

Photographic Authenticity and the Ontology of the Image

Jason Carden

Submitted to

Hereford College of Arts

In partial fulfilment of the degree criterion of

BA (Hons) Photography

Validated by the University of Wales, Trinity Saint David

Full Word Count: 10175

Edited Word Count: 7974

Contents:

1. List of Illustrations	Page 3
2. Introduction	Page 4
3. Chapter One	Page 5
4. Chapter Two	Page 8
5. Chapter Three	Page 10
6. Chapter Four	page 12
7. Chapter Five	Page 16
8. Conclusion	Page 18
9. Bibliography	Page 19

List of Illustrations

Figure 1. *Plate VII. Leaf of a Plant* - Henry Fox Talbot - 1844

Figure 2. *Plate XVII. Bust of Patroclus* - Henry Fox Talbot - 1844

Figure 3. *Plate VI. The Open Door* - Henry Fox Talbot - 1844

Figure 4. *View from the Window at Le Gras* - Nicéphore Niépce - 1826

Figure 5. *First Photograph of Lightning* - William N. Jennings - 1885

Figure 6. *Boys Working in an Arcade Bowling Alley* - Lewis Hine - 1909

Figure 7. *Child Worker in a Brickyard, Pakistan* - M. Crozet/ILO - 2005

Figure 8. *In the Grass* - Robert Demarcy - 1902

Figure 9. *A Sudden Gust of Wind (after Hokusai)* - Jeff Wall - 1993

Introduction

Before we commence this examination into what photographic authenticity is, I feel that a definition of the meaning of authenticity in the context of my intention for this text is essential. Also of relevance is that, the term authenticity has a number of different meanings which require clarification before we discuss its relevance within art practice.

Authenticity for me, connotes ideas of authority, validity and tradition. Authenticity can also be associated with the veracity of factual accuracy and to aspects of the originality of either, an object or an abstract concept or process. However, when we start to examine photographic authenticity the semantic interpretations are inadequate in and of themselves.

Within photographic discourse, authenticity is determined by the specific characteristics that are unique to the medium¹ (Carroll, 1985:5). As a consequence, we will be required to investigate, within this text, how photography has been used within the frameworks of both, its artistic application and its ability to represent the world through its basis in cause and effect by considering the works and perspectives from a number of principle photographers and the theoretical arguments that are relevant to photographic authenticity. Finally we will also examine how, social perceptions as to the authentic role of photography have changed from the time of its invention through to the inception of modern digital technologies and to what extent this progression has determined the authenticity of the photographic medium that we are familiar with today.

In order to further understand what is meant by authenticity in the context of photographic discourse it would be prudent to first establish what a photograph is in its physical sense. At its most elemental level a photograph is a tangible object that can be viewed and subsequently, interpreted by its audience. What makes the photograph unique amongst other forms of representational image however, is that its physicality comes in part from the causal interactions of photons - particles of light - with traditionally, solutions of silver halides and chlorides, bromide and iodine upon a physical substrate or upon the more contemporary digital sensor which converts the analogue photons into the electronic signals that are so crucial to the modern information-society². Whereas the representation within a painting is a contrivance of both the artist's conscious and subconscious decisions, the photograph is a record of the physical world made by the physical world. Of course when describing a photograph we cannot ignore the fact that, there is a certain amount of human intent in its selection, construction and output. The photographer is not spared from having to make the same choices that the painter or illustrator must consider, namely what subjects to chose, where to place them within the image frame, the choice of location and background, how to use light and shadow and also what elements to reject.

This interaction with the physical world is referred to as the photographic index. This is itself part of the larger discourse of semiology that applies to all forms of human communication. As well as the indexical sign, there are two further varieties of sign that are applicable when decoding a photograph. The first of these is the iconic, which is based upon the images resemblance to the object it portrays. The icon has a certain quality which the object photographed also has and which allows its interpretation as a sign even if the object has never existed. For example, a portrait by the painter Hans Holbein the Younger of Henry the VIII will share many similarities with the subject, from the general physiognomy of the face to the tailoring of the 16th century garments these iconic signs will be recognisable to a greater or lesser extent depending upon the audiences social position and its cultural and intellectual capital.

The second is the symbolic sign. Symbols are those signs which are agreed upon by the cultural and linguistic customs and habits of the societies they originated from. Most words within any given language are examples of symbolic signs. This trio of signs was first posited by the American philosopher and semiotician,

1 . Medium Specificity. See page 16.

2 . For a more comprehensive glossary of photographic processes see, Photography: A Cultural History. 3rd Edition by Mary Warner Marien. Page 520-523.

Charles Sanders Peirce in the 1860's (Atkins, 2013). They are essential within photographic discourse and both the symbolic and iconic are present within all forms of visual representation and artistic practice.

Chapter One

Throughout modern history, mankind has envisaged of a process by which it could capture a precise rendering of the world it saw, that was free from the artist's prejudices and which also facilitated perfect reproductions from an original master copy. The time consuming practice of the engraving had been the preferred medium which had illustrated print-media from the mid-sixteenth century but with the onset of the age of reason and the consequent increase in scientific inquiry and understanding, this desire was to finally have the chance of being realised through many natural philosophers³ and inventors working towards a reliable mode of image capture that could perfectly replicate the world, not only for the furthering of scientific thought but also societal and cultural ends. It was not until 1839 that the English inventor, Henry Fox Talbot finally provided the answer with his discovery of the Calotype⁴ process.

In 1844, five years after the Calotype's unveiling, Talbot authored a book entitled *The Pencil of Nature*. This was the first publication dedicated solely to the display of the new medium of photography and in his introductory remarks, Talbot states that, "the plates of this work have been obtained by the mere action of Light upon sensitive paper. They have been formed or depicted by optical and chemical means alone, and without the aid of any one acquainted with the art of drawing. It is needless, therefore, to say that they differ in all respects, and as widely as possible, in their origin, from plates of the ordinary kind, which owe their existence to the united skill of the Artist and the Engraver" (Talbot, 1844:9).

With this statement, Talbot was setting out the premise that, "the new art of Photogenic Drawing", (Talbot, 1844:9) as he termed it, could potentially be independent from the distorting effect of artistic and human imagination and therefore distinct from all other forms of nonindexical representational art. It was formed directly from the physical and measurable processes that had been discovered after the establishment of the rational scientific method. Despite this rationality it is a point of consideration that Talbot used both the term art and drawing within his introduction to describe, not only the individual photographic plates, but also the calotype process itself.

In fact much of the subject matter of these plates depicts artifacts that are a product of the artist's imagination and skill. From the statuary of plates V and XVII, *the Architecture of Queens College, Oxford* in plate XIII or the reproduction of Francesco Mola's *sketch of Hagar in the Desert* in plate XXIII, Talbot is advancing the case for photography as a mode of artistic expression in and of itself and also photograph's ability to present to a larger audience the works of art that were previously accessible only to a small segment of society with the means of ownership or to undertake the grand tours that were popular in previous decades. From its earliest days photography has had to contend with a duality of purpose. On the one hand its role as a mode of documentation and replication which is defined by its inherently causal nature and on the other, as an art form, reliant on complex sign systems and that facilitates the human need for self expression and the articulation of ideas through visual means.

