

Philip Cowan
Uwch Ddarlithydd
Cyfadran y Diwydiannau Creadigol
Grŵp Ymchwil ac Arloesi'r Diwydiannau Creadigol



Diddordebau ymchwil

Philip Cowan has worked on over 80 film and television productions, including; drama, documentary, dance/performance, and animation projects, working for BBC, ITV, C4, S4C, and numerous independent companies. As a Director of Photography he has shot on 35mm, S16mm, & various digital formats, collecting twenty international 'Best Short Film' awards, including two BAFTA Cymru awards. His work has been screened on network television, and at festivals worldwide. He has taught as a guest lecturer at various institutions, across Europe, India and Africa. Since joining academia he has published a number of articles, and a book, on cinematography, film authorship and aesthetics.

Diddordebau ymchwil

As a filmmaker and an academic, Philip's main interests lie within film authorship and the aesthetics of moving images. He explores the creation of meaning in visual narrative through both his professional practice work, as a Cinematographer, and his published articles and conference presentations.

His practice-based work, which has been screened internationally, awarded twenty 'best film' festival awards world-wide, and his theory-based work, which analyses the work of classical and contemporary cinematographers, like Gregg Toland and Vittorio Storaro, examine the authorial role of the cinematographer in collaborative filmmaking.

Cited Work as a Cinematographer

"*The Confectioner* [Constantas, 1997] was a personal, almost abstract feminist work centred on sexual power play and repression, with form and content superbly married by the director Margaret Constantas and photographer Phil Cowan." (Dave Berry, 'Unearthing the Present: Television drama in Wales', *Wales On Screen*, ed. Steve Blandford, Wales:seren, 2000, p.135)

"This multi-layering of fictional and non-fictional information creates a complex cinematic synthesis [*They Call Me, Don't Call Me* (Sealey, 2006)], a subversion of New York, caught between the present and its own history, a place outside of time", (Paul Purgas, 'The Black Moving Cube', *The Black Moving Cube*, ed. David A. Bailey, The Green Box, Germany, 2007, p.135)

Cited work as Researcher

"Cowan reframes discussion of the visual aesthetic of *Citizen Kane* to argue that Toland heavily and creatively influenced the film... Cowan attributes the film's success to an affective collaboration between Welles, Toland and other key practitioners involved to ultimately suggest that authorship can only belong to a combination of individuals and will vary from production to production." (Alex Nevill, *Towards a Philosophy of Cinematography*. Switzerland: Palgrave Macmillan, 2021, p. 60).

"Certainly, convincing as a piece of historical revisionism" (Jamie Clarke, "Elegies to Cinematography: The Digital Workflow, Digital Naturalism and Recent Best Cinematography Oscars" in *Collaborative Production in the Creative Industries*. J. Graham and A. Gandini (eds.), pp. 105–123. London: University of Westminster, 2017, p. 108).

Cymwysterau

PhD by Thesis, Persistence of Vision: Film Authorship and the Role of the Cinematographer, MIRIAD (Manchester Institute for Research and Innovation in Art and Design), Manchester Metropolitan University
... → 2016

