

“Film Lives”

From *Popular Photography*

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Please answer the following questions.

1. On page 65, why do a “cohort of photographers” love film?
2. Why do some portrait photographers prefer film?
3. Why does Massaia prefer large format (8x10 and 4x5) negatives?
4. Why does Felber feel that a lack of an LCD screen (on the back of a digital camera) makes him a better photographer?
5. Why does McDonald emphasize to her students how important the first time they view their negatives?
6. Reflect on this statement (from p. 68): “It’s interesting to consider what might be lost when the picture we just took, rather than the subject itself, informs the next one.” This is obviously in reference to having an LCD screen to see each picture as it is taken verses without this feature. What do you think? Can something be lost with an LCD screen? Why or why not?
7. When reading about how much time, money and labor it takes for Massaia to make one of his massive 35x45 platinum prints, how does this make you think about your own work process in the darkroom? When you must work for more time and put more labor into a darkroom print, does this make you feel differently about the piece rather than if it was a quick process?
8. Why does the author think that “it behooves all of us” photographers to shoot in film once in a while?
9. Overall, what do you think? Is there value in shooting in film and working in the darkroom? Or is this an archaic art that should be retired? Why do you think as you do?