3 . The natural philosopher was the name taken before the term scientist was popularised in the mid to late 19th century.

4 . The Calotype or Talbotype was the first photographic process that allowed multiple prints from a single negative plate. It was announced by H. F. Talbot in 1839 and patented in 1841. The negative became the preferred means of producing photographs for the consumer and remains so at the time of writing.



Fig. 1.

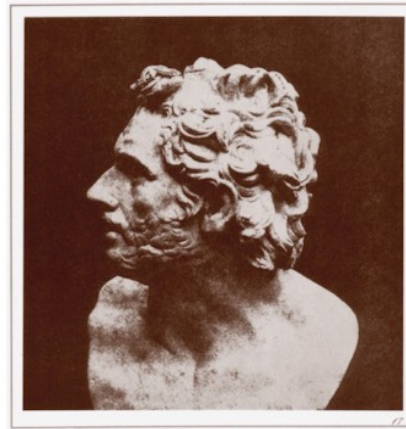


Fig. 2.

Fig. 1. *Plate VII. Leaf of a Plant*, though reminiscent of a Robert Hooke⁵ illustration, represents an example of the use of photography to present an object - in this case a botanical sample - in as unaffected a way as possible. A specimen of plant matter was placed upon a piece of paper which Talbot had prepared with a solution of silver nitrate and potassium iodide. This was then pressed down with a clear glass plate, secured and exposed to sunlight for a pre-established period of time to create a negative image. From this it was a simple process to create what is called, a positive photogram (Talbot, 1844:28). This procedure, which does not require a camera or lens is for this very fact a principle example of the indexical nature of photography. It is an imprint akin to the foot print in the snow or the fingerprints left on a glass.

It is not to say however that, *Leaf of a Plant* is a pure piece of documentary photography. As was mentioned before it resembles the illustrations that graced scientific texts of previous centuries and this resemblance is not an accident. It can be said that it is due to the requirements of compositional principles that are pertinent for all forms of image making; it can also be said to be a product of the photographer's awareness of, and appropriation from previous artistic forms as a starting point by which to explore the potential of their new medium.

The technical limitations of the photogram compelled the photographer to utilise alternative techniques and equipment when intending to capture objects at a distance and which are opaque. Fig. 2. *Plate XVII. Bust of Patroclus* illustrates this desire and was captured with a camera which was in essence a light tight box with a fixed lens at one end and the prepared, light sensitive paper facing it⁶ (Talbot, 1844:7). Unlike *Leaf of a Plant*, *Bust of Patroclus* was created using the reflected light from the subject and although, as with the former, the image is an indexical imprint from this light, it does pose the question which of the two images is the more authentic representative of the medium of photography if indexicality is the only prerequisite for authenticity.

The indexical, symbolic and iconic signs attached to a photograph provides the audience with only partial information. Only, that which is physically to be seen within the frame's border. It does not tell us of its provenance, social and geographic context or the manner of its construction. It will not inform us of the subject's genus or about its lifecycle and place within an ecosystem. As a consequence of the photograph's inability to inform the viewer in and of itself, it is the need to learn both photographic literacy and acquire cultural and intellectual capital that will enables us to ascertain a more comprehensive understanding of the

⁵ . Robert Hooke, 1635-1703 was an English polymath and contemporary of Issac Newton. In 1665 he published his book, *Micrographia* which included many detailed illustrations of natural specimens from his studies of microscopic fauna.

⁶ . . Henry Fox Talbot's camera is a direct descendent of the Camera Obscura he had used in 1833. It provided the inspiration to work towards a way to instantly capture what he saw, negating the need to sketch it.

signs that we encounter within the photographic image. As for which is the more “authentic” photograph, without the knowledge of how they were constructed and the understanding that comes from experience, it can be said that neither has more of a claim to being a more authentic representative of the medium than the other. With this understanding the answer could be said to be, the photographic, Bust of Patroclus, simply for the reason that the techniques and equipment used in its making are better able to represent a larger portion of the reality of human experience.

It was within the pages of *The Pencil of Nature* that Talbot tentatively set out his predicted uses for photography to a public audience for the first time. Be it its ability to copy text and lithographs; *Plate IX. Facsimile of an Old Printed Page*, to depict a picturesque landscape; *Plate XII. The Bridge of Orleans* or to catalogue an object for latter reference; Fig. 1. *Plate VII. Leaf of a Plant*, photography at this time had a number of technical and physical obstacles to overcome to become a medium with the capacity to capture the natural and human world and provide the photographer with the means to further his artistic ambitions.

In its earliest days, photography's potential to replicate reality were well known, as were its limitations. Talbot was optimistic as this paragraph from his introduction to the *The Pencil of Nature* attests. “When we have learnt more, by experience, respecting the formation of such pictures, they will doubtless be brought much nearer to perfection; and though we may not be able to conjecture with any certainty what rank they may hereafter attain to as pictorial productions, they will surely find their own sphere of utility, both for completeness of detail and correctness of perspective”. (Talbot, 1844:9)

As well as setting out the potential uses for the new medium of photography, Talbot proposed within the pages of his book the direction that photography's technical and aesthetic modes could take. He cites the medium as destined to move towards “perfection” (Talbot, 1844:1). This perfection involves a clearer, more resolved description of the elements within the photographic frame with the resultant increase in the information that is visible to the audience. It can also be said to involve a convergence of the way the camera “sees” with how the human eye and brain interpret the world. In essence his perception of the photographic medium's true purpose was to attain the highest possible powers of description, in order to lay reality bare, to mankind's scrutiny.



Fig. 3.

As well as his reproductions of historical and contemporary art forms within *The Pencil of Nature*, a number of Talbot's plates display aesthetic and compositional considerations that are common to earlier representational image making. If we examine Fig. 3. *Plate VI. The Open Door* we are struck by the prominence of the floor broom leaning against the wall to the left of the image which has a certain contrived aspect to its placement within the image frame. This composition was a deliberate attempt to construct a

photographic image in accordance with the stylistic mannerism of the Dutch genre paintings of the 17th century (Andreasson, 2012). From the unadorned stable door to the placement of the lantern, harness and the aforementioned broom, *The Open Door* is not only a considered study in composition, but also, it is a study in photography's abilities to describe light and shadow, form and texture. It is perhaps the first example of the photographer's desire to present his medium as something more than a process that objectively documents what he witnesses.

Chapter Two

A number of photography's shortcomings were identified by an important author and critic of the medium of photography in the mid 19th century. Elizabeth Rigby, perhaps better known as Lady Elizabeth Eastlake⁷ was the wife of the Photographic Society's, later Royal Photographic Society's first president, Charles Lock Eastlake. Her essay entitled *Photography* was published in the London Quarterly Review of 1857 (Wells, 2009:15) and is an eloquent description of the history of and far sighted critique upon the new art of photography.

