

# mobile digital photography:

A reflexive approach of mobile everyday practices

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Henri Cartier-Bresson @Ateneum, 'the decisive moment'  
"I perceived the structure and wait something to happen"



# Vernacular photos

- A middle-brow art (Bourdier 1965)
- Life Ritual (Sontag 1977)
- An apparatus of the fixture of time and memory (Barthes 1980)





# Season's Greeting Card in Japan

# 謹賀新年

今年もよろしくお願いたします

平成二十二年 元旦

ヨニちゃん&ドンホくん

また会って、いろいろ  
話したーですね。

今年も夢に向かって頑張って

下さい。

三五〇〇二四一  
三重県鈴鹿市白子駅前二四八  
寺尾

日 幸久・明香  
(6歳) 那・幸太郎  
(3歳)



# digital photography


- A tool for communication, connection and identity formation, rather than an act of memory (van Dijck 2008)
- The transit of 'decisive moment' forward social and self-reflexive situation



# mobile digital photography


- How mobility and portability affect the practice of photography in everyday?
- How 'the decisive moment' transform or disappear at all?



A close-up photograph of a large sandwich on a wooden cutting board, topped with a fried egg, tomato, lettuce, and pickles. To the right, a cooked lobster is visible. The background shows a restaurant setting with other diners and tables.

“I now have more than ten thousands photographic images in my phone. I can’t believe that I’ve archived all these images for just three years” (Female, 21)



A black and white photograph of a dining table. In the foreground, the face of a young person with dark hair and eyes is visible, looking towards the camera. The table is set with several dishes, including what appears to be dumplings or small buns, chopsticks, and a glass. In the background, another person wearing glasses and a patterned shirt is partially visible, looking down at the table. The text is overlaid on the image, centered horizontally and vertically.

“I take photos at the moment that I feel entertaining or memorable. But when I look them back after days, I often question to myself why I took those pictures. Outside the context of the concrete moment, photographic images simply lose their meanings” (Male, 21)



# Visual ethnography

A black and white photograph of two young women smiling and taking a selfie with a smartphone. The woman on the left is holding the phone up to capture both of them. They are indoors, possibly in a university setting, as indicated by the text on their clothing. The woman on the right is wearing a hoodie with 'COMMUNICATIVE UNIVERSITY OF DESIGN' and 'CHINA TEAM' visible. The woman on the left is wearing a dark hoodie with 'IC/C' visible.

