

Student Name: Chloe Williams

Student Number: 1700371

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To what extent have mobile phones changed the role and importance of the photographer?

The growth of phone photography coincided with the release of applications such as 'Hipstamatic' in 2009: the application that can filter your images to make them look like analogue photographs and Instagram in 2012 which recreated the well-known polaroid square. It asks the question why the first flood of digital images were visually replacing the visual appearance of physical photos. The era of 'social photography' emerged as the convenient accessibility of a phone with a camera begun a digital takeover. Social photography was fast and attainable by everyone whereas analogue was expensive and slow. From experience, growing up in the social photography generation, using my camera phone to take images inspired my love and interest in photography itself; this made me want to get a 'proper' compact camera to improve image quality. However, in 2019, many camera phones can create better quality images than point and shoot cameras. This leads me to my main question: to what extent have mobile phones changed the role and importance of the photographer?

The development of mobile phones brought changes to social communication, new developments in how to photograph and even how we perceive death and showcase emotion. Photography's relationship to death has changed with the development and mobile phones have altered the way we store memories. Before, we would have multiple family albums with printed photographs inside that we would cherish and take to each new home. Nowadays, we can take photographs on our phones and store them that way.

“To say someone has “photographed” something sounds weightier than what most people in their everyday practice of making and sharing images.” (Jurgenson, 2019, p. 8) If we consider all social media images as photographs, will this begin to reduce the value of famous photographers and their photos? Jurgenson progresses on to discuss images that are produced today such as “selfie reactions” and how they are not conceptualised or understood as it is still new. This helps differentiate the photograph from the image as photographs have deeper meanings and a concept, whereas images are a documentation of a moment in someone’s life; a simple snapshot. There are many examples of events where the camera phone image has a higher significance than photographs created by photojournalists. My first example is the camera phone image taken by Adam Stacey on his way out of the underground on the morning of the 7/7 London bombings.



Figure 1

“the camera phone provides the means of reporting from the perspective of the participant in the event, the ergonomics of the telephone even allowing for easy inclusion of the photographer in the picture.” (Sluis, 2019, p. 351) Figure 1 (Stacey, 2005) was the front image of news articles about this incident and challenges what may be considered the photojournalist’s role. As you can see, Adam Stacey chose to include himself in the image to show his role in the event and what he chose to do as a reaction to it. From reading the BBC News article, I learnt that this image above was chosen as “one of the best of 2005 by Time Magazine” (Dear, 2006) The majority of people own a camera in their pocket and now, when they experience an event, part of their reaction is to photograph it and give an inside view of what happened whereas photojournalists are largely still perceived as detached observers: even when at the event as it happens, the professionalism of their equipment, training and function creates a distance between them and the event. This traditionally makes the photographer a witness and not a participant, whereas someone who is part of it and photographs it, creates a participatory account of the events.

This next example has provoked an on-going war of words among photojournalists: images taken specifically on an iPhone by a documentary conflict photographer named Benjamin Lowy. A smartphone image of Hurricane Sandy was featured on the cover of Time Magazine in 2012 and another, taken during an assignment in Libya. These were used in the New York Times magazine, also in 2012. In an article named *War on Instagram: Framing conflict photojournalism with mobile photography apps*, it says:

Since 2011, the “purists” Lowy mentions have argued that his photos transgress a myriad of standards that they believe ought to be upheld across professional photography, photojournalism, and specifically conflict photojournalism. Others fervently defend iPhone war photography as innovative and responsive to the quickly changing nature of armed conflict, photography, and journalism. (Alper, 2014)

For many years this has been an ongoing debate in the world of photography. I believe this debate does not affect how the photograph is seen by the public eye as people who see the photograph, will look at the subject and context of it over the quality and what camera had taken it. People with no photographic knowledge can tell the difference between a camera phone and a high end DSLR photograph if asked. However, from personal experience, people mainly look at what the photograph is of and how it emotionally resonates with them.



Figure 2

Figure 2 (Lowy, 2012) was taken during Hurricane Sandy in the USA. It was the deadliest and strongest hurricane of Atlantic hurricane season in 2012. Lowy went from New York to Atlanta City photographing the destructive effects it had on the city and then posting it on to social media platforms for Time Magazine to instantly update everyone. He writes on his website “In fact, web statistics show that there were 10 images uploaded every second to Instagram with the #Sandy marker” (Lowy, 2012).