"It is now more than fifteen years ago that specimens of a new and mysterious art were first exhibited to our wondering gaze. They consisted of a few heads of elderly gentlemen executed in a bistre-like colour upon paper. The heads were not above an inch long, they were little more than patches of broad light and shade, they showed no attempt to idealise or soften the harshnesses and accidents of a rather rugged style of physiognomy on the contrary, the eyes were decidedly contracted, the mouths expanded, and the lines and wrinkles intensified." (Eastlake, 1857:4).

By the time this passage appeared in the London Quarterly Review⁸, the western world was well acquainted with the new medium of photography. In many cities in Great Britain and across the European continent, commercial photographic studios were established to provide the services of the photographer to those in the industrial and commercial sections of society and also more commonly, private individuals who had the means to afford a photographic portrait. Though this was a relatively expensive undertaking, it was by no means as expensive as a painted portrait. This affordability had the effect of beginning the process of democratising how the image was used (Wells, 2009:17).

Eastlake's paragraph above conveys her disappointment with the earliest photography's ability to describe detail and provide an objective likeness of the subject. Although the constant technological progress in the first four decades of its existence was to address some of these concerns, photography would continue to retain a key deficiency for many years. Due to the technology of the photographic emulsions of the time, there was a constraint upon what the camera was able to capture. This resulted in the requirement for an exposure of several minutes which precluded any subject which was in motion being photographed. Eastlake identified photography's deficiency in this respect. "Here, therefore, was a representation obtained in a few minutes by a definite and certain process, which was exquisitely minute and clear in detail, capable of copying nature in all her stationary forms["] (Eastlake, 1857:4).

This paragraph is part of an explanation into the nature of Louis-Jacques-Mandé Daguerre's photographic process which was announced to the world in the same year as Talbot's Calotype. The Daguerrotype differed in the respect that, it produced a unique original upon a plate of silver. (Warner Marien, 2010:14) Like the Calotype however, it could produce a clear and finely delineated image and one which also ensured that no movement could be described within the composition.

Eastlake had recounted that the direct predecessor of Daguerre's process, the Heliograph, as having an exposure of between seven to twelve hours. (Warner Marien, 2010:12) Invented by the Frenchman

⁷ . Elizabeth Eastlake, 1809-1893 was an English writer and art critic and historian. She wrote regularly for the London Quarterly Review on a diverse range of subjects.

⁸ . The London Quarterly Review was established in 1809 as a response to the Edinburgh Review's political stance. It provided the reader with a variety of subject matter from leading intellectuals and opinion-makers.

Nicéphore Niépce, the resultant images obtained could not provide an accurate representation of nature over such an elongated timescale. The sun used to expose the film would have followed a large part of its passage through the sky, resulting in divergent surfaces being illuminated or placed in shadow. We can conclude that this is not how the human consciousness experiences reality and indexically, the resultant image is linked to its subjects place but its temporal qualities lay outside of our common experience and consequently, the image becomes an unsatisfactory representation.

With the Daguerrotype and Talbot's Calotype the exposure time had been reduced to a matter of minutes. However this continued to be restrictive for the photographic medium's ability to accurately describe any subject other than a still life, pastoral landscape, an architectural photograph or a seated portrait. Fig. 4. *View from the Window at Le Gras*⁹ by Niépce is the world's first photographic image derived from nature (Warner Marien, 2010:112) and displays as Elizabeth Eastlake identified the heliograph's unsuitability as a process for documentary image making and to a certain extent confounds the viewer in respect to what they are in fact observing within the image plane. Though we are conscious of it's indexical nature because we have been made aware that it is a chemical trace upon a substrate of pewter, the iconic and symbolic significance within the heliograph is unclear.

Fig. 5. *First Photograph of Lightning* by William N. Jennings is the first reproducible example of the ability of photography to arrest the movement of lightning¹⁰ (Canales, 2011:137). It was not captured in what Henry Fox Talbot would call, a completeness of detail and correctness of perspective (Talbot, 1844:9) but it was the antithesis of *View from the Window at Le Gras* with regards to its temporal index. Whilst the improvements in camera technologies and photographic techniques have allowed mankind to observe natural processes hitherto unseen, Jennings's image, like Niépce's *View from the Window at Le Gras* remains outside of the everyday experience of the viewer, and whereas, one is an unsatisfactory account of reality, *First Photograph of Lightning* could be said to satisfy mankind's needs for discovery.

First Photograph of Lightning is part of a progression from the engravings of Robert Hooke through to the first attempts by Talbot and later Edward Muybridge to employ the photographic image for the furthering of scientific study. It is part of the tradition of the photograph as document and forms one strand of the argument regarding photography's primary function.



Fig. 4.

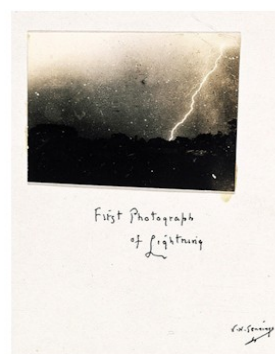


Fig. 5

"The falling off of artistic effect is even more strikingly seen if we consider the department of landscape. Here the success with which all accidental blurs and blotches have been overcome, and the sharp perfection of

⁹ . Niépce's Heliography or sun-writing was created by coating a pewter plate with a substance known as, bitumen of Judea. After exposure this was then washed with a solution of oil of lavender and petroleum.

¹⁰ . The claim for this to be the first ever photographic image of lightning remains a contentious subject. An earlier contender would be a Daguerreotype from 1847 taken by the American photographer George Eastlery.

the object which stands out against the irreproachably speckless sky, is exactly as detrimental to art as it is complimentary to science". (Eastlake, 1857:12).

Eastlake thought that photography's true function was as an aid to the empirical sciences, and not for the employment of the artist as his primary medium. She argued that by virtue of its causal origins, the photograph could be employed to disseminate what she referred to as "facts" to a much wider audience than the established arts could (Wells, 2009:17). Eastlake was one of the first to identify the potential of photography to democratise the image due to its relative ease of manufacture and dissemination compared to previous modes of image making which she thought of as elitist and only relevant within the social minority which could acquire and then appreciate its complex nuances (Wells, 2009:16).

Throughout the 19th century a debate had been ongoing about whether photography was more suited as an agent of artistic or scientific progression (Warner Marien, 2010:40). Absolute objectivity was seen as the definitive characteristic of the photograph by the vast majority of the populations of Europe and North America, due to the mechanical nature of its construction. They appreciated that the medium afforded a complete, transparent and objective rendering of the elements within the photographic frame (Warner Marien, 2010:36).

For some it was thought that this aspect of photography had the potential to degrade art if allowed to supplant some of its functions (Baudelaire, 1859:297). The French poet and essayist Baudelaire wrote in 1859 that, "Photography must, therefore, return to its true duty which is that of handmaid of the arts and sciences, but their very humble handmaid, like printing and shorthand, which have neither created nor supplemented literature. Let photography quickly enrich the traveller's album and restore to his eyes the precision his memory may lack; let it adorn the library of the naturalist, magnify microscopic insects, even strengthen, with a few facts, the hypotheses of the astronomer; let it, in short, be the secretary and record-keeper of whomsoever needs absolute material accuracy for professional reasons" (Baudelaire, 1859:297).

