

Transcript

- 1. From rags to riches: Democratisation of the photographic art Associate Professor Michael Sankey Director, Learning Environments and Media QFP5 Conference: Photography & Fictions. 23-25 April 2014. Brisbane.
- [2.](#) • Studied Photography at Prahran CAE 1979-81 • Worked on & off in various studios in Melbourne and Geelong and freelance (1982 – 87) • Geelong Advertiser newspaper (1988 – 89) • USQ Senior Photographer (1990 – 2001) • Academic – educational technology and multimodal learning (2001 – present) • Exhibiting variably, but now a heavy user of social media: Instagram, Flickr, Tumblr, etc. But why? • The Internet is now my gallery (2.5 billion users) My journey
- [3.](#) For more about me: <https://eportfolio.usq.edu.au/view/view.php?id=18>
- [4.](#) Flickr <https://www.flickr.com/photos/62191340@N07/>
- [5.](#) Instagram http://instagram.com/michael_sankey#
- [6.](#) Wordpress Blog <http://michaelsankey.com/>
- [7.](#) Athol Shmith 1914-90 John Cato 1929 - 2011 Hurst, M. (2013) Lawrence, M. (1985) Jerrems, C. (1976)
- [8.](#) ©BarbaraOehring(2012) ©ChristopherKöller(2011) 1980 1980
- [9.](#) The USQ Media Services crew • 5 video/audio producers • 5 graphic designers • 3 photographers • 3 multimedia developers
- [10.](#) My practice 1972 2011 With lots of devices in between
- [11.](#) I will investigate the three main [modern] phases of photography: v Analogue v Digital v Mobile Now down to business
- [12.](#) v As the various photographic forms and formats have changed over the years, largely aligned with the impact of the medium/cameras used, it's interesting to note how the different forms of photography; social, constructed, manipulated and even commercial, are now largely facilitated by the online space, and how this has introduced a new universal immediacy and a heightened sense of intermediality to our art.
- [13.](#) 2014 Intermedial multimodal practice 1930s 2007 The days of mobile The days of analogue the later days The WWW Early 1990's 2.5+ billion users My practice 1978 Early 1990's The days of digital 2004 Facebook 800+ million users Instagram 2010 150+ million users
- [14.](#) The modalities and modes of media (Elleström, 2010)
- [15.](#) The paradox of democratisation v There is a dual paradox testing the resilience of those who have fought to see photography accepted as 'art': 1. Until recently the 'traditional' arts have not generally been welcoming of photography; dogged by the claim that it was too instant and effortless to be 'real' art (O'Hagan, 2011). 2. As our cultural artefacts are democratised (popularised), the more uncertain the place of the artist becomes. v With the advent of digital/mobile photography, production has moved more into the realm of the 'conceptual', with new levels of intermediality (Ellenstrom 2010). v But the things that made photography so attractive cannot be ignored. So for those who make judgments about such things, the distinctions between art photography & conceptual art (using photography) become quite blurred (O'Hagan, 2011). v And we see the evolution of two distinct spaces for the dissemination of 'art' photography, the physical and the digital, and a mash-up of these; the intermedial space.
- [16.](#) v I will demonstrate this by investigating, visually, the shift in perceptions associated with my image making over the years. v From the 'interaction of media'

towards the 'interaction with media'. v I will demonstrate that the idea of 'media borders' have started to dissolve, or blur how individual's perceive media and reality; demonstrating that the image is being perceived not just as a form of intermedial representation, but as an environment in and of itself.

- [17.](#) The analogue era
- [18.](#) The digital era Death of Constable Scanlon (Ned Jones) Death of Constable Scanlon, appropriated
- [19.](#) Sherbrook Forest (A Williams Forest) Sherbrook Forest, appropriated
- [20.](#) The rest on the flight to Egypt (Susanna and Child) The rest on the flight to Egypt, appropriated
- [21.](#) Death and Fire (Light of My Life) Death and Fire, appropriated
- [22.](#) Saint Sebastian (Saint Andrew) Saint Sebastian appropriated
- [23.](#) Desert channels from 30,000 feet
- [24.](#) Road to Sugarloaf Scanlon Falls
- [25.](#) The mobile era The Sydney Myer Music Bowl revisited. Last here in 1977. This time no Teddy Bears Picnic Keeping an eye on Saint Sebastian
- [26.](#) Fijian dancers at the ACODE dinner night @Joelsankey at #qagoma @qagoma Cai Guo-Qiang #wolves
- [27.](#) Revisiting The Death of Constable Scanlon revisited. With homage to Sydney Nolan
- [28.](#) The decisive moment Instagram on Instagram
- [29.](#) v We see that contemporary visual practice is very much informed by what has gone before. v Particularly in relation to nostalgia and pathos as we re-investigate ideas and probe new boundaries. v This leads us to re-evaluate how pre-digital media relations and the historical paradigms of intermediality are distinguishable in contemporary image production. v It's important to understand this context, as the medium is continuously mutating, relocating and expanding, drawing on its connections from the 'old' to the 'new', whilst still being incredible fluid, thanks to the democratising processes that inform our evolving practices.
- [30.](#) v Where I might have called my practice 'multimodal', and it still is, the internet allows me to be far more intermedial. v In other words, intermediality, for me, has largely been facilitated by the online space. v Or, the online space has made it possible for my intermedial practice to flourish; to be disseminated and to be experienced more broadly. v So, intermediality (which incorporates notions of multimodality) is not just about the medium of photography – it's also about how and where the viewer experiences and interacts with my work.
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http://v2.zonezero.com/index.php?option=com_content&view=article&id=1399&catid=2&Itemid=7&lang=en# v Sandor, K. (2010) Photo/graphic Traces in Dubravka Ugresic's: The Museum of Unconditional Surrender. In L. Ellestrom. (Ed) Media Borders, Multimodality and Intermediality. Palgrave Macmillan