Figure 3

Figure 3 (Lowy, 2012) was taken when the people of Libya conducted an uprising against the 42-year reign of Muammar Gaddafi. During this, the people decided to document the rebel movement with their phone cameras, updating social media as they go. This gave Lowy the idea of himself documenting it with his iPhone. As explained by Lowy on his website, "Small mobile phone cameras are innocuous and enable a far greater intimacy with a subject. It was a liberating experience; to point and shoot with a small device, unhampered by camera bags full of gear and reacting to the world around me." (Lowy, 2012) From reading more about Benjamin Lowy, it seems he became well known for the context and the work and is considered a controversial artist. This is due to his use of the iPhone camera over the more commonly used DSLR. Through his work in Libya, he decided to post all the images

to social media and managed to gain over 500 followers from all over the world in a short space of time, whilst cutting out the middleman of publishers and news articles.

As said above by Benjamin Lowy on Hurricane Sandy, ten images a second were posted to its respected hashtag meaning many people over the world were seeing these images near the exact time it was taken. Whereas with a publishing or news article, it will take much longer to reach the public and would not be as immediate. Social media gives photojournalists a direct connection between their photographs and the public seeing them. They can get feedback directly; they essentially become their own publishers and get full control over what they can post.

A similar example to this is *Baghdad Calling* by Geert Van Kesteren. *Baghdad Calling* is a photobook created of Van Kesteren's photographs of refugees from Iraq and camera phone images taken by Iraqi citizens of what had happened to them between 2006 and 2007; as photojournalists were not allowed in these areas of the country due to safety reasons. This book is also a reaction to the experiences of creating his previous book, *Why Mister Why?* – He found it frustrating to report when embedded with the army. Van Kesteren came across this idea when talking to a doctor about what happened to his friend and the doctor showed him a photograph, which led to him asking a reliable source whether she had any photos from people in the war (she had many). Many Iraqi citizens had taken pictures to send to the refugees to let them know their story as a way of communicating about either their safety or otherwise. Van Kesteren wanted the world to know what was happening in Iraq through this and wanted to give these people a voice.



Figure 4

Van Kesteren discusses the importance of the mobile phone in that particular war during an interview with Brigitte Lardinois:

The mobile phone became so important in that war. It was a newspaper to them. Abu Ghraib has been photographed on mobile phones, Saddam's hanging has been filmed on it and, as I write in my book also, kidnappers are using them. If you kidnap somebody, you take his phone and you find his father and you call him. (Kesteren, 2013, p. 173)

He wanted to show the intimacy through the images people submitted to him of the war they experienced, not just what he can capture. This also showed some positivity

during the war as some images show Christmas Day celebrations and babies coming into the world, not just the tragedies and terrible side of it all. This gave the citizens agency and does not just make them victims of war. Similar to this, there is a project named *Photography by Iraqi Civilians* by the Daylight Community Arts Foundation in 2004 organised by Ritchin, which is filled with simple disposable camera photographs of civilians going to the dentist, going to university or simply playing. As Ritchin points out in *After Photography*, it was “featured on CNN for its intimate and ordinary perspectives” (Ritchin, 2009, p. 127)



Figure 5

Figure 5 (Mohammed, 2004) depicts a young man holding a teapot and a cup. This image, much like the others in the project is titled with a quote. The title of this one is “Nasir, 25 years old, sells tea to people at the local carwash. Business has not been good lately” (Falluja). Without knowledge of the war this country is experiencing during

the time of this project, you would just believe that these images are mundane descriptive depictions of the locals. Although these are taken on disposable cameras, they still have the same effortless effect as the Geert Van Kesteren's work.

The convenience of mobile phone photography is also becoming a form of self-defence for civilians in all kinds of situations, even as a strategy against exhibitionism. Fred Ritchin suggests, "If public opinion were still to have any moderating force, one way to resist an invasion by a superior military power might be to provide every civilian with a camera phone." (Ritchin, 2009, p. 161)

A news article from the guardian titled: *The Death of Photography: are Camera Phones Destroying an Artform?* discusses the idea of camera phones taking over peoples' lives as the artform of photography is dying. "It's really weird," says Antonio Olmos. "Photography has never been so popular, but it's getting destroyed. There have never been so many photographs taken, but photography is dying." (Jeffries, 2013). In saying this, I believe he is talking about how photographs are taken daily and aimlessly, making it a popular form of expression but it is causing the art of photography to slowly disappear. I think this is the perfect way to express what is happening with social photography in a negative way. However, many would disagree and say it is a positive development if you view it in the correct way. Some believe that social photography's central use is to be expressive and not informational like documentary photography, it downplays the idea of the image being an object. For example, as stated in Nathan Jurgenson's *The Social Photo on Photography and Social Media*:

a photo of a palm tree that appears quickly in a stream is often less about the specific palm tree than “palm tree-ness”, which is that the weather is warm, or that you are on vacation, or that you are having a relaxing time, or whatever the palm tree conveys to you and the people you expect to see the image. (Jurgenson, 2019, p.18-19).