Baudelaire saw photography as a metaphor for the industrialisation of western society, a soulless, repetitive and inhuman process that was wholly at odds with the transcendent spirituality of the artist's imagination (Grundberg, 1990:50). For much of its history photography has had to answer the challenges to its artistic authority and has done so in a variety of ways.

Chapter Three

Baudelaire's hypothesis reflected the notion that the photographic medium was not suited to be employed as an artistic mode of expression which was prevalent within academic and philosophical circles throughout the 19th century and well on into the 20th century. As a consequence, the works of the artist-photographer have remained largely ignored by the established art world and were confined to a narrow association of photographers and their sympathisers. Siegfried Kracauer in his essay, *Die Photographie*¹¹ of 1927 had this to say of photography's relationship to the established arts. ["I still say that it is *higher* than nature; I say that it is the bold hand of the master whereby he demonstrates in a brilliant way that art is not entirely subject to natural necessity but rather has laws of its own." A *portrait painter* who submitted entirely to "natural necessity" would at best create photographs["] (Kracauer, 1927:427). This quote was part of a response by the German writer Goethe to his private secretary Johann Peter Eckermann's description of a Rubens landscape. Eckermann noticed that the artist had painted the composition, illuminated from two conflicting directions and observed that this is inconsistent with the reality of nature.

If we take Goethe's statement, and by association Kracauer's conclusions to be an accurate explanation of what constitutes the defining qualities of art then, although Niépce's *View from the Window at Le Gras* shares the same visual inconsistency as observed, by Eckermann, in the Rubens landscape due to the indexical manner of its construction it cannot be construed as a piece of art with a comparable cultural value to the work of the painter. The landscape by Rubens shares with all other representational and indeed

1

1

. Kracauer's, *Die Photographie* was his first major essay on the subject of photography.

nonrepresentational paintings the undefinable qualities of artistic imagination. Many thought that these qualities were free from the constraints of the rational mind, they were linked to the spiritual aspects of man and seen to account for a piece of art being greater than the sum total of its parts. The photograph, on the other hand is seen to be explicitly grounded in reality and as a result of its mechanical means of construction could not hope to obtain the freedom of expression and imagination that is emblematic of this spiritual quality of art.

The allegation that photography was an inferior relation to other forms of image making was however not shared by all. André Bazin writing 18 years after Kracauer in 1945 claimed that "Photography can even surpass art in creative power. The aesthetic world of the painter is of a different kind from that of the world about him. Its boundaries enclose a substantially and essentially different microcosm. The photograph as such and the object in itself share a common being, after the fashion of a fingerprint. Wherefore, photography actually contributes something to the order of natural creation instead of providing a substitute for it" (Bazin, 1945:8).

Bazin agreed with Kracauer assertion that art was an inherently spiritual practice but thought of this spirituality as a limiting factor in both the construction and appreciation of the artistic work and whilst both identified the ontology of the photograph and its relationship to artistic practice, Bazin thought that the photograph because of its indexicality was the only medium capable of re-presenting the highest form of creativity, reality itself (Wells, 2009:18).

In "Die Photographie" Kracauer goes on to further examine the artistic photograph and its irreconcilable relationship with that of the painter's practice. He claimed that the photographer's artistic intentions are simply an attempt to hide the technological and mechanical nature of the medium behind an empty style (Kracauer, 1927:428). This imposition of style he thought, was contrary to photography's true function. That of recording the present in as precise a way that is possible.

Kracauer went on to refine his assertions on what the role of photography should be by comparing the faculty of memory with the ontological nature of the photographic image. Whereas the photograph is a physical imprint of a singular fixed moment in time, human memory is a psychological process consisting of dislocated thoughts, impressions and feelings. Memories are not made by the individual but rather are imprinted upon the subconscious by the outside world. Consequently their importance within the framework of the persons memory of their life is directly related to the significance of the events and objects they experience (Kracauer, 1927:425).

The photographic image can lay no such claim. The significance and emotional elements are not inherent within the photograph itself but are appointed by the viewer. Due to the photograph's lack of any inherent meaning, its significance changes over time and the elements portrayed lose emotional and personal-historical connotation. It is this Kracauer argues and the belief that art was a spiritual undertaking that establishes photograph's most authentic function; as a means of recording current events for immediate consumption by a mass audience.

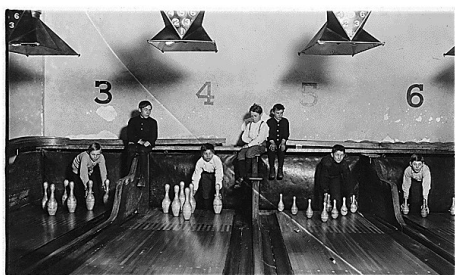


Fig. 6.

Fig. 7.

To illustrate Kracauer's argument we will examine Lewis Hine's, *Boys Working in an Arcade Bowling Alley* (Fig. 6.) which is part of the photographer's response to the use of child labour within early 20th century American industry. Although the subject matter is contentious and emotional within modern western society, the photograph should fail to evoke this 105 years after its creation. The subjects within the photograph have become historical curiosities from a society and time that no longer exists and because of the falling away of the original socio-political context and the outmoded techniques of the print's manufacturer, the image obtains the status of an anachronistic document.

Child worker in a brickyard by the photographer M. Crozet (Fig. 7.) shows a contemporary documentation of the subject of child labour. If we are to take Kracauer's assertions at face value then the significance of Crozet's photograph of child labour in the third world will be reinforced by the increased ease of access to and the sheer volume of relevant, pictorial information available today through modern communication methods. In our modern technological age we define how we see, interpret and respond to the world outside of our own physical reality increasingly through this aggregation of photographic images that reinforce each other's significance. The emotional significance of both photographs however will be further reinforced by the viewer's intimacy with the given subject matter. Because the photographic image itself cannot generate the emotional response that a memory of the event can, the photograph is relegated to the role of a historical artifact dependent on the prevalent social and cultural perceptions for its significance.

Chapter Four

We have examined how, photographic practice, from its very beginning has been separated into two opposing directions. There have been a number of arguments for photography's use as a separate form of artistic expression. This has generally centred upon the modernist notion that, what is central to the definition of an individual artistic practice are the characteristics that are unique to that practice.

