

The Book of Lomography – LOMO LIFE. Expired Technology and Contemporary Experiment in Visual Arts

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Abstract: The creative movement of Lomography is approaching 30 years anniversary and retains its active potential in contemporary Visual Arts, apart from its own status as global cultural organization and popular creativity icon.

The approach of this paper assumes multiple points of view on the subject of Lomography, as are determined by the quoted book and direct experiments on the subject: observer of the phenomenon for some years, direct practitioner/lomographer, university art teaching, sculptural object practice, artistic research. As other artistic trends and movements of the contemporary Visual Arts, Lomography is based on the creative values of an expired technology – the film photography. Like Typewriter Art, analogue cameras are useless artifacts but still in use with creative people for artistic projects. Lomographic film photographs are anyway digitized by scanning, to be uploaded to social media platforms or dedicated websites; the creative process actually refers to The Ten Golden Rules of Lomography and the chemical magic of film development - you never know exactly what it will be on the film. It is also the intention of this article to assume that Lomography is one of the manifestations within the contemporary concept of post-photography (as defined by Robert Shore), in the sense that many artists choose the low-fi but extremely creative experimental capabilities of cameras and lomographic techniques, culminating with artists working on and exhibit photographs they no longer produce, those being available on Internet and already matching any concept.

Keywords: *lomography; film photography; post-photography; expired technology.*

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Introducing The Lomography

Lomography is a creative analogue photographic technique, an *Afterlife* of film photography. So the *Future is analogue*, as Lomographic Society stated three decades ago, at least as long as analogue cameras and film will be around, for decades to come, maybe a whole century. And taking into consideration that instant photographic gratification trend, working with instant film and dedicated cameras and the appetite for creative experiment with film, it could be foreseen that high quality 3D printers will easy produce low-fi plastic cameras. The same is already happens with CNC cutter in plywood or cardboard for basic, cheap pinhole cameras.

The iconic book of Lomography, is published by the prestigious editing house Thames & Hudson; specially designed for the target groups, by a professional team coordinated by Lomographic Society. It's a textbook presentation of this contemporary cultural phenomenon and pop icon, a creative concept in constant evolution and obviously a smart global business. Today, Lomography is an institution, or even a global cultural organization. It has everything – structure, administration, the Vienna headquarter (the LomoDepot in Breitgasse, seventh district), international representations (called Lomographic Embassies), projects and exhibitions (social and media involvement), World Congresses, world-wide network of stores – more than 30 Lomography Gallery Stores in major cities around the world, from Hong Kong to New York and Amsterdam, and a famous Internet site: www.lomography.com, with more than 8000 analogue photos uploaded every day and 10,5 million unique visits in 2011. And everything started with a Manifesto, like any major artistic movement - The Lomography Manifesto. *The 'Lomography Manifesto' was inspired by the first twelve months of Lomography and was filled with the ideals and aspirations of the eager young Austrians who had 'discovered' the unique LC-A plastic camera. It was first published in Vienna's **Wiener Zeitung** in 1992. 'Lomography is not a clever idea thought up by a marketing strategist, inventor or artist. Lomography emerged as a consequence of an accidental meeting of technical, economic, social and artistic conditions. And as such had to be developed. The name 'Lomography' derives from a camera manufacturer in St Petersburg (LOMO), who bestowed upon the world a revolutionary camera. (...) Furthermore, composition and art are understood more and more as a neutral medium of expression. In many cases, creative expressions go beyond the commercial interests of the artists (photography, videos etc.) and therefore defy the sovereign state and its often seemingly medieval regulations (trade regulations, media laws) with pirate radio, graffiti, illegal placards and the like. Nowadays, trends are not recognized in art by their content.*

According to opinion polls today, these are changing faster and faster in the experimental phase of social pluralism while the times of dogmatic rigidity are becoming extinct. (...) Lomography is a fast, immediate and unashamed form of artistic expression. Lomographers can largely be independent from economic constraints as the cost of materials (cameras, film etc.) is reduced to a minimum, and therefore forced reserve and discipline are no longer an issue when taking photos. The 'extravagant experiment' is finding its way into mass photography. (Lomography, 2012a, pp. 22 – 23)

From the beginning, Lomography was a game changer, due to its democratic approach to artistic creation and creativity. Organizing the first ever Lomographic Exhibition, it became obviously that traditional approach for a group exhibition, under individualized panels with the name and print format chosen by the artist, will absolutely not work and dilute the concept of the artistic movement until the self-destruction. So the identified exhibition form was in fact an invention that marks the future of the Internet - the photo sharing platform, in the same format of all photographic works, called *The LomoWall*, which has also become the trade mark of all lomographic exhibitions ever made.