MA Scriptwriting
... → 2003

PGCE/Cert Ed (PoCET), University of Wales Institute, Cardiff (UWIC)
... → 2001

18 Meh 2024 → 18 Meh 2027 Research Supervision on the Run, Research Supervision on the Run

29 Chwef 2024 → 28 Chwef 2026 Agile Working, Agile Working

29 Chwef 2024 → 28 Chwef 2026 Fire Safety, Fire Safety

29 Chwef 2024 → 28 Chwef 2026 Manual Handling, Manual Handling

29 Chwef 2024 → 28 Chwef 2026 SlipsTripsFalls, SlipsTripsFalls

17 Ion 2024 → 17 Ion 2026 Health and Safety Awareness, Health and Safety Awareness

6 Rhag 2022 → 6 Rhag 2024 Information Security Essentials, Information Security Essentials

24 Tach 2022 → 24 Tach 2024 Data Protection Briefing: GDPR Edition, Data Protection Briefing: GDPR Edition

20 Mai 2022 → 20 Mai 2024 Welsh Language Standards Course, Welsh Language Standards Course
18 Mai 2018 → 6 Rhag 2022 Information Security Essentials, Information Security Essentials
18 Mai 2018 → 24 Tach 2022 Data Protection Briefing: GDPR edition, Data Protection Briefing: GDPR edition
13 Chwef 2020 → 13 Chwef 2021 Module 3 - Quiz on Equality and the Law, Module 3 - Quiz on Equality and the Law
13 Chwef 2020 → 13 Chwef 2021 Module 3 - Quiz on Equality and the Law Types of Discrimination, Module 3 - Quiz on Equality and the Law Types of Discrimination
... → 2016 Honourable Mention British Association of Film, Television and Screen Studies (BAFTSS) Practice Research Award
20 Mai 2024 → ... Ensuring USW is Anti-Racist Training Workshops, Ensuring USW is Anti-Racist Training Workshops
13 Chwef 2020 → ... Module 4 - Quiz on Equality and USW, Module 4 - Quiz on Equality and USW
12 Chwef 2020 → ... Module 1 - Quiz on Equality Diversity and Inclusion, Module 1 - Quiz on Equality Diversity and Inclusion
12 Chwef 2020 → ... Module 2 - Quiz on Stereotypes Prejudice Assumptions and Unconscious Bias, Module 2 - Quiz on Stereotypes Prejudice Assumptions and Unconscious Bias
12 Medi 2019 → ... Personal Academic Coaching (PAC) Training, Personal Academic Coaching (PAC) Training
15 Ion 2019 → ... RBE CI Faculty Roadshow, RBE CI Faculty Roadshow
14 Chwef 2018 → ... LEEP FCI SESSION 3, LEEP FCI SESSION 3
31 Ion 2018 → ... LEEP FCI SESSION 2, LEEP FCI SESSION 2
23 Meh 2016 → ... People Manager Training, People Manager Training

Allbwn ymchwil

Authorship and Aesthetics in the Cinematography of Gregg Toland

Cowan, P., Hyd 2022, first gol. Maryland: Rowman and Littlefield International. 337 t.

Post-Carroll: Functional Elements of the Moving Image

Cowan, P., 1 Rhag 2020, Yn: Projections: The Journal for Movies and the Mind. 14, 3, t. 72-89 18 t., 5.

Aesthetic Elements of the Cinematographic Image

Cowan, P., 22 Tach 2019, Yn: The Cinematography in Progress Journal. 1, 3, t. 1-13 13 t.

Cinematography Conventions V. Creativity

Cowan, P., 6 Medi 2019.

Aesthetic Elements of the Cinematographic Image

Cowan, P., 4 Ebr 2019, (Heb ei gyhoeddi).

A Methodology for Analysing Cinematographic Images

Cowan, P., 27 Hyd 2018.

A Methodology for Analyzing Cinematographic Images

Cowan, P., 27 Hyd 2018.

A Taxonomy of Elements of Shot Composition

Cowan, P., 13 Meh 2018.

Analyzing Stylistic Patterning in Film to Establish the Cinematographer as a Coauthor: A Case Study of Gregg Toland

Cowan, P., 1 Meh 2017, Yn: Projections: The Journal for Movies and the Mind. 11, 1, t. 16-37 22 t.

Warmth Test Scenes: "The Cordwainers' Song" and "She Came to Us..."

Constantas, M., Weir, J. & Cowan, P., 22 Mai 2017

The Use of Colour as a Function of the Cinematographer, *The Sleeping-Mat Ballad*

Cowan, P., 14 Ebr 2016, Screenworks, 6.

Stylistic Patterning as a Methodology to Establish the Co-author Status of the Cinematographer: A Case Study of Gregg Toland

Cowan, P., 2016.

The Democracy of Colour

Cowan, P., 3 Awst 2015, Yn: Journal of Media Practice. t. 139-154 15 t.

Book Reviews: *Cinematography*

Cowan, P., 2015, Yn: Projections: The Journal for Movies and the Mind. 9, 2, t. 93-98 6 t.

The Sleeping-Mat Ballad

Constantas, M. & Cowan, P., 28 Tach 2014

Branches: the Nature of Performance

Constantas, M. & Cowan, P., 14 Mai 2014

Image Aesthetics at the Time of Digital Cinema: Round Table for Film Schools

Cowan, P. & Jarry, J-P. (gol.), 2013.

Underexposed: The Neglected Art of the Cinematographer

Cowan, P., 12 Meh 2012, Yn: Journal of Media Practice. 13, 1, t. 75-96 22 t.

Authorship and the Director of Photography: A Case Study of Gregg Toland and Citizen Kane

Cowan, P., 24 Chwef 2012, Yn: Networking Knowledge. 5, 1, t. 231-245 15 t.

Gwobrau

The Use of Colour as a Function of the Cinematographer in *The Sleeping Mat Ballad*.

Cowan, Philip (Derbynydd), Ebr 2016