In 1902 Alfred Stieglitz relinquished his role as vice-president of the New York Camera Club and along with other sympathetic photographers founded Photo-Secession (Marien, 2010:181). These photographers identified themselves with the Pictorialist tradition of the medium started in the late 19th century (Marien, 2010:172) which, although they agreed with the spiritual creativity of the artist, sought to challenge the assertions of Baudelaire that photography was an industrial process, and consequently, had no place in the artistic realm by creating pictures rather than simply documenting reality. (Warner Marien, 2010:172)

The Pictorialist's work was characterised by the use of specialised printing processes especially platinum and gum bichromate. (Warner Marien, 2010:176) With the latter the photographer would scratch and mark their prints in an effort to reduce the signifiers of its technological means of production and make them more akin to the canvasses of the painter in a way that Kracauer would term "an artistic manner minus its substance" (Kracauer, 1927:428). They selected the elements within their compositions carefully and arranged them with equal care. Their intention was to create individual and thereby original works of art that replicated somewhat the formulation and feel of the painter's art.

An example of the pictorialist approach to image making can be seen in the photograph, *Grass* by Robert Demarcy (Fig.8.). Like many of his works it showed the subject - a young lady - reclining within the landscape. In this instance, she is reading and this is important, as it connotes the human creative spirit and a sense of introspection. She appears to merge into the natural world of her surroundings and become one with the grasses and blossoms. Demarcy's image is an evocative examination of mankind's relationship with nature which remained a common concern throughout art's history and like the painter, he viewed each of his negatives as a blank canvas with which to create a unique representation of the world.



Fig. 8.

By the 1920's however pictorialism had all but disappeared being replaced by a new generation of photographers which had a revised consciousness of the possibilities for their medium (Warner Marien, 2010:181). They rejected the romantic expressionism of the pictorialists, rather they favoured absolute objectivity, the lack of technical manipulation for aesthetic reasons and espoused the photograph's ontological qualities.

The basic premise of realism was that, reality exists independently from mankind's scrutiny, that it contains discoverable structures of intricate meaning and that by discerning these structures and creating models of them with his art (Miller, 2012). The realist associated with a greater understanding. For the realist the world was the standard of truth and it was the noblest action to attempt to capture its reality.

John Szarkowski, the admired director of photography at MOMA from 1962 until 1991 who, amongst others, discovered Diane Arbus, Lee Friedlander, William Eggleston and Gary Winogrand (O'Hagan, 2010) did more to establish the role of photography as an independent form of artistic expression and determine for the proceeding generation of photographers what their own praxis could contribute to the understanding of society and the human condition.

In the introduction to his book *The Photographer's Eye*, Szarkowski had this to say. "The invention of photography provided a radically new picture-making process—a process based not on synthesis but on selection. The difference was a basic one. Paintings were made—constructed from a storehouse of traditional schemes and skills and attitudes—but photographs, as the man on the street put it, were taken" (Szarkowski, 1966:1). With this paragraph Szarkowski is stating that, the creativity of the painter is limited by the established practices of their medium and its basis in imitation. On the other hand the photograph due to the causal manner of its creation has the ability to better explore the full extent of human experience. If the fundamental function of art is to examine and represent the human condition, then photography does indeed have a claim to being an art.

Within his introduction, Szarkowski identified five characteristics which he thought of as inherent within the medium and which made it fundamentally different from all other forms of visual representation. As was mentioned earlier, the painter had to construct the world he saw from his own imagination or synthesise it. The photographer had the task of taking the world as he saw it and then try to create meaning from this. This posed a problem as the existing theories available on the visual arts were an unsatisfactory guide when applied to the photographic medium. As a result Szarkowski set about addressing this and ask the question; how can the photographer create a meaningful and valid art.

The first of the problems Szarkowski identified was "The Thing Itself," which is a commentary upon the nature of factuality within the photographic image and its relationship with the object being photographed. Szarkowski went on to state that "Much of the reality [of a photograph] was filtered out in the static little black and white image, and some of it was exhibited with an unnatural clarity, an exaggerated importance. The subject and the picture were not the same thing" (Szarkowski, 1966:3). With this statement, Szarkowski was asserting that the technical and aesthetic traditions of photography, inherited from previous modes of visual representation were intruding upon the photograph's role in documenting reality. In essence artistic intent was causing photography to define itself through the creative act rather than through its authentic role as an impartial observer and recorder. It is also a critique on the tendency within both artistic and documentary photography of the past to focus upon the established motifs of their traditions and thereby accentuate their importance within culture as a whole. For the artist this involved the still life, portrait and the landscape. For the documentarian these traditions included war, crime, poverty and other social injustices. Szarkowski identified that these motifs and traditions excluded much of human experience and contributed to an incomplete appreciation of the world as a whole.

The next "dilemma" of Szarkowski's was "The Detail" which stated the frustration the photographer encountered when trying to construct meaning from the wider world. Szarkowski stated "He could not, outside the studio, pose the truth, he could only record it as he found it, and it was found in nature in a fragmented and unexplained form-not as a story, but as scattered and suggestive clues" (Szarkowski, 1966:3). The "dilemma" of the photographic medium is its inadequacy as a narrative mode of representation. The photograph is causally tied to a single moment in time and has to content itself with documenting this single detail. It cannot provide a context of the event beyond this moment as for example a television report could. Szarkowski believed that photography because of this could provide depths of symbolic meaning that would be overlooked within a straight narrative account.

Szarkowski's characteristic of the "The Frame" refers to the subjectivity of the photographer as to where to place the photographic frame. It emphasises the medium as selective rather than one of synthesis. He contends that the very act of choosing where to point the camera reinforces the very fact that the photographer has chosen what you can see within the edge of the frame and as a consequence these elements increase in symbolic importance. The constructed photograph follows these conventions as do all other forms of two dimensional representation.

The fourth characteristic that Szarkowski identified within photographic practice, "Time" is perhaps that most closely associated with the uniqueness of the medium. His assertion was that, the photograph is not an instantaneous appropriation but requires a measure of time to create. This moment is always the present and photography cannot consequently represent the past or future, only infer from the use of symbolism its existence. He goes on to describe how the mechanical nature of photography allowed for new ways of experiencing reality. Firstly through the use of a longer exposure which blurred figures and gave "dogs two heads and a sheaf of tails". Secondly with the shorter exposures allowed for by the technological advancements of the late 19th century, humanity was presented with details that were previously invisible within the blur of movement. (Fig. 5.) William N. Jennings Lightning is an example of this.

Szarkowski's last quality, the "Vantage Point" alludes to the fact that the photographer has to capture his photograph from one of a number of vantage points that might be available to them. The position they chose will not always be ideal but rather than being a shortcoming of the medium it has turned out to be a blessing because the photographer has been able to represent the world from a diverse amount of unfamiliar and often unique perspectives which, by consequence, have helped change the way we perceive the world.

With his five unique traits of photography, Szarkowski was stating the case for photography as an art form in the modernist vein of Medium specificity which, accepts that what defines an artistic medium are the specific qualities that are unique to it rather than the uses it is employed towards (Carroll, 1985:5). If we take this point of modernist art-theory to be accurate then it presents a number of problems for the medium as it exists today. Szarkowski emphasises that the process of photography is one of selection rather than synthesis (Szarkowski, 1966:1) but this can also be applied to the painter and the illustrators practice as they are also

required to select the elements within their works. It is true that the painter selects these from his own imagination whilst the photographer is by necessity obligated to appropriate from what they can observe within the real world (Szarkowski, 1978:2) but with the appearance of photographers such as Gregory Crewdson and Jeff Wall with their carefully orchestrated constructed images such distinctions are essentially made void.