The world's first Lomographic exhibition: The LomoWall is born. When the Lomographers came up with the idea of hosting their first Lomographic exhibition in 1992, they were quickly faced with a dilemma. All of their friends were excited to present their own Lomographs in the exhibition, but each one wanted to create their own space, with their own sizes and formats and instructions on how they wanted to see them exhibited – typical artists! Even without taking into account the fact that they were starting to run out of space in the LomoDepot, the Lomographers were worried that this somehow didn't fit with the democratic Lomographic approach. Eventually they hit upon an ingenious solution; they decided to gather all their friends' negatives and print them again. This time, all in exactly the same size and exactly the same format. Using a robust underlay on which to glue them, they started to lay them together to create a wall of colorful photos. Viewing the wall up close revealed a multitude of different moments and stories; when viewed at a distance it transformed into a wash of colour and a symbol of the Lomographic approach to shooting. More than this, the wall of photos represented the very ideas of Lomography they wanted to share: a democratic approach without the names of each photographer printed below them.(...) In a world before enormous image-sharing websites, social networks, smart phone apps and online communities, this was the ultimate analogue photo-sharing platform at its purest level. The Lomographers let out a sigh of relief and smiled: the LomoWall was born. (Lomography, 2012a, pp. 27 – 28).

Contemporary context of Lomography

Although extremely original even today, Lomography is not the unique movement in the contemporary context of artistic creativity sustained by the exponential evolution of visual communication technologies. Polaroid has also had an exciting evolution, since it left the market after the imposing of digital photography in the early 2000s, through reinventing itself with *The Impossible Project* and the current *Polaroid Originals*, building a business based, like Lomography, on the increasing appetite for artistic creativity and instant gratification of analog and instant photography; with the remark that Polaroid focuses exclusively on instant photography format, for which the brand is famous even today, and also launching dual-function gadgets designed to close the gap between the digital camera and instant image printing on the paper format. Although they design and produces their own dedicated cameras and instant photography paper, both brands rely heavily on the enormous number of functional Polaroids or analogue cameras, currently available in the world and used as a hobby, for artistic projects or anything else, by tens of millions of people worldwide. The digital version of the same artistic creativity is still at the discretion of giants that produce smartphones and iPhones - their standard photographic apps already contain all the digitized formats of Lomography and Polaroids and many more others, developed for highly creative photography enthusiasts and visual artists. Today we have also manuals – printed and edited by publishing houses, sometimes in a format cut in the increased shape of a smartphone: *The fascinating, colorful and addictive world of Android photography is a playground for the visually inclined as well as the technologically curious. It's half phantasmagoric wonderland, half algorithmic puzzle; it can be as complex and fulfilling as darkroom development and as simple and delightful as the point-and-click of a shutter button. What makes Android photography so unique is the freedom inherent in the Android ecosystem. Android owners get a huge choice of devices, as well as the freedom to choose from hundreds of apps for photography alone. This book will guide you through this vast expanse of hardware and software.* (O'Dell, 2011, p. 6).

Like the former and old rivalry between analogue and digital photography, even today we enjoy a similar competition between operating systems - Android and iPhone - and yet not to the level of creative photographic apps, which are virtually identical. ILEX Press Limited/www.ilex-press.com has twice published the same book format mentioned above, with identical graphics, but with a different author, obviously specialized in iPhone photographic apps, named here with the same pride of the original brand, iPhoneography – which sound better and

appear more marketable to creative people than the Android Photography dedicated to the masses. *Let's start by defining iPhoneography as a type of photography. As with film or microscopy, we focus on the technique and art defined by the device used to produce the image. iPhoneography is the art of photographing and processing (editing and optimizing) digital images using the iPhone. (...) Think of iPhoneography as a simple and noble method to make art in everyday life, not only when you feel creative, but even when you fell inspired. Think it's like when you write freely in a diary or when you draw something in a sketchbook. (...) For me, photography means less technique and more the vision of the person behind the camera, who chooses the composition and triggers the shutter. Although this book specifically targets the creation process with an iPhone camera, many of the ideas can be applied to other types of camera. It does not matter whether your iPhone is an old or newest and greatest version: if you follow your mind and heart and use different applications to restore your vision, you have the power to create artistic images.* (Roberts, 2011, pp. 7-8).

