Imagery and mainly Imagery that I have produced with my time using Instagram. I have chosen the ‘courier new’ text to try and reference the electronic age with a generic nostalgic typing font.

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**Marshall McLuhan**

‘One thing about which fish know exactly nothing is water’
I have taken this quote from Fred Ritchin’s *After Photography* but I know that it is a Marshall McLuhan Quote. I have found that it has come from this book:


Now this is a book I don’t have time to go into too much depth. I have read a little bit from it but I only really need that Quote to solidify my conclusion at the end of my symposium.

I can use it to state that we have experienced both the Fluid and Fixed Environment and that’s the reason why we want to start holding our images again, because something is missing from just interacting with Images Online. We are Fixing the Fluid Image because we are starting to learn and understand that the Analog and the Digital are beneficial for Photography working and Co-existing together rather than being separate. By experiencing the Fixed we can learn how to optimise the benefits of the Fluid and by experiencing the Fluid we can understand and learn to optimise the importance of the Fixed Image in our practice.