By this, he means if you see the metonym within the image, you begin to understand the purpose of it and what the person is conveying. The ‘selfie’ is another example. This is a self-portrait that gives the person a way to portray themselves as they please, a representation or avatar that replaces the ‘real self’.

The Guardian News article named: *The Death of Photography: are Camera Phones Destroying an Artform?* goes on to discuss how psychologists argued about there being a “photo-taking impairment effect”. This means that if we take a photo of something, we are less likely to remember what it is was or what happened. “When people rely on technology to remember for them” argued Linda Henkel “counting on the camera to record the event and thus not needing to attend to it fully themselves – it can have a negative impact on how well they remember their experiences.” (Jeffries, 2013) An example of this is included at the beginning of the article. This is a photograph of people taking images of the waves after the typhoon in China.



Figure 6

I believe this re-enforces a previous argument about how people taking photographs during an event provides a 'participant view' of events and the images the people in Figure 6 (Reuters, 2013) have taken may document it better than a photojournalist could. However, this is a dangerous reaction to have and could potentially cause them harm by trying to take a photo of it. As Linda Henkel puts it, this could be a way for these people to disconnect from attending the event. By photographing it, they are making a memory of it and are not fully there themselves. This connects to the idea of social media and sharing your experiences online. As Jurgenson asserts "Social photography, as well as social media more generally, encourages users to take the present as a potential document to be seen by others" (Jurgenson, 2019, p.27) This could be a reason behind the people in Figure 3 taking phone images of this wave, possibly to show the world what happened in their country. Having said that, with everyone sharing events and tragedies in their home countries, does that make the

event lose its value as it becomes part of our day-to-day lives to read about and see this?

An article found on the Open University website named *What Effect is Social Media Having on the Way we Mourn Global Tragedies?* discusses this idea of whether social media mourning genuinely being an expression of grief or just being a self-promotion. It says:

Since the attacks on the Charlie Hebdo offices in Paris particularly, the rallying of expression around hashtags of support or condolence (e.g. #JeSuisCharlie) has become the online counterpart of the candlelit vigil, creating spontaneous global communities united in mourning. But in some quarters, this 'ecstatic sharing' is devaluing the meaning of public grief. It's seen as a counterpart to clicktivism and other forms of zero-effort political engagement, with the authenticity of the emotion involved being called into question. (Seargeant & Giaxoglou, 2017)

It also discusses how tech companies have incorporated a feature for a temporary profile picture so you can show your grief and connection to the tragedy. This can be seen either a modern version of grief, alternatively, do people only use the hashtags such as '#JeSuisCharlie' or '#Sandy' for the purposes of gaining followers due to the hashtag's popularity at that moment? This use of social media for tragedy can create good endings to tragic stories. Examples vary from raising money to help a person or place in need to helping reunite families that may have been separated. Social media

can be a good place to update family members you are okay and get help possibly if you are a part of a tragedy.

There are many versions of the interaction between social media and photography. One way I would like to discuss is 'Snapchat' and the idea of the self-destructing image. 'Snapchat' is a social media service where one can send an image to another, this image will then disappear after it had been opened and you will not be able to view it again. As Jurgenson says, 'Snapchat' embraces ephemerality. "The fluidity and temporariness of the social photo meaningfully reorients the understanding of what a photograph is and suggests a different, anti-nostalgic documentary consciousness where the present is experienced more for its own sake." (Jurgenson, 2019, p. 44) By this, he means you should appreciate the image more in the moments you see it as it will disappear, and you may never see it again. This is the case for all social media, you see the image in the moment and then it disappears down the stream. Does this increase the significance of the social photograph?