All contemporary Visual Arts have a special relationship with the Digital Age, but there is a paradox that lomographic concept constantly evolves precisely due to interconnection with the World Wide Web. Lomographic film photographs are anyway digitized by scanning, to be uploaded to social media platforms or dedicated websites; for most of the lomographers, the creative process actually refers to the chemical magic of film development and the fascination that you will never know exactly what is on the film. The process of scanning the film negatives could also be highly manipulated by adjusting the scanner settings or interfere with analogue color filters, thin artifacts, overlaying negatives etc. The creative force that lies behind the lomographic concept is its Decalogue – The Ten Golden Rules of Lomography: 1. *Take your camera everywhere you go;* 2. *Use your camera any time – day and night;* 3. *Lomography is not an interference in your life, but part of it;* 4. *Try the shot from the hip;* 5. *Approach the objects of your Lomographic desire as closely as possible;* 6. *'Don't think' (William Firebrace);* 7. *Be fast;* 8. *You don't have to know beforehand what you capture on film...;* 9. *...Or afterwards either;* 10. *Don't worry about any rules.* (“The Ten Golden Rules of Lomography”, n.d.)

The decalogue is perfectly functional (personally checked), although the technical limitations of low-fi lomographic cameras must be taken into account. And it's functional not only for Lomography, but for any type of postmodern experiment in contemporary Visual Arts - whether it's about photographic experiment or documenting a transposition process, sculptural objects, installations *in situ*, process art or anything else.

As other artistic trends and movements of the contemporary Visual Arts, Lomography is based on the creative values of an expired technology – the film photography. Like Typewriter Art, analogue cameras are useless

artifacts but still in use with creative people for artistic projects; but there is still a difference – today typewriter is a technology really dead, while film photography just an expired one, out of date, because is still in use in some highly specialized areas. It is doubtful that it will completely disappear due to its potential for some artistic fields such as intermedia, process art, instant photography and many others.

The analogy between the two concepts and artifacts, Lomography and Typewriter Art, goes even further, although they are at the edges of the same scale. Lomography uses the slogan *The Future is Analogue* for branding its products and cultural concepts, while a big typewriters manufacturer from 1900s advertise itself showing the modern character and the artistic potential of typewriting; more than a century later, the two cultural concepts could be seen in the mirror, perfectly functional, including the expired and even dead technology of the typewriter. It is quite possible, somewhere in the not so far future, high-fidelity 3D printers to create XXth century typewriters just for artistic projects. *As the Hammond Typewriter Company stated in its 1900 book Art in Typewriting, it was 'the modern machine, with modern methods, for modern men'. Poet and novelist Robert Graves said that a typewriter 'of which you have grown fond seems to reciprocate your feelings, and even encourage the flow of thought. Though at first a lifeless assemblage of parts, it eventually comes alive.'* (Tullet, 2014, p. 12)

It is also the intention of this article to assume that Lomography is one of the manifestations within the contemporary concept of *post-photography* (as defined by Robert Shore), in the sense that many artists choose the low-fi but extremely creative experimental capabilities of cameras and lomographic techniques, culminating with artists working on and exhibit photographs they no longer produce, those being available on Internet and already matching any concept. *Post-photography is a moment, not a movement. The photographers featured in this book – or, more precisely, since some don't actually use a camera to produce their work, the artists-working-with-photography featured in this book – do not subscribe to a common philosophy of image-making. But their works, despite originating from all points of the twenty-century globe, do visibly share a social and technological context.* (Shore, 2014, p. 7)

Robert Shore refers primarily to digital photography, the concept of post-photography is actually defined by contemporary digital photography and its universal presence on the Web. In our opinion, Lomography is an integral part of post-photography, as a result of almost three decades of presence and evolution. The lomographic landmarks of this context are the same: a social need and a contemporary or expired technology. It is fascinating how an expired technology, no longer conditioned by economic

and social needs, becomes an aesthetic experience or even a cultural system of artistic experiments. Both Lomography and digital photography are essentially democratic, through individual or group access to free artistic expression; the fact that the Web is the platform for all of these is implied.

