



Viewpoint Mike Smith

Smartphones are great for uploading on the go, but what if you want to use a 'proper' camera? Here's how to stay connected

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

The inexorable onward march of smartphone photography shows no sign of abating thanks to the medium's two key advantages: accessibility and ease of use. More specifically for photographers, having a 'good enough' camera in your phone means that it's always with you, and allows you to edit and upload your images from the same device. The one area in which it's lacking is technical flexibility. Sure, you can use your Olloclip to change the field of view, but when you require a larger sensor, different field of view, creative depth of field, off-camera lighting – well, that's when you carry a dedicated device.

Don't ditch the smartphone, though. Remember, it still allows editing and uploads – hence the ever-increasing number of cameras that come with a Wi-Fi connection – allowing you to transfer your images to your smartphone.

What if your camera doesn't have a Wi-Fi connection? The first port of call is that technical marvel, a Wi-Fi SD card (Transcend and EyeFi make good branded products). Build a fast SD card and then put a chip for a dedicated Wi-Fi hotspot inside. Then use the smartphone app to transfer images. If you are editing for immediate posting but also want to process your images through a standard raw image workflow, then remember to shoot in raw+JPEG, and set the JPEG resolution to medium to make the files manageable.

Many cameras don't provide the necessary power for such a device, so they just don't work. One workaround is to use them anyway and transfer the card to a device that does support them. For example, I use a CF-SD card adapter in my Nikon D700 and then, after shooting, put the card in my Sony Cyber-shot DSC-RX100 before transferring to my tablet.

OK, so you don't have another camera to hand. The next option is to take a portable Wi-Fi hotspot with you. I've found the Kingston MobileLite MLW221 great for this. Turn it on to create the hotspot, then plug in your SD card and it's immediately available to all your devices. The bonus here is that it's the whole card, which means it's good for backing up a day's shooting. It's a power booster, too.

The non-Wi-Fi route? If your smartphone supports OTG (On-The-Go), its micro-USB port can act as client or, more importantly, host. That means you can put your card into a USB SD card reader, plug it in to the OTG cable and then phone. It should appear as a new drive and allow you to copy files on and off. Many devices don't support this, but it's fast and reliable if they do.

If you decide to ditch your smartphone for a dedicated camera, then don't lose out on the potential to connect it when you're out and about.

Mike Smith is a creative photographer. Visit www.focali.co.uk for more information

New Books

The latest and best books from the world of photography. By Oliver Atwell



© ADRIUS HENRI LARTOUE

Performing for the Camera

Edited by Simon Baker and Fiontán Moran, Tate, £29.99, 240 pages, ISBN 978-1-84976-400-1



PERFORMANCE and photography have gone hand in hand since the earliest days of the recorded image. Such a relationship was inevitable, with artists using the camera lens to document their explorations of such

things as gender politics, cultural identity and the self. This thorough and brilliantly informative book, released to coincide with the exhibition at Tate Modern in London, investigates the inter-relationship between the two mediums and the ways in which they have come together to explore the boundaries of subjectivity and identity. The book also looks at that most prevalent of performance genres, the self-portrait, and explores the works of artists such as Robert Mapplethorpe, Claude Cahun and Cindy Sherman. It's interesting to trace the genealogy of such contemporary phenomena as selfies and see that it's actually an idea that has real historic roots. The only difference is the context and intention. ★★★★★

JJ Waller's Blackpool

By JJ Waller, Curious Publishing, £12.99, 102 pages, ISBN 978-0-9574390-3-0



JJ WALLER has an eye for the absurd and the garish. It's fortunate, really, considering his latest book sees him stalking the neon-soaked and sand-

dusted streets of Blackpool. This follows on from his excellent exploration of Brighton, and it's good to see he hasn't lost his eagle eye for the eccentricities of British life. It's clear that Waller is in love with the scenes he finds. There are no half measures or safely distanced shots. Each one finds him right in the scrum. The collection brings to mind the work of such documentary and street photography luminaries as Dougie Wallace and Martin Parr, but there's just enough uniqueness to Waller's work to carry him on his own course. ★★★★★

© PRESS MUSEUM/DO PAUL BERGER (PREMIUM); LICENSED UNDER CC BY-NC/OMNIBUS



Your smartphone is a handy device giving you the ability to shoot, edit and upload images. When you want greater technical flexibility, you can take photographs with your 'proper' camera and, if it has a Wi-Fi connection, transfer them to the phone for sending

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99