One artist uses the idea of image deletion as part of their artwork. The Instagram based photographer Richard Koci Hernandez created a project named *One Hour Photo* in 2010. He would project a photograph for only an hour, then he would delete it and you would never see the photo again. He discusses this process: "my 'photo stream' has recently seemed less like a stream and more like a damned-upriver... the Internet doesn't respect time in the way that I think it should. Especially in relation to photographs" (Jurgenson, 2019, p. 47). I take this to mean, no one appreciates the photos they see on the Internet as there is the belief that they will never disappear, and they attain a kind of 'immortality' as we believe all digital information has to be

‘somewhere’. This creates an interesting contradiction of both ephemerality and permanence. Whereas, in reality unless you specifically go searching for the image, you will never see it in passing again.



Figure 7

Richard Koci Hernandez discusses how he got into iPhone photography because he could get the job done quicker. To quote him in an interview for Medium.com “the realization that the iPhone was a fantastic photojournalistic tool for immediacy not particularly photography.” (Pixabay. 2014). I read that he would edit the photographs to make them black and white and have a grainy effect which is due to his love for analogue photography. He enjoys how he can take the photograph and send it off immediately, whereas before he would have to process it and deliver it, in Hernandez

circumstances, it would be on a delivery truck. Richard Koci Hernandez is similar to Ben Lowy, as he made a name for himself through iPhone photography. Both photographers have chosen to use applications and effects on their iPhones to create images that resemble the effect of analogue photography. This shows that at first, when people begun using iPhones for their photographic needs, they could not let go of film photography and the feeling it gave.

In a similar way, Photoshop consciously mimics traditional darkroom and design studio airbrush techniques. In my childhood, my mother would create photographic albums to store memories of me growing up. Now people store their photographs on social media and computers. Jurgenson states “As photographic technology expanded photography’s user base, the photograph went from a rare prized possession to a common keepsake to a nuisance that clutters our visual memories” (Jurgenson, 2019, p. 51). This could further the idea of a “photo-taking impairment effect”, to put this in simple terms, people are taking the photo, posting it online and then forgetting about its existence. This is causing an abundance of photographs with no purpose. Articulating this visual oversaturation, writer Michael Sacasas worries that:

...digital photography and sites like Facebook have brought us to an age of memory abundance. The paradoxical consequence of this development will be the progressive devaluing of such memories and severing of the past’s hold on the present. Gigabytes and terabytes of digital memories will not make us care more about those memories; they will make us care less. (Bauman, 2011)

The fragility of the photograph is no longer an issue when we can store thousands of them on our devices. This is causing a different view on the importance of family albums. We no longer require printing every image and put them into books, when we can have them for a cheaper price and on the devices that we use daily. A family album had such high value for a family. As stated in Patricia Holland's essay *Family Snaps Introduction: History, Memory and the family album*: "The intensity of one's own family photographs can never be matched by someone else's. We invest our own album with the weight of childhood experience, searching it for information, pouring it into our unfulfillable desires." (Holland, 2019, p. 307) When looking back at family albums, the photographs resonate with you all different stories and emotions. Family albums give immortality to those in your family who may have passed on as you hear stories about them that people remember through the photographs in the album.

This also effects our attitudes towards death and bereavement. People choose to post condolences to social media and post past photographs to remember the good times publicly. By doing this, it freezes the moment of them being alive and in that moment of the photograph for all the world to see. This is the new way of giving someone permanence and tells the world the tragedy of their death. In 1927, Siegfried Kracauer described how photography creates presence through absence and absence through presence:

When the grandmother stood before the lens, she was for a second present in a space continuum that offered itself to the lens. But what was made eternal was just this aspect, not the grandmother. The viewer of the old photograph feels a shiver. For they make present not the

knowledge of the original sitter but the spatial configuration of a moment; it is not the human being that emerges from the photograph but rather the sum of everything that can be subtracted from that being. (Kracauer, 2014)

Presence through absence is the magical side of photography. It can bring you face to face with people that may have passed on without you having a chance to meet them. Kracauer is saying that the photograph can hold the personality and spirit of the “original sitter”. Whether it is a physical photograph or digital image, I believe they all have that ‘magic’ that Kracauer speaks of. Roland Barthes also discusses the connection of death and photography in his book *Camera Lucida: Reflections on Photography*:

Earlier societies managed so that memory, the substitute for life, was eternal and that at least the thing which spoke Death should itself be immortal: this was the Monument. But by making the (mortal) Photograph into the general and somehow natural witness of "what has been," modern society has renounced the Monument. (Barthes, 1999)

Here, Barthes invokes a similar idea to Kraucauer’s: with how photography has “renounced the Monument”, which I believe to be the modern society has given death a new meaning with photography. Whereas before, the memory of the dead was how they were remembered and made immortal. Kraucauer and Barthes both agree that photography creates permanence for those that have passed on. I believe whether it

is a physical photograph or digital image, it is still an immortal substitute for life in memory of loved ones.

