



## Photography Research Paper

Marine Photographer:

Hi there, thanks for the kind words happy to help. How long have you been into photography? Since 1990, I've always been interested in photography since the age of 10 and when I took up diving there was no question that I would be taking a camera in the water to bring back the amazing scenes and show people my discoveries. How did you get your start in photography? As a youngster I always had the idea I would like to draw and was complete crap! I picked up a camera one day and realized I could express my artistic self through a camera.

I've never looked back. I remember the first time someone referred to me as an artist as being very significant. What are your key interests within the business? Although I am not a professional my work has been published, and I have worked intermittently on professional projects on land and underwater. I associate with a quite a few professionals. I am always interested to see what sells in the market. You'd be surprised by what sells, opposed to what people like to hang on their walls. Pricing yourself in the market is important. Many pros complain people give their images away and devalue the market.

I am always interested in what companies are willing to pay for. I often consult with professionals before I sell images to magazines. Where do you do most of your work? The majority of my work is done in UK waters. I live and work in the UK so it makes sense to take advantage of all the area has to offer. I do work overseas periodically, but I prefer cooler climates. One goal I have is to dive under sea ice in the Arctic, or Antarctic. What do you enjoy most about this type of photography? Being underwater is like no other environment, there's no distraction with mobile phones, and people talking.

I like the challenge of being able to dive in harsh environments and show people the beauty, especially in the UK, as many feel it's often dark and gloomy and there's no colour. What is the most important thing to remember to get a good image? The single most important element in getting a good underwater picture is to get close to your subject, generally a maximum of three feet for most subjects, sometimes inches away. It depends on the size of the subject you are shooting. Obviously a 30 foot basking shark is different than a one inch shrimp.

The other thing is all about understanding light, whether you are using artificial light, or natural light, or balancing the two. The next thing to consider is the background and whether the subject is accessible or not. We try very hard as underwater photographers to not damage the environment for the sake of a picture. What is your favorite photograph of your own and why? I don't have one particular favourite. This changes all the time as the obsession to keep creating new material. I like the close up pictures of Lemon sharks I have done in black and white. There are so many others, hard to say really.

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# Photography Research Paper Topics

**Li, Honglei**



## Photography Research Paper Topics:

**The Concise Focal Encyclopedia of Photography** Michael Peres, 2014-06-20 Defining photography is impossible. Revealing it is another matter and that's what The Concise Focal Encyclopedia of Photography does with each turn of the page. History: The technical origins and evolution of photography are half of the story. The other half consists of the ways that cultural forces have transformed photography into a constellation of practices more diverse than any other mode of representation. Photographers can tell a more in-depth story through a photo like Dorothea Lange's *Migrant Mother* than a journalist ever could with the written word alone. Major themes and practitioners: Over 25 entries, many with supporting illustrations, examine the figures, trends, and ideas that have contributed most heavily to the history and current state of photography. Contemporary issues: The issues influencing photography today are more complex than at any other time in its history. Questions of ethics, desire, perception, digitization, and commercialization all vie for attention. Hear what the experts have to say about crucial issues such as whether or not the images we take today will last the test of time and if so, how. When material is covered, this skillfully concise work is no compromise. The Concise Focal Encyclopedia of Photography is packed with useful information, compelling ideas, and the best of all: pure pleasure. *Photographic Topics*, 1902 **Issues in the Conservation of Photographs** Debra Hess Norris, Jennifer Jae Gutierrez, 2010 In seventy-two essential texts from the nineteenth century to the present day, this anthology collects key writings that have influenced both the philosophical and the practical aspects of conserving photographs. P. 4 of cover. *Topics in Photographic Preservation*, 1995 *History of Photographic Technology as Method of Depicting the Environment* Timotheus Meiß, 2023-03-09 Seminar paper from the year 2022 in the subject Communications: Movies and Television, grade 1.0 Tallinn University Humanities course. History of Environment and Technology. Fin de Siècle language: English. Abstract: This work provides an analytical approach towards the field of history and environment. It seeks to analyze the history of photographic technology as a means of depicting the environment in early anthropological expeditions taking place in the time period of fin de siècle in the late 19th century. In order to study this anthropological method of research, Malinowski's Trobriand expedition serves as the centerpiece of research of historical narrative and technological development. The introduction of photography had certain consequences for the established method of documentation and visual representation on anthropological and ethnographical expeditions: painting. But was the introduction of photography really the death of painting? Bronislaw Malinowski's Trobriand expedition serves as the example to answer all those questions because of its unique characteristics and circumstances. Malinowski's friend and famous Polish painter and later photographer Ignacy Witkiewicz joins the expedition on invitation by Malinowski. The resulting paintings of Witkiewicz, Ignacy Witkiewicz's *pejsaz australijski*, have inspired this work to examine the changing work and shifting academic standards of anthropological expedition and ethnographic research. Following the entanglements of methodological research and questions of academic integrity and neutrality of anthropological research, this work aims to

depict a complicated yet important topic of the historical ramifications between environment and technology that is a constant aspect of how we live as humans Sometimes with and sometimes against our environment but it has and will always play a part in our lives *Handheld XRF for Art and Archaeology* Aaron N. Shugar, Jennifer L. Mass, 2012 This volume focuses specifically on the applications possibilities and limitations of handheld X ray fluorescence devices in art conservation and archaeology *Library Journal* Melvil Dewey, Richard Rogers Bowker, L. Pylodet, Charles Ammi Cutter, Karl Brown, Bertine Emma Weston, Helen E. Wessells, 1917 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Issued also separately

*Encyclopedia of nineteenth-century photography* John Hannavy, 2008 The first comprehensive encyclopedia of world photograph up to the beginning of the twentieth century It sets out to be the standard definitive reference work on the subject for years to come *Popular Photography* , 1991-01 *The Study of Photography in Latin America* Nathaniel Gardner, 2025-06-17 In this book Nathaniel Gardner provides an insider's perspective to the study of photography in Latin America He begins with a carefully structured introduction that lays out his unique methodology for the book which features over eighty photographs and the insights from sixteen prominent Latin American photography scholars and historians including Boris Kossoy John Mraz and Ana Mauad The work reflects the advances and developments of the study of photography throughout Latin America with certain emphasis on Brazil and Mexico The author further underlines the role of important institutions and builds context by discussing influential theories and key texts that currently guide the discipline The Study of Photography in Latin America is critical to all who want to expand their current knowledge of the subject and engage more robustly with its experts **Tips & Tricks for Using Digital Photography** Michael Lawrence, 2003-09-22

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