After all, not only can everyone take photos; in the digital era more or less everyone does. The real world is full of cameras; the virtual world is full of photographic images. Citizen-photographers click away constantly with their smartphones, immediately uploading the results to Flickr and other sharing sites. Type 'sunsets' into Google Images and you'll get literally millions of matches in under a second of searching. CCTV surveillance cameras blindly add to this profusion, capturing the image of the average city-dweller up to 300 times a day. (Shore, 2014, p. 7)

Lomography successfully covers the analogue area of photography of the Digital Age, with three decades of evolution as an international artistic movement, a cultural organization and a brand/producer of dedicated analogue cameras. Still, there are a huge number of analogue cameras worldwide, the cheap, plastic, low-fi, and creative ones, usually produced during the glorious peak of Western consumerism and leisure photography of the 70s, 80s and early 1990s. There are also many photographers non-aligned to any artistic or cultural movement, that creatively use analogue cameras for leisure, educational or hobby purposes. That is how come into play (or into the market) the curious phenomenon of the *copycat* publications imitating the twenty years old lomographic concept, which makes use of the same ideas and cultural terminology, except the brands and concepts protected by copyright; the book cited here is also printed in 2012, the same year when Thames & Hudson publishes the two volumes that inspired this article. The *copycat* publications are quite neutral as working concept but educational, although seems to be the analogue versions of smarthone or iPhone digital photo apps.

This book has been written with the aim of opening up to you the wonderful world that is analog photography. There are many different projects you can try, with all sorts of cameras. Some are easy, and some are more challenging. But all of them are great fun, and the creative possibilities are endless. This isn't the definitive guide to projects with film cameras. I haven't covered every topic in great detail, but this book has been designed to show you some of the great things that you can do with some film and a camera. If you really want to find out more about a project, it's well worth doing some research yourself. Use this book as a starting point – find something that interests you, and go for it. (...) Although this book is all about projects with film cameras, feel free to adapt them and use a digital camera if you want to. Many techniques will cross over very easily from format to format. Photography isn't about film or digital; it's about the photographer. The camera is just a tool to convey an idea. (Brankhorst, 2012, p. 6-7)

Beside the publications promoting the analogue low-fi camera projects, the market – and also the contemporary cultural context – is getting crowded with small independent projects like DIY kit cameras; really cheap pre-cut cardboard pinhole cameras; not so cheap DIY pinhole cameras, laser cutted in thin, quality plywood of different essences. Even Lomography had joined this side-market with Konstruktor DIY kit, or the remake of XIXth century Petzval Lenses, redesigned with modern mounts – this time a high end artifact, produced in Russia by Zenit. *Manufactured in Russia by Zenit, the Lomography New Petzval 85 Art Lens is a stunning reinvention of one of the greatest lenses of all time. Each lens is crafted from brass and features high-quality glass optics that produce images with extreme sharpness, strong color saturation, artful vignetting and absolutely beautiful swirly bokeh backgrounds.(...) The Lomography New Petzval 85 Art Lens is a reinvention of the legendary Petzval Lens first conceived of in Vienna, Austria in 1840. This new lens allows both photographers and filmmakers to create unique images and videos.* (“Camers”, n.d.; “Petzval Artlens”, n.d.).

All of these prove that contemporary Lomography could be also considered a kind of postmodernism of creative technologies and artifact cameras; some are cheap, others not so cheap but still affordable for passionates or artists, their visual effects sometimes being almost impossible to replicate with digital cameras.

Beside the cultural concepts and context that shaped the lomographic history, the cameras are most important. We would like to identify them as artifact cameras, due to specific and dedicated visual features created for each and every one. They were designed by the Lomography' team, usually produced in China and most of them are available even today. *In 2000, the four-lensed SuperSampler became the first camera to be fully developed and designed from scratch by the Lomographic Society's own team of camera developers. The compact, viewfinderless SuperSampler was created with the true spirit of Lomography at its heart. It was the be only the first creation of many.* (Lomography, 2012b, p. 13)

Something has to be made clear: Lomography did not invent the photographic effects dedicated to each camera – the visual effects like fisheye, panoramic, sampling, – all of these belong to the bicentennial history of photography, but the original cameras were highly specialized and prohibitive at price in the initial technical formula. The merit of Lomography is to redesign these cameras for a quasi-industrial production with an affordable commercial price for common people; design is also very attractive and adapted to contemporary cultural and lomographic concepts.