I have been told before that what I put on social media will stay there for all my life and to think through what I post or send to people over it. I have been on social media since I was around eleven years old so I have many images that I have previously posted but highly regret, I believe many my age would be in similar circumstances as me with this. We need a world where old photographs are not treated as shameful as they are. In 2006, Krystal Ball ran for congress, photos of her during a college party became the most Googled images in the world as people wanted to embarrass her with her past. We need to be more accepting of the fact that people have a past that does not reflect their current selves, including past 'selfies'. Jurgenson: "The selfie undoes this photographic fourth wall, because the observer is observed. *You all see me, the same me, the me that I see and choose to share*" (Jurgenson, 2019, p. 56)

At the time of posting any 'selfie', I know that is how I want to represent myself and how I want to look to the world that sees my social media. You always want to show your personal belief of the best version of yourself. This leads to comparison to others; you see other peoples' selfies and the ways they represent themselves and begin to think they are better than you are, whereas that is how they wish to represent their best selves and their lives are not as perfect as they show on social media. Earlier this year, British photographer Rankin (John Waddell) created a project called 'Selfie Harm'. He photographed fifteen teenagers with barely any makeup on in a studio setting for a natural aesthetic. He then asked them to edit these photographs until they

felt they were ready for social media and will get them the most likes. Here is the image Rankin had taken alongside the image post edited by the model.