Fig. 9. *A Sudden Gust of Wind (after Hokusai)* by the photographer, Jeff Wall¹² displays this selection of elements to construct a tableau that would be familiar to those conscious of the works of the Japanese 19th century artist (Manchester, 2003). It is constructed like the former's paintings from carefully arranged symbolic elements with the intention of providing a narrative within a single frame. Although the constructed image was a practice that Szarkowski was well aware of in the 1960's, the sophistication of Wall's digital manipulation and Crewdson's staged work was unforeseen, as was the public's acceptance of such representations at least in the sphere of art.



Fig. 9.

Chapter Five

If Szarkowski was concerned with how the Photographer could construct meaning within the photographic image, the French semiotician and writer Roland Barthes was interested in, to what extent the individual photograph could connote meaning to the viewer, which he called "the spectator" and how far it could be said to represent reality (Wells, 2009:32). While both sought to identify which specific characteristics were solely photographic in nature, Barthes' approach was to examine photography through discourses that were not exclusively photographic in their scope.

"Here is where the madness is, for until this day no representation could assure me of the past of a thing except by intermediaries, but with the photograph, my certainty is immediate: no one in the world can undecieve me. The photograph then becomes a bizarre *medium*, a new form of hallucination: false on the level of perception, true on the level of time: a temporal hallucination so to speak, a modest, *shared* hallucination (on the one hand "it is not there," on the other "but it has indeed been"): a mad image, chafed by reality (Barthes, 1980:115). In this passage from his book, *Camera Lucida*¹³, Barthes counters the

¹ ² . Wall is known for his tableau, constructed from photographic elements in post-production. His work is often on a grand scale with life-sized individuals.

¹ ³ . Barthes's book *Camera Lucida* is a highly personal reflection upon the author's relationship to the photographic image. His concern was not to look at photography or the photographer to ascertain the medium's ontological nature but rather the

inference of the indexical characteristic of photography with the conviction that the significance of the photograph was always contingent (Barthes, 1980:34). Of course there is the studium which is the socially derived contract that exists between the photographer and the spectator and which allowed them to ascertain at a glance what the photographer's intention are, but this subtly shifted from spectator to spectator (Dillon, 2011).

The studium can be said to be exclusively photographic in nature as it relies upon the iconic and symbolic signs within the image which are inextricably linked to the causal characteristic of the medium. However accurately painted a landscape, it would still fail to inform us that this is what the actual place it represents is like. A photograph is different in this respect as we will believe that this landscape existed at some point in the past and it will serve to inform the spectator, rather than simply represent the artists intentions. The punctum which is a specific detail within the studium that stimulates in the spectator, a highly individual response to an existing detail can also be said to be exclusive to the photograph.

For Barthes the photograph was unable to signify anything more than, that it referred to an object which existed at some point in the past. This was the basic characteristic of the photograph which made it photographic (Wells, 2009:33).

In examining the ontological nature of photograph rather than through its formal qualities, Barthes identified the characteristics that were inherent within every photographic image, whether chemically derived or digital in origin. It was what the photograph showed us that was important and not the nature of its construction or who constructed it.

Liz Wells, in her book, *Photography, a Critical Introduction*, argues that even though its semiotic meaning is highly malleable we have always regarded the photograph as more real than other forms of image making (Wells, 2009:74) but this assertion is based upon the traditional analogue photograph which was a product of a centralised industrial means of production. How can Barthes's arguments for the referentiality of the photograph be sustained, faced with the ease of manipulation and falsification in our modern digital age?

At the present time the most valid difference with the chemically and digitally produced photograph is one of how it is taken, recorded and relayed, it is not simply how it looks. Visual distinctions and evidence is not always present within the images themselves. Due to the digital medium's defining characteristic, that of converting the light that enters the camera into discreet packets of data, the individual now has an unprecedented ability to manipulate the smallest of elements which constitute the photographic image. These pixels – the most elemental constituents of the digital photograph - are highly malleable (Wells, 2009:317) and as a consequence, the entire image and its individual elements displays such adaptability that the audience are now unable to conclusively recognise that, as Barthes stated, the element within the image "has indeed been". (Barthes, 1980:115)

Though it is certainly true that the manipulation of the photograph has been practiced since the invention of the Calotype process of Henry Fox Talbot, the individual photographer has never had so much control over the significance of the photographic image (Wells, 2009:317). When the chemical processes were the sole means of photographic reproduction, complexity of production of the finished photograph was a hindrance to all but the most committed hobbyists and of course professionals. The procedures whereby the individual elements were assembled out of camera were significantly more labour intensive and specialised knowledge was essential. Even within Jeff Wall's, *A Sudden Gust of Wind (after Hokusai)*, (Fig. 9.) which employed early digital processes to merge the individual elements (Manchester, 2003) was a considerable undertaking and required many man hours to complete. This process gained in convenience and quality with the inception of new computer and imaging technologies. Subsequently these technologies have enabled the individual photographer to practice a level of sophisticated image manipulation on an unprecedented scale to that of the past decade.

This level of manipulation, though it may not pose a problem for the contemporary artistic photograph as it

individual photograph.

did for Oscar Gustav Rejlander 157 years before, (The photo book, 2000 p.336) within the context of the photograph as document this technology has presented a fundamental problem in the image's veracity with not only its symbolic and iconic significance, but also the very characteristic that makes it a photograph, its indexicality.

Although the process by which the digital photograph is created and distributed is of such fundamental difference to chemically produced photography, the manufacturers of these technologies have sought to mimic these traditional modes of representation and consequently their associated characteristics. Because of this, the distinction of being digital is inadequate when seeking to describe what it is that makes a photograph uniquely photographic.

It must be mentioned that in order to safeguard the photograph's evidential authority a number of social and technical conventions have been developed by those in an authoritative position within the social hierarchy, i.e. parliamentary committees, judicial institutions and the constabulary, academia and scientific bodies, the media corporations and news distributors (Tagg, 1988:5). Many of these conventions were developed in the 19th and early 20th centuries where the centralised mode of distribution to the image-consumer allowed for considerable control over its perceived authority. With the advent of new communication technologies this centralised means of distribution has been largely superseded with the peer to peer interconnectivity of the world wide web. This development coupled with the ability of the digital image to be altered at its most fundamental level could have the implication of changing on a social level the perception of the veracity of the photographic image.

Within the scope of the photograph as art, the perception of the photographer's ability to present an accurate approximation of the world they saw has advanced with the growing understanding that the photograph was an inherently constructed object. Along with the advent and evolution of new digital technologies over the past three decades, the artist/photographer has gained the creative freedom to disregard the indexical nature of the photograph. He now has the ability due to its newfound malleability to construct complex iconic and symbolic structures of meaning in the same way as that of the painter and illustrator.