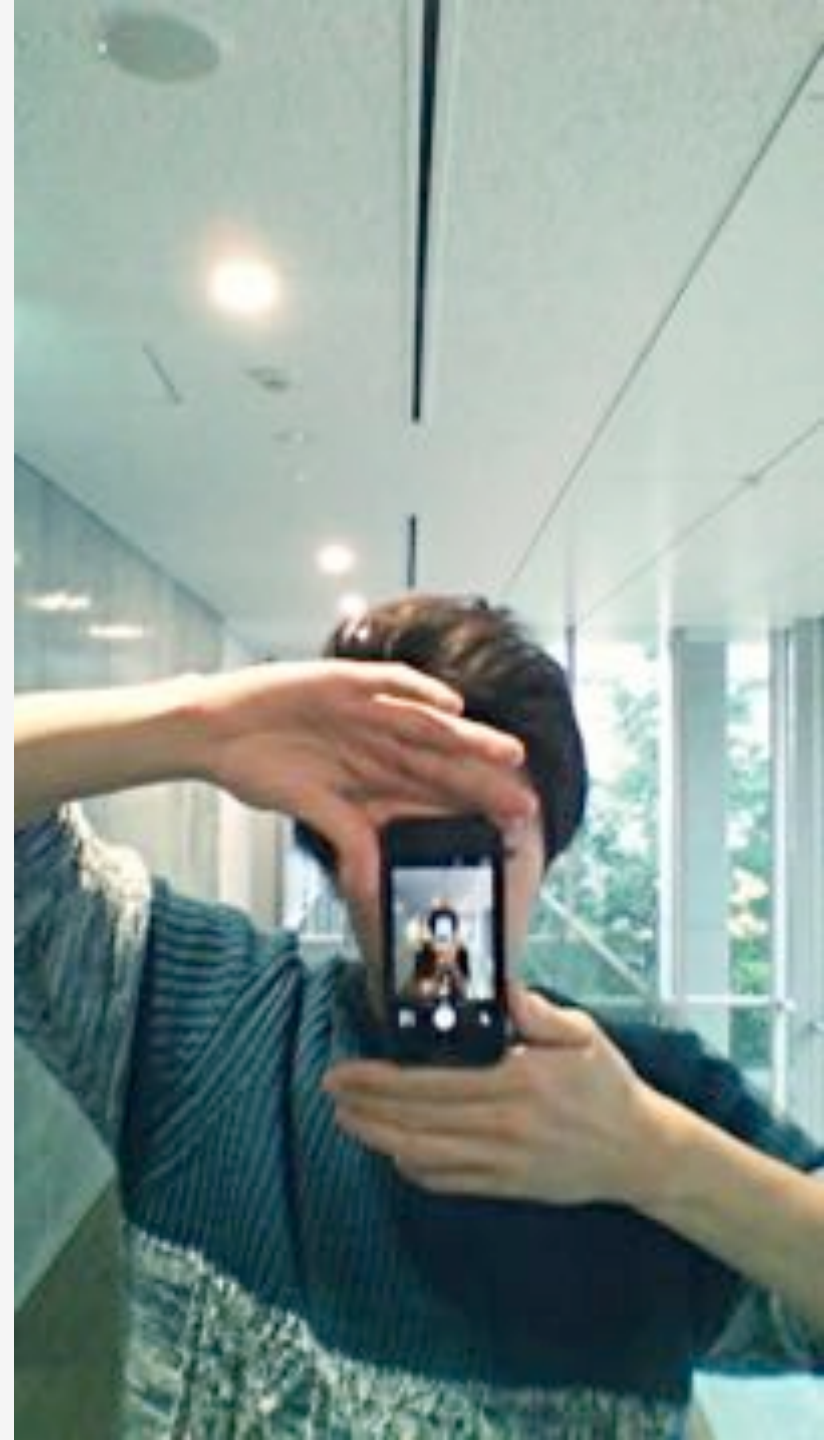
Just started in 2015

1. Historical exploration; Focusing on the cultural way of photography
2. Insider's view point; Collecting and analyzing images and stories of users

QUESTION: How created images are bricolaged in people's everyday lives in the era of mobility?

# reflection 1

- Mobile digital photography as a rebuilt form of body-technology relations (Richardson & Wilken 2012)





*"THE HIDDEN MOTHER" (2013)*





*"THE HIDDEN MOTHER" (2013)*





A narcissistic body: "I stare at myself"  
Jeonju, South Korea, tourist attraction,  
Aug 2014