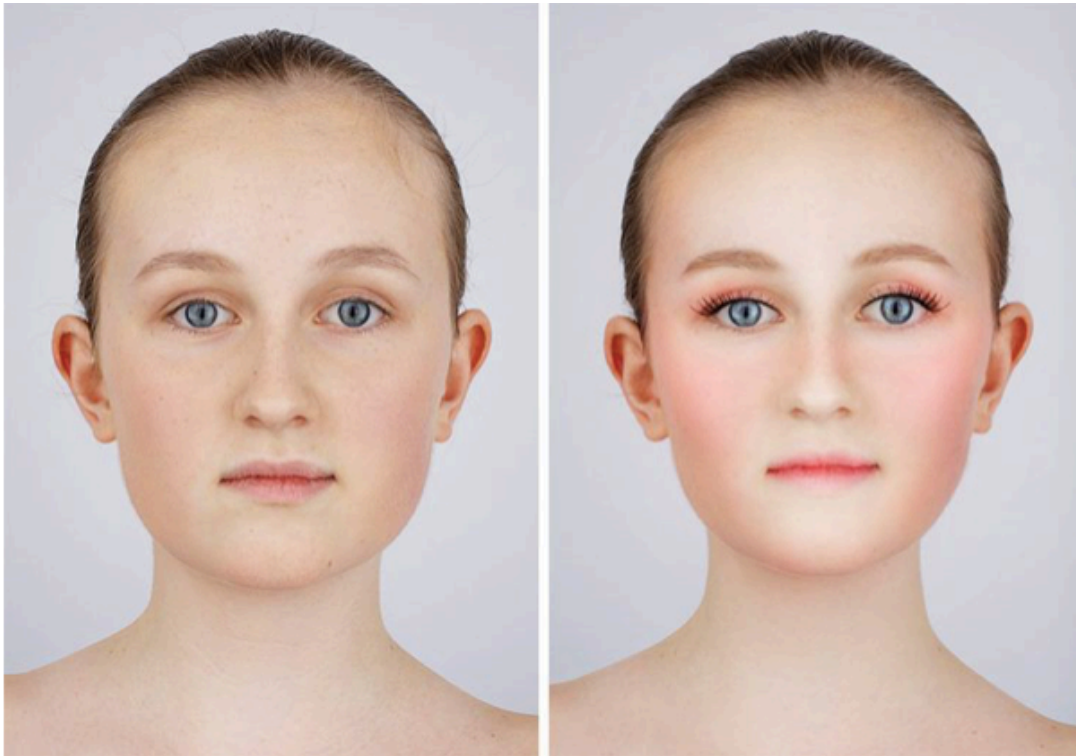


Figure 8

As you can see in Figure 8 (Rankin, 2019), the edited version has given the model bigger eyes, longer eyelashes and brighter lips. Rankin wanted to use this project to open people's eyes to this issue of today: teenagers are comparing themselves to their favourite Instagram models and believe they should look more like them. Even doctors have found that more and more people have cosmetic surgery to look like their altered (selfie) selves, as many as 55% of plastic surgery patients want surgery to specifically look better in their selfies (Jurgenson, 2019) - "The selfie is the image speak that is uniquely yours; it is your own voice as image and is thus especially intimate and expressive." (Jurgenson, 2019, p. 85) Not necessarily but perhaps, because of this, people become obsessed with how they present themselves in selfies, leading to a

desire to look that way in real life. This is down to easily accessible applications that can edit images to in their eyes, make them look 'better'. This behaviour causes people to form two versions of themselves; the internet version that they aim to be and the real-life version that they judge daily.

This leads me into the idea of posing and how it effects our social media lives. From experience as a wedding photographer, I have witnessed people transform into their internet version without thinking, create a pose and then return to their true self; solely for the photograph that I am taking. Roland Barthes asserts in *Camera Lucida: Reflections on Photography*:

Once I feel myself being observed by the lens, everything changes: I constitute myself in the process of 'posing', I instantaneously make another body for myself, I transform myself in advance into an image.
(Barthes, 1982)

This is how social photography works, you pose to freeze the moment, then post it to social media. Jurgenson states: "posing is sort of a bodily freeze; the person is momentarily still for the camera then permanently still for the resulting image" (Jurgenson, 2019, p. 81) This is the break in-between the experience and the documentation of an event, this goes into the differentiation between the 'offline' and the 'online'. We say the 'offline' is not using our devices at all and always 'living in the moment', whereas we are never truly offline after we have logged into the 'online'. This idea has come from the fear of never being disconnected. People see it as simple as, we are either on our phones and online or we are not on our phones and offline. The

smartphone has become the perfect symbol for leaving here and entering some other, virtual space. This idea has been explored in art photography as well. Two years ago, an artist named Mat Collishaw restaged the first photography exhibition in virtual reality. This was a recreation of William Henry Talbot first presentation of his photographic prints to the public at King Edward's School in Birmingham.