The list of cameras and photographic accessories created and marketed by Lomographic Society over the course of three decades is

impressing even for a reputable business of today – and it has to be mentioned that Lomography promote under its slogans and include in its cultural concepts some other cameras and accessories produced or refurbished by others: Lomo LC-A+, Action-Sampler, Super-Sampler, Pop9, Color-Splash, Oktomat, Frogeye, Fisheye, Fisheye 2, Horizon Kompakt, Horizon Perfekt, Diana+, Diana F+, Diana Multi-Pinhole Operator, Lubitel Universal 166+, Diana Mini, Spinner 360⁰, Sprocket Rocket, Lomo LC-Wide, La Sardina, Lomokino, Fisheye Baby 110, and accessories: customized Lomographic lenses – telephoto, super-wide, fisheye, underwater cases, splitters, flashes, color filters, instant Back for instant photo paper (Fuji Instax Film).

Throughout the years, a whole host of different and diverse Lomography film cameras have been invented, created and let loose on the international community of Lomographers and the world at large. They've also been cloned and revamped in a menagerie of designs that are often as surprising, eye-catching and colorful as the photos they take. In the pages of this book you'll find them all; from multiple-lensed cameras to underwater cameras and plastic pinhole cameras with no lens at all, to premium panoramic cameras with mechanical swinging glass lenses, a 360⁰ camera that can capture everything in sight with the pull of a cord and a real analogue movie camera that runs on nothing but normal photographic roll film. However different all these cameras might be, the same experimental spirit of the Lomographic movement runs through each and every one. (Lomography, 2012b, p. 10)

Like the concept of post-photography, the Lomography originates at a certain point in time, one with a very complex context within all levels of society, including cultural - a true landmark of recent history, with massive repercussions even for today's contemporary culture - the fall of the Iron Curtain. At the beginning of the 90s, some curious students from Vienna travels behind the former Iron Curtain, and in a humble photo shop in Prague they stumble upon a strange Russian camera, the famous Lomo Kompakt Automat, produced in a factory from then Leningrad. The rest is history and begins with a kind of clandestine import operation focused exclusively on the purchase and transport to Vienna of a Soviet camera produced for the masses, copied and adapted on its turn after a Japanese Cosina camera. Surely, the story presented in our Thames & Hudson *Lomography* edition is creatively romanticized, all what really mattered at the beginning was the creativity and passion of the initiators, added later with entrepreneurial spirit and the right insight into the cultural context. A sort of *Back in the USSR*, reloaded for the end of the 20th century.

In a way, the story of the lomographic cameras and their cultural movement follows exactly the economic story of the postcommunist

Eastern Europe. Pragmatic and already sure about the validity of their cultural concept, the Lomographic Society is buying in advance the whole Lomo LC-A production of the St. Petersburg Lomo factory but things are changing in the former Soviet empire. As early as 1994, Lomo PLC announced they were to stop all camera production, but the representatives of Lomographic Society held talks in Sank Petersburg, including with vice-mayor of St Peterburg, back then a certain Mr. Vladimir Putin, and finally it was negotiated to further continue the production of the iconic Lomo LC-A. However, ten years later, due to steadily increasing production prices, LOMO eventually ceased the manufacture of cameras; but The Lomography was already an international cultural movement so arrangements were made and the production continued in China, with the new-and improved Lomo LC-A+: the new camera held the attributes of the original adding new features and improvements suggested and required directly from the people forming the Lomographic community.

The core of the lomographic cultural concept is represented by its Decalogue and especially the tenth law, a kind of corollary for the nine others, a true philosophy key for this movement: 'Don't worry about any rules'. The reality is that one can performe lomography with any analogue camera used creatively, bound this way to get the most desirable visual effects of lomography: low-fi, image deformation, vignetting, creative accidents, etc. In fact, lomography gets artistic and creative by refusing any predetermined aesthetic criteria, everything is about documenting moments in time, recording some future memories being decoded through narrative appetite and attention to hidden details, implied or underlying situations. In some way, it is a strange return to the time of inventing the photography in the first half of the nineteenth century, when all that counts was the chemical magic of recording the images and the joy of drawing with light – that means, in fact, the word of photo-graphy.