Body practice of get-together  
Nanjing, China  
Feb 2015

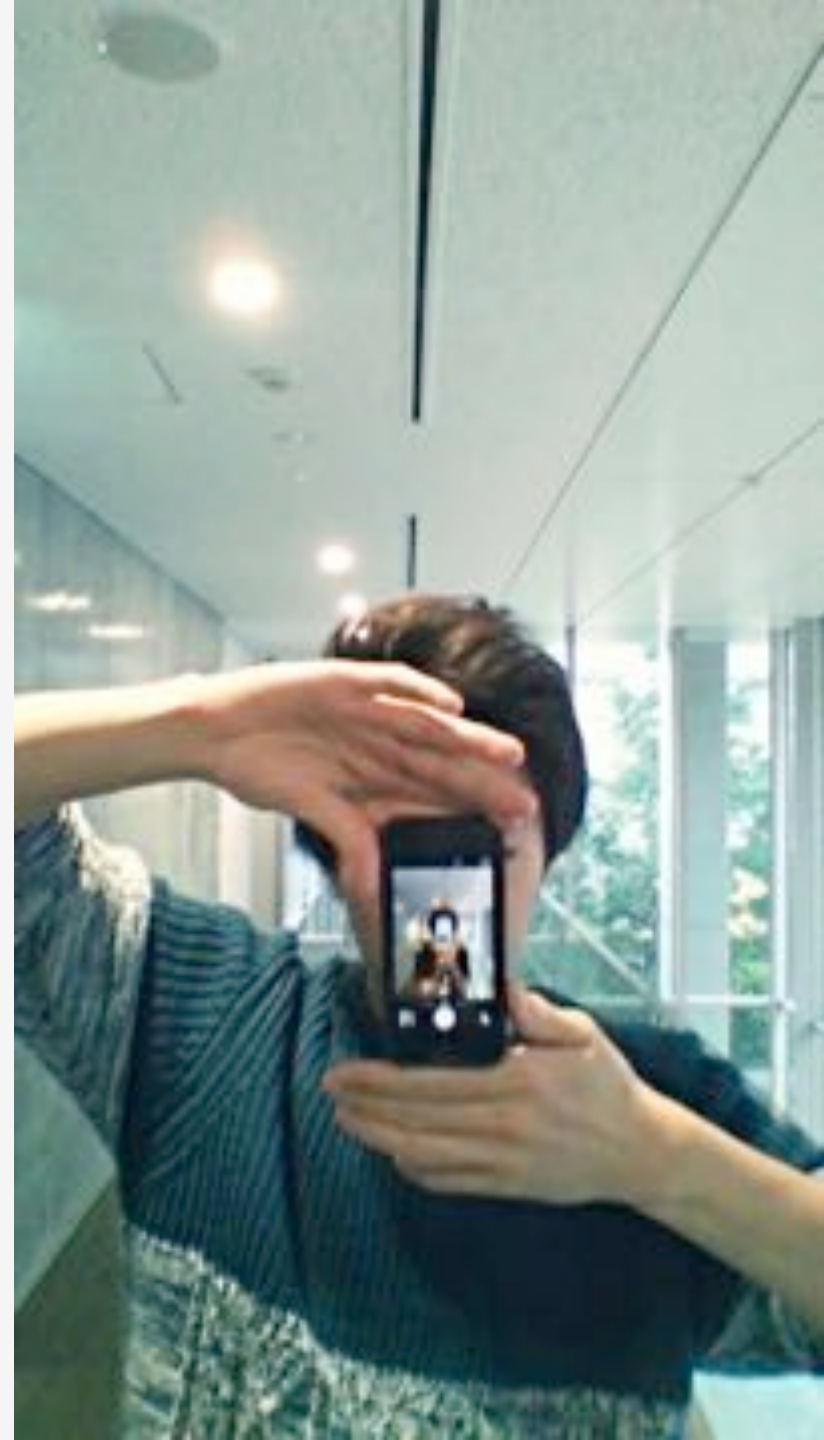


# Selfie Style

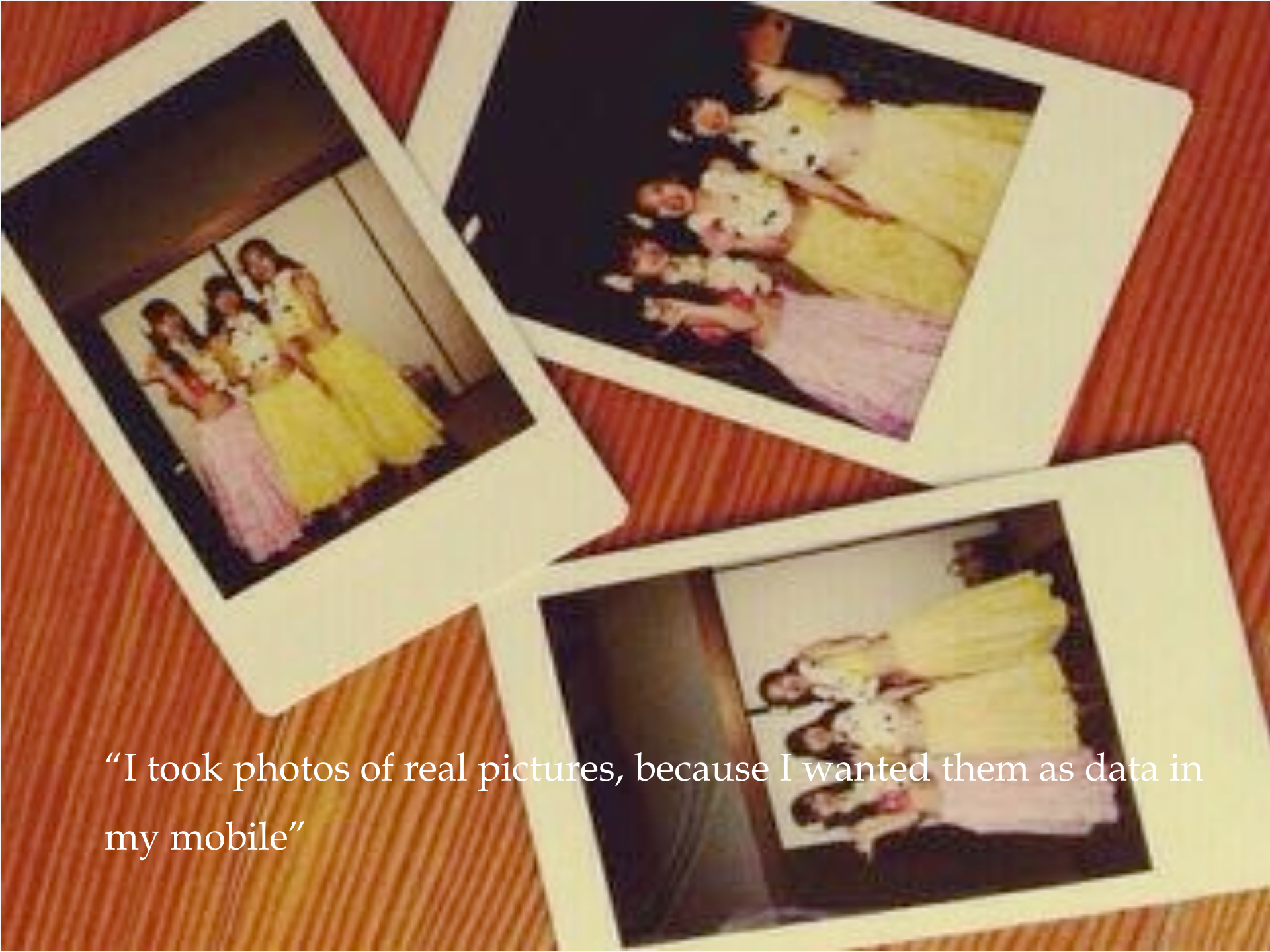


# reflection 2

- Photography as a digital archiving. Images are always-carried-with but rarely re-accessed; It is rather tactile than visual
- It is not 'the decisive moment' to wait for coming, but 'the archiving moment' becomes decisive.







“I took photos of real pictures, because I wanted them as data in my mobile”



“It feels like ripping off the space at the moment so that I keep it even though it was blurred”