Conclusions

From the time of the first photographic processes in the early 19th century there was a general consensus that photography's authentic role lay in its ability to accurately describe the world which only a decade before had been impossible through the painter's art. This assertion however did not prevent the early exponents of photography's employment for artistic and aesthetic reasons from exploring the medium's capabilities. This consisted of the use of photography within the established conventions of previous artist practice.

Throughout the majority of its existence the belief of the photograph as document has been prevalent, with the artistic use of the photograph providing a contentious debate amongst both academic and public circles. It was not until the photograph was examined through, external cultural discourses and the modernist mode of medium specificity that the underlying characteristics of photography were identified. With this understanding at his disposal, the artist/photographer now had the ability to create an art that was independent from established artistic forms of expression and was truly photographic in nature.

The constructed image had been a reality from the genesis of the photographic medium but as with other

forms of photographic expression, was observed as an affront to those who championed photograph's powers of description. With the inception of new digital technologies in the last decade of the 20th century, the established separation of the roles of the photograph and art within society were beginning to consolidate due to the uncertainties produced by the photographer's capacity to alter even the smallest constituent element of the digital image with relative ease. The artist came to the realisation that the photograph could no longer be constrained by the very thing that defined it ontologically, its basis in cause and effect.

New technologies and ways of appropriating and sharing photography have afforded the public an increasingly influential role in the aggregation and dissemination of information concerning both personal and social issues. The individual has become, no longer just a viewer of media, but a interactive participant and commentator. This phenomenon generates a particular question as to how authentic the countless millions of photographs are that we encounter online. To put it more concisely how do we ascertain just how photographic the modern electronically distributed image is?

To conclude, the photograph has gone through a crisis of identity throughout its 188 year history¹⁴. On the one hand because of its indexical quality it was seen as a perfect medium of documentation and on the other its recruitment to the service of the artists imagination. With the advent of new digital methods of image production and distribution there has been a shift from representation towards simulation within visual culture which, Though it has had the affect of diminishing the confidence of the photograph's documentary capacity, has conversely enabled the photographer to minutely restructure his work and present a level of creative control, unparalleled in the history of the medium.

ANDREASSON, K. (2012). *William Henry Fox Talbot's open door, picture of the day*. Available at: <http://www.theguardian.com/artanddesign/picture/2012/dec/10/photography-fox-talbot> Accessed: 9 January 2014.

ATKIN, A. (2013) ZALTA, E.N. (ed.) Peirce's theory of signs, *the Stanford encyclopedia of philosophy* (Summer 2013 edition) <http://plato.stanford.edu/cgi-bin/encyclopedia/archinfo.cgi?entry=peirce-semiotics> Accessed: 4 January 2014

BARRETT, T. (2000) *Criticizing photography, an introduction to understanding images*. 3rd edn. New York: McGraw Hill.

BARTHES, R. (1977) (trans.) HEATH, S. (1977) *Image, music, text*. London: Fontana press.

BARTHES, R. (1980) (trans.) HOWARD, R. (1981) *Camera lucida*. London: Vintage books.

BAUDELAIRE, C. (1859) (trans.) CHARVET, P. E. (1972) *The salon of 1859*. Cambridge: Press syndicate of the university of Cambridge.

BAUDRILLARD, J. (1981) (trans.) GLASER, S. F. (1994) *Simulacra and simulation*. Ann Arbor, Michigan: The university of Michigan press.

BAZIN, A. (1945) (trans.) GRAY, H. (1960) 'The ontology of the photographic image', *Film Quarterly* (Summer 1960: pp.4-9)

BEALE, S. S. (2006) *The news media's influence on criminal justice policy, how market-driven news promotes punitiveness*. Available

1 4 . I have counted this from Nicéphore Niépce's View from the Window at Gras due to it's specifically photographic characteristic of being indexical.

- at: <http://scholarship.law.wm.edu/cgi/viewcontent.cgi?article=1103&context=wmlr> Accessed: 23 October 2013.
- BOORSTIN, D. J. (1992) *The image, a guide to pseudo-events in America*. New York: Vintage books.
- BORDIEU, P. (1965) (trans.) WHITESIDE, S. (1990) *Photography, a middle-brow art*. Cambridge: Polity press.
- BORDIEU, P. (2012) *Outline of a sociological theory of art perception*. Available at: <http://web.mit.edu/allanmc/www/bourdieu3.pdf> Accessed: 11 October 2013.
- BAILE DE LAPERRIÈRE, C. (ed.) (2008) *who's who in art*. 33rd edn. Calne, Wiltshire: Hilmarton Manor press.
- BENJAMIN, W. (1936) (trans.) UNDERWOOD, J. A. (2008) *The work of art in the age of mechanical reproduction*. London: Penguin books.
- BENJAMIN, W. (1931) *A short history of photography*. Available at: <http://vicmixedmediaegle.wikispaces.umb.edu/file/view/Benjamin's+Short+History.pdf> Accessed: 14 January 2014.
- CANALES, J. (2011) *A tenth of a second, a history*. Chicago: University of Chicago press.
- CARROLL, N. (1985) 'The specificity of media in the arts', *Journal of aesthetics education* (Winter 1985: pp.5-20).
- CROTEAU, D. and HOYNES, W. and MILAN, S. (2013) *Media Society, industries, images and audiences*. 4th edn. London: Sage publishing.
- DILLON, B. (2011) Rereading: Camera Lucida by Roland Barthes. Available at: <http://www.theguardian.com/books/2011/mar/26/roland-barthes-camera-lucida-rereading> Accessed: 19 January 2014.
- DRISCOLL, M. (2012). *Robert Doisneau, the story behind his famous kiss*. Available at: <http://www.csmonitor.com/Innovation/Horizons/2012/0414/Robert-Doisneau-The-story-behind-his-famous-Kiss> Accessed: 2 December 2013.
- DROLET, M. (e.) (2004) *The postmodernism reader, foundational texts*. London: Routledge.
- EASTHOPE, A. and MCGOWAN, K. (ed.) (2004) *A critical and cultural theory reader*. 2nd edn. Toronto, Canada: University of Toronto Press.
- EASTLAKE, E. (1857). *Photography*. Available at: http://www.photokaboom.com/photography/pdfs/Lady_Eastlake.pdf Accessed: 13 January 2014.
- ELKINS, J. (2011) *What photography is*. London: Routledge.
- GILMAN-OPALSKY, R. (2009) *This event is not taking place: truth, reality and history in Baudrillard's political philosophy* [podcast], 28 September. Available at: <https://itunes.apple.com/gb/itunes-u/ecce-speaker-series/id430672166> Accessed: 1 Oct 2013.
- GRAY, R. (2012) *The rise of mobile phone photography*. Available at: <http://www.theguardian.com/artanddesign/2012/nov/16/mobile-photography-richard-gray> Accessed: 23 October 2013.
- GRUNDBERG, A. (1990) *Crisis of the real, writings on photography*. 3rd edn. New York: Aperture foundation.
- HALL, S. (2012) *This means this, this means that*. 2nd edn. London: Laurence King publishing.
- HALL, S. and EVANS, J. and NIXON, S. (ed.) (2013) *Representation*. 2nd edn. London: Sage publishing.
- HARDESTY, L. (2011) *Trillion-frame-per-second video, by using optical equipment in a totally unexpected way, MIT researchers have created an imaging system that makes light look slow*. Available at: <http://web.mit.edu/newsoffice/2011/trillion-fps-camera-1213.html> Accessed: 11 November 2013.
- HONNEF, K. (2000) *Warhol*. Köln, Germany: Taschen.
- HORROCKS, P. (2006) The future of news?. Available at: http://www.bbc.co.uk/blogs/theeditors/2006/11/the_future_of_news.html Accessed: 29 October 2013.
- KENNICK, W. E. (1985) 'Art and Inauthenticity', *The journal of aesthetics and art criticism* (Autumn 1985: pp.3-12).
- KENTRIDGE, W. and MESQUITA, I. and DE DIEGO OTERO, E. and WEST, S. (2013) *Humanitas - Visiting Professorships at the Universities of Oxford and Cambridge, pictures and text* [podcast], 28 May. Available at: <http://podcasts.ox.ac.uk/pictures-and-texts-audio> Accessed: 19 Oct 2013.