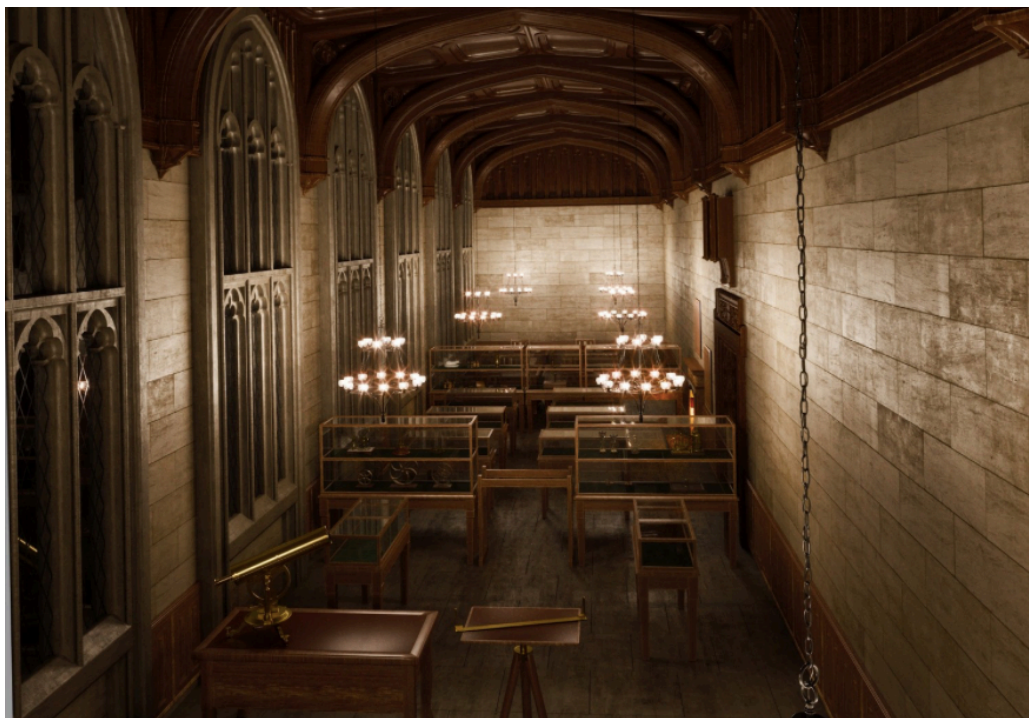


Figure 9

Figure 9 shows what people saw in the Virtual Reality goggles (Collishaw, 2017). The VR experience is fully immersive and interactive, the visitors could walk freely through the area, touch the exhibition and there is was even a recreation of the heat and scent of the coal fire. Infrared sensors tracked visitors' movements, creating ghostly avatars that indicated where they were in the exhibition, saving people from walking directly into each other. There was even sound added to the experience; the demonstrations

of the Chartist protesters who rioted in 1839 on the streets of Birmingham, and who can be glimpsed through the windows.



Figure 10

As you can see in Figure 10 (Collishaw, 2017), the exhibition is a collection of white boxes; all different shapes and sizes. This exhibition is essentially two completely different spaces, the physical version is white boxes and then the digital version is this amazing step back into history. VR experiences vary from exhibitions of the past all the way to feeling physically inside of a game.

A film named Ready Player One explores the idea of VR takeover. The storyline of the film on IMDB says: "In the year 2045, the real world is a harsh place. The only time Wade Watts (Tye Sheridan) truly feels alive is when he escapes to the OASIS, an immersive virtual universe where most of humanity spends their days. In the OASIS, you can go anywhere, do anything, be anyone-the only limits are your own

imagination.” (Warner Bros, 2018). This film could be an insight of our future with technology. People create avatars of themselves in the OASIS that they believe best represent them. For example, a young girl named Helen in the real world, is known as a tall muscular avatar named ‘Aech’ in the OASIS. Similar to the idea of the ‘selfie’, the avatar can depict a different version of you. The places they could explore within the OASIS were truly incredible and much better than what real life had become. This brings me into my next topic of In-game photography.

In-game photography also known as screenshot photography is a form of new media art, which consists of photographing video game worlds, it has been featured all around the world in art galleries. People believe that games and photography go hand in hand as people are staging the perfect moments within their games. Furbo, in an article named *Video games are now so beautiful, players are spending hours framing stunning works of Internet art* asserts, “If I go travelling, I don’t really have the nerve to go over to people and ask them if I could take a portrait of them if they looking interesting” (Amenabar, 2018) He goes on to talk about how he finds in-game photography easier due to the ability to move around and find the perfect shot.



Figure 11

Figure 11 (Martin, 2017) is from a video game Dishonored. I found this photograph in an article named *Interview: Gareth Damian Martin: The Aesthetics of Analogue Game Photography*. In the interview, Gareth Damian Martin states: “The replication of “beautiful” images from high-budget games supports their claim to photo-realism and serves to elevate their position, not that of game photography.” (Bittanti, 2018). Martin believes that game photography is helping the game developers more than the game photographers as it is working as an advertisement. He goes on to discuss how he creates images of confusion as “their first response is often to approach the image as if it is an image of a real space, and then to slowly try to resolve this with the increasingly obvious falsity of the space that becomes more and more evident over time” (Bittanti, 2018). Through his work, he is creating new spaces that only few can connect to the original game. Essentially, like many other in-game photographers and VR experiences, he is creating a new reality.

In conclusion, I believe that mobile phones and technology are going to always be changing the role of the photographer. Technology is being developed and improved daily to meet new needs of the buyer. The iPhone alone has developed significantly over the past ten years, from iPhone 4 in 2010 which had the basic camera which had similar level quality to a compact camera to iPhone 11 released this year with two separate cameras challenging the quality of the DSLR with its ultra-wide camera. As discussed, phones do have the ability to take professional level images in what is included in it, now they are challenging the quality created by what are considered professional cameras. With this, social media is also improving, bringing new platforms for photographers such as Benjamin Lowy, Richard Koci Hernandez and many others, but as discussed, it does have its bad effects. For example, the problems brought with the 'selfie' that Rankin has explored and the difference in reaction to death and mourning. VR experience is improving daily with the ability to see new places within the comfort of your own home including past exhibitions, and in game photography is the easier way to capture landscapes thoughtfully without the awkwardness of people seeing you. All are making photography more accessible and convenient for everyone and everywhere. I conclude that photography is becoming essentially easier in the sense of its accessibility but also harder to become professional within it. Technology is creating new ways to photograph every single day.

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