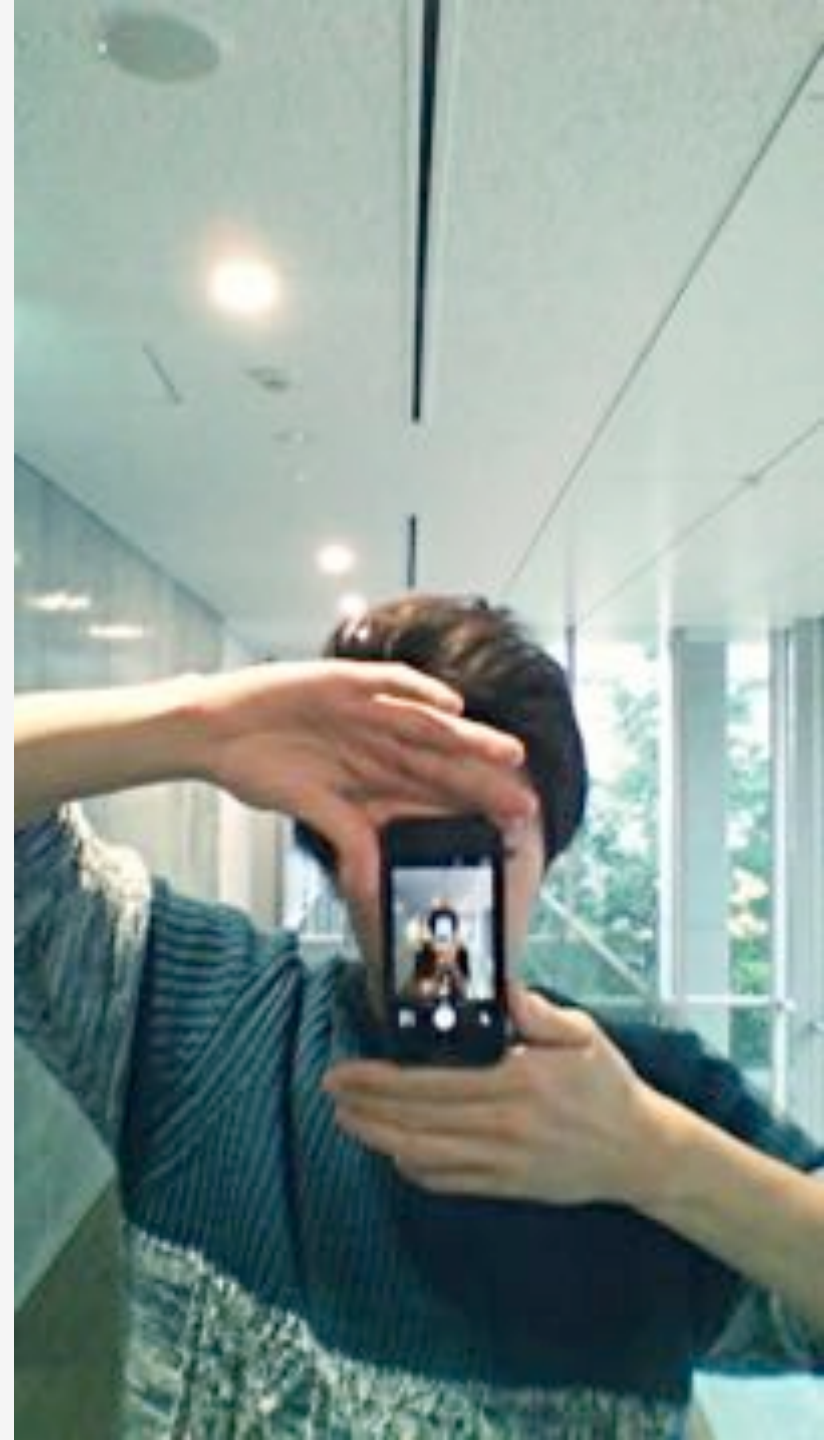


Eugene Bavcar, a photographer without a vision

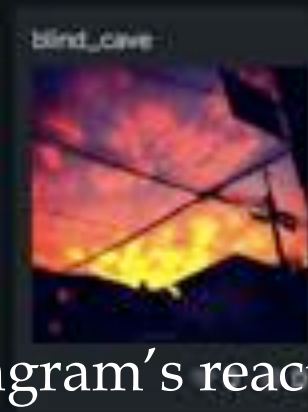
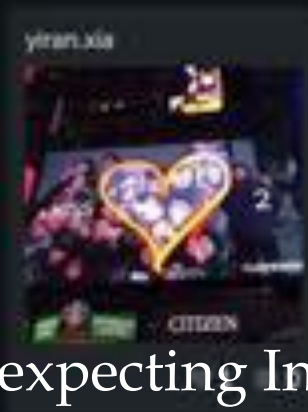
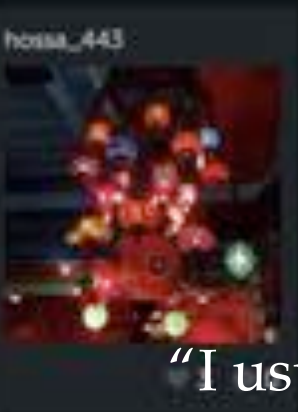
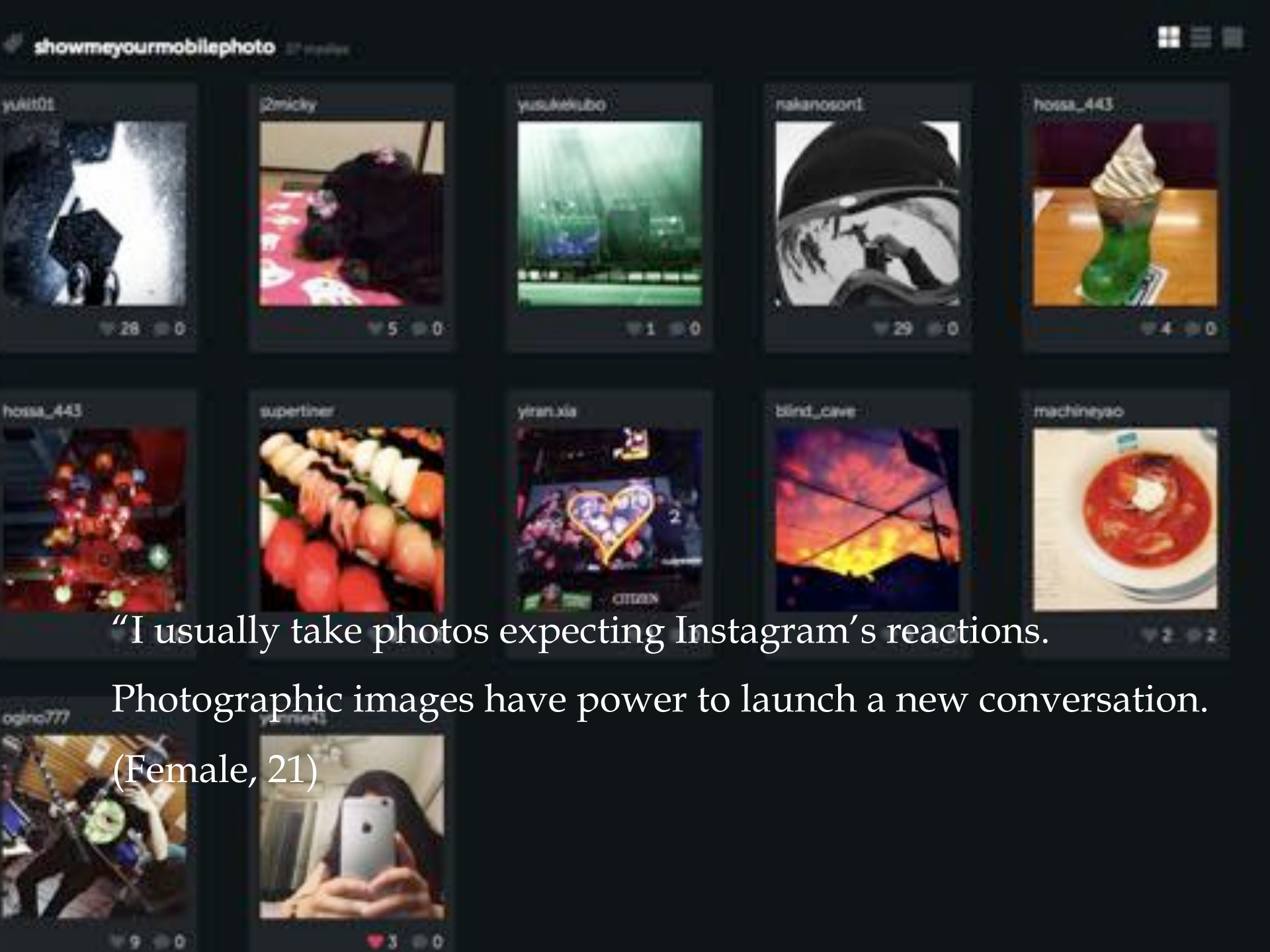


# reflection 3

- Combined with ubiquitous presence of mobile media and *net locality* (Gordon & de Souza 2011) or *second-offline* (Tomita et al, forthcoming), photography creation intervenes the meaning of 'real' locations

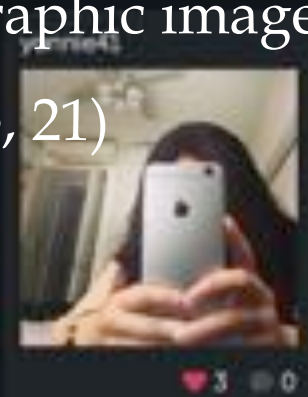






“I usually take photos expecting Instagram’s reactions.  
Photographic images have power to launch a new conversation.

(Female, 21)





An apparatus of constituting the meaning  
across material and virtual location.

A crush at Shinjuku station, 2014

<http://matome.naver.jp/odai/2141900110990167701>





A Skill of Being there  
Jeonju, South Korea, tourist attraction,  
Aug 2014

# Selfie ban@disney



# Implications

mobile digital photography as a..

- Personal (but unattentive) archiving
- Bodily and spatial practice
- Tactile and self-reflexive apparatus