- KRACAUER, S. (1927) (trans.) LEVIN, T. Y. (1993) *Photography*. Available at: http://platus1917.org/wp-content/uploads/2011/09/kracauer_photography1927.pdf Accessed: 24 October 2013.
- LASICA, J. D. (2003) *What is Participatory Journalism?*. Available at: <http://www.ojr.org/ojr/workplace/1060217106.php> Accessed: 24 October 2013.
- LEVINSON, P. (1997) *The soft edge, a natural history and future of the information revolution*. London: Routledge.
- LISTER, M. and DOVEY, J. and GIDDINGS, S. and GRANT, I. and KELLY, K. (2009) *New media, a critical introduction*. 2nd edn. London: Routledge.
- LISTER, M. (2007) 'A sack in the sand, photography in the age of information', *The Journal of Research into New Media Technologies* (Aug 2007: pp.251-274).
- MALCOLM, J. (1997) *Diane & Nikon, essays on photography*. New York: Aperture foundation.
- MANCHESTER, E. (2003) *Jeff Wall, a sudden gust of wind (after Hokusai) 1993, summary*. Available at: <http://www.tate.org.uk/art/artworks/wall-a-sudden-gust-of-wind-after-hokusai-t06951/text-summary> Accessed: 15 January 2014.
- MARIEN, M. W. (2010) *Photography: a cultural history*. 3rd edn. London: Laurence King publishing.
- MILLER, A. (2012) *Realism*. Available at: <http://plato.stanford.edu/entries/realism/> Accessed: 11 January 2014.
- NEWMAN, N. (2009) *The rise of social media and its impact on mainstream journalism*. Available at: https://reutersinstitute.politics.ox.ac.uk/fileadmin/documents/Publications/The_rise_of_social_media_and_its_impact_on_mainstream_journalism.pdf Accessed: 23 October 2013.
- NORRIS, C. (2002) *Deconstruction*. 3rd edn. Abingdon, Oxon: Routledge.
- O'HAGAN, S. (2010) *Was John Szarkowski the most influential person in 20th century photography?*. Available at: <http://www.theguardian.com/artanddesign/2010/jul/20/john-szarkowski-photography-moma> Accessed: 10 November 2013.
- POSTMAN, N. (1993) *Technopoly, the surrender of culture to technology*. New York: Vintage books.
- PRODGER, M. (2012) *Photography: is it art?*. Available at: <http://www.theguardian.com/artanddesign/2012/oct/19/photography-is-it-art> Accessed: 24 October 2013.
- ROBERTS, J. (1998) *The art of interruption, realism, photography and the everyday*. Manchester: Manchester university press.
- SCRUTON, R. (1981) *Photography and representation*. Available at: http://www.art.buffalo.edu/coursenotes/ART250/250A/_assets/_readings/photography_representation_scruton.pdf Accessed: 23 October 2013.
- SARVAS, R. and FROHLICH, D. M. (2011) *From snapshots to social media – the changing picture of domestic photography*. London: Springer.
- SEKULA, A. (1978) *Dismantling modernism, reinventing documentary, notes on the politics of representation*. Available at: <http://academic.evergreen.edu/curricular/thelens/docs/postmodernism/DismantlingModernism.pdf> Accessed: 17 October 2013.
- SCHUDEL, M. (2007). *John Szarkowski, 81; Cast New Light on Photography*. Available at: <http://www.washingtonpost.com/wp-dyn/content/article/2007/07/12/AR2007071202239.html> Accessed: 12 November 2013.
- SONESSON, G. (1989) *Semiotics of photography, on tracing the index*. Available at: <http://ultra.sdk.free.fr/misc/TechniquePhoto/Docs/Semiotics%20of%20Photography.pdf> Accessed: 11 October 2013.
- SOLOMON, D. (2011) *O'Keeffe and Stieglitz: Intimacy at a Distance*. Available at: http://www.nytimes.com/2011/08/14/books/review/my-faraway-one-selected-letters-of-georgia-okeeffe-and-alfred-stieglitz-book-review.html?pagewanted=all&_r=0 Accessed: 18 November 2013.
- SONTAG, S. (1979) *On photography*. London: Penguin books.
- SQUIERS, C. (ed.) (2000) *Over exposed, essays on contemporary photography*. New York: The new press.
- SUKLA, A. C. (2000) *Art and representation, contributions to contemporary aesthetics*. Westport, Connecticut: Greenwood press.
- SZARKOWSKI, J. (1966) *Introduction to the catalog of the exhibition, the photographers eye*. Available at: http://www.photokaboom.com/photography/pdfs/john_szarkowski.pdf Accessed: 24 October 2013.

- SZARKOWSKI, J. (1978) Mirrors and windows, American photography since 1960. Available at: http://www.moma.org/pdfs/docs/press_archives/5624/releases/MOMA_1978_0060_56.pdf?2010 Accessed: 24 October 2013.
- TAGG, J. (1988) *The burden of representation, essays on photographies and histories*. Basingstoke, Hampshire: Palgrave Macmillan.
- TALBOT, W, H, F. (1844) The pencil of nature. Available at: <http://www.gutenberg.org/files/33447/33447-pdf.pdf> Accessed: 7 January 2014.
- The photo book* (2000) London: Phaidon press.
- TURNER, G. (2003) *British cultural studies, an introduction*. 3rd edn. Abingdon, Oxon: Routledge.
- WELLS, L. (ed.) (2009) *Photography, a critical introduction*. 4th edn. Abingdon, Oxon: Routledge.
- WINOGRAND, G. (2013) 'Garry Winogrand', in RUBINFIEN, L. (ed.) *Garry Winogrand's republic*. San Francisco: San Francisco museum of modern art, pp.9-55. <http://www.nypl.org/audiovideo/part-iii-truth-and-authenticity-photography> (2012) Accessed: 7 November 2013.