A more succinct way to sum up the philosophy of the Lomography camera than the tenth and final of the 'Golden Rules of Lomography' would be hard to find. These cameras and the Lomographers behind them seek to turn the traditional rules of photography on their heads (or ignore them completely) and instead prefer to embrace and explore the unpredictable nature that the medium of film provides. They're about discovering and capturing the world – and the people in it – from new angles and new perspectives. With each one injected with this Lomographic spirit, this surely is the wildest, craziest family of cameras imaginable. And it all started with one humble Russian snapshot camera: The Lomo Kompakt Automat. (Lomography II, 2012: 10-11)

The book presened here, *Thames & Hudson - Lomo Life*, highlighted in 2012 an extremely important moment in the evolution of this contemporary

cultural movement. In a sense, is the time when lomographic movement has become a postmodern classic not only for Visual Arts, but also of the contemporary trend to democratize access for individual expression of artistic creativity. Seven years since then, and evolution continues with new models of cameras, lenses, creative accessories, all developed and designed based on feedbacks from world-wide lomographers. The slogan of origin - *The Future is Analogue* - maintains its relevance, although the trend is tinged with instant photography, web & social platforms and digitization of lomographic visual effects in the system of smart and iPhone apps.

The collection is continually expanding, with new directions and new possibilities constantly being explored and seized upon by the millions of Lomographers across the globe. Even in the digital age, these cameras are helping to secure the medium of analogue photography as one of creativity and experimentalism. One thing's for sure: film is not dead. (Lomography, 2012b, p. 15)

It must be mentioned who is Simon Byrne - who signs the foreword of the second volume - the brains behind the Thames & Hudson project; former Lead Copywriter of Lomography, developer of well-known cameras *Lomography Konstruktor* and *La Sardina*, later involved in Polaroid's *The Impossible Project* with the *Instant Lab iOS App* – a bridge gadget intended to close the gap between analogue and digital photography.

In collaboration with Thames and Hudson, I worked as author, project manager, photo researcher and content manager for a two volume hardback book slipcase entitled, "Lomo Life". As author of both 189-page books, I was responsible for not only researching and writing the book but ensuring that the all content was submitted to Thames & Hudson in keeping with the publishing deadlines, obtaining forewords for both books (from author Neil Gaiman and Thai director Apichatpong Weerasthekul), helping to plan launch concepts and shape marketing/ PR plans for the book. It is now sold across the globe and has been translated into a host of languages including Spanish, Italian and Chinese. (Byrne, n.d.)

Conclusions

The culture sells, if exists the wisdom and intelligence to correctly identify a social creative need and put to use the economic advantages of an expired technology, adding in this mix the involvement of the target group with appetite for creative experiments, and a level of DIY. The *Thames & Hudson – Lomo Life* is obviously a collaboration between an international cultural brand and a prestigious art publisher: a win-win situation, honest and objective, due to the third implied winner, consisting of creative people who can learn, develop and present their passions in a new, cultural and

artistic framework that is both functional and democratic. The whole lomographic story is a successful example of how could evolve the pop culture of this century - a balanced mix of art and creativity, organized frameworks and resources accessibility, business and cultural anthropology.

The educational potential of the lomographic movement is considerable, not only for photography and individual creativity, but also from a historical, technological and anthropological perspective.

Lomographic practices certainly helps the active preservation for the main analogue film formats or instant cliché, along with adjacent techniques to enhance creativity and imagination by manipulating photography: deforming images and influencing chemical development techniques, alter colors by controlled accidents, intervening on instant clichés, etc.

Lomographic practice also favors direct experience with technology that has already expired now but dominated everything that visual communication meant in the 19th and 20th centuries. As with the typewriter, it seems hard to believe for younger generations, born between 1990 and 2000, that analogue photography was for more than a century the main means of documenting and storing reality.

The two volumes of Thames & Hudson - *Lomo Life* represent a readymade manual for art students and art universities teaching staff as well. Not just for obvious departments like photography, intermedia, multimedia, but also for areas where lomography may function as creative, documentation and artistic research: sculpture, sculptural objects, applied and decorative arts. *Lomo Life* can function as a practic course or support for visual experiments, not just for the MFA but also for Bachelor program to classes of composition, transposition techniques, process art, critical thinking, along with digital lomographic apps available from any smart and iPhone - creativity exercises through the artistic potential of expired technologies.

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