

Om de reflexen! wpiem!

THE  
UNIVERSAL  
PHOTOGRAPHER

Anne Geene & Arjan de Nooy

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## INTRODUCTION

### U. AND HANS AARSMAN

If there is one Dutch photographer that comes close to U., it must be Aarsman. Most striking is the no-nonsense attitude of both photographers. Aarsman once said in an interview: “You don’t try to make something special, it happens to you.” In his own work he avoided ‘extraordinary compositions and attention-grabbing tricks’. For U., making work with similar intentions, photography was never a conscious choice, he just photographed, because he didn’t know better, because he did not know what else to do. Photography happened to him and fitted him naturally.

### U. AND DIANE ARBUS

Where Arbus mainly practiced portrait photography, and focused on people that were not easy to approach, the portrait may well have been U.’s least developed discipline. Probably because he found it difficult to approach people. He may have felt this lack in his work, since he studied the oeuvre of Arbus well. He even corrected one of her photos; according to him the famous photo of the twins would have been better had there been triplets in front of the lens.

### U. AND EUGÈNE ATGET

They were similar characters who led marginal lives. For decades, Atget produced pictures of Paris in an autonomous and anachronistic manner, which he tried to sell as ‘documents for artists’. U. had a comparable approach to the medium. He also photographed for many years, just to record, apparently for no other reason. Atget’s work became world-famous thanks to its accidental discovery by the surrealists; hopefully, U.’s oeuvre will share the same fate.

### U. AND ROLAND BARTHES

Like U., photography’s most famous critic, Barthes, saw photography as an inherently realist medium. The photo was proof of *what-has-been*. For both men ‘the power of authentication exceeded the power of representation’. Where Barthes was more interested in the *punctum* of a photo, U. seemed to be more attracted to its *studium*.

### U. AND HIPPOLYTE BAYARD

Both were undervalued photographers during their lifetime. Bayard vented his chagrin by depicting himself in the now famous: *Self-Portrait as a Drowned Man*. U., on the other hand, never made self-portraits.

### U. AND BERND AND HILLA BECHER

At first glance, no photographers seem to contrast more with U. than the Bechers. They devoted their entire career to the precise and consequent photographing of industrial buildings. Their persistent and methodical work stands in stark contrast to U.’s restless, temperamental, productive way of working and to his oeuvre, in which many possibilities of style and subject matter are explored, resulting in a phenomenal number of photos. Nevertheless, photographic repetition and presentation of images in a grid, the landmark style of the Bechers, fits U.’s character well. His numerous notebooks may be regarded as Becherian typologies. Moreover, the obsessive behavior of the Bechers corresponds to the way U. photographed. They are considered prime examples of so-called objective photography. In view of U.’s work, the definition of this term might have to be changed to include him as well.

### U. AND WALTER BENJAMIN

Benjamin’s essay *The Work of Art in the Age of Mechanical Reproduction* was a text to U.’s liking. He photocopied it at least 55 times.



## U. AND BLACK-AND-WHITE PHOTOGRAPHY

By nature, U. was a colour photographer. The only black-and-white pictures in his oeuvre date from an early period. For obvious reasons: in those days there was no appropriate, affordable colour film available. From the moment colour film became accessible for the mass market, U. did not even think about black-and-white photography anymore, most likely because, in his view, colour photography copied reality far better.

(See also: U. and Colour Photography)

## U. AND BOUVARD AND PÉCUCHET

There are a number of remarkable similarities in the life and work of U. and that of the characters Bouvard and Pécuchet, two friends of around fifty from the unfinished novel by Gustave Flaubert of the same name. Due to the premature death of U. it seems only logical to mention the incompleteness of U.'s oeuvre and the incompleteness of Flaubert's book, but there are more important resemblances. The main characters in this posthumous novel from 1881 work as copyists, that is, they transfer texts from documents, books, newspapers, etc. When they inherit a large sum of money, they decide to retreat to the countryside in order to study a broad scope of subjects, ranging from chemistry, religion and education to botany. In 10 chapters Flaubert describes how the newly acquired knowledge is directly and literally applied in different ways. Due to the large amount of often contradictory information that they consume, each new 'experiment' fails and they ultimately choose to start copying texts again.

U. and Bouvard and Pécuchet start and end their careers in a certain sense as copyists. U. begins his 'visual' career at a very young age by thoughtlessly 'copying' the space around him with his father's camera and ends it with a portable scanner trying to reproduce the world in actual size. As with Bouvard and Pécuchet, a change takes place in the life of U. and he makes an important decision. In Bouvard and Pécuchet's case, this is set in motion by an inheritance; U. has an insight during his

commercial period as a wedding photographer. He begins to order his photos according to their subject, and enjoys the repetitive and uniform character of this new series. He decides to quit his commercial work and dedicate himself to photography. He wants to fathom the medium and reads everything he can lay his hands on. And like Bouvard and Pécuchet, he tries to put the things he learns into practice. For example, when reading about the synthetic portraits of Rodchenko, he makes complete documents of certain subjects by photographing them numerous times and presenting them as a 'synthesis' in a grid-like manner. Yet he can not hide his true nature, and when he discovers the portable scanner, he knows he has found what he had been looking for all those years and his remaining work consists of 'copies' made with this apparatus.

A last analogy: after U. began studying, he also started making notebooks containing ordered collections of citations, which he copied from all possible sources. He would do so the rest of his life. It is of course not difficult to recognize in U.'s notebooks the chapter of citations copied by Bouvard and Pécuchet, which Flaubert had planned for the second part of his novel.

## U. AND ROBERT CAPA

Both Capa and U. died in action. Capa stepped on a landmine while photographing, U. was fatally hit by a car while he scanned a zebra crossing with his portable scanner.

## U. AND CARTIER-BRESSON

Cartier-Bresson coined the term 'decisive moment' for his photography and described it most poignantly as follows: "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression." At first sight, this 'definition' seems to move in a direction different from U.'s work. However, it should be noted that the decisive moment is a subjective term. What is decisive for one person,

may be less decisive for the next. For U., things in the world had many decisive moments, and he tried to photograph them all.

#### U. AND PAUL CITROEN

The work *Metropolis* by Citroen and U.'s stapled collages are, at first sight, related types of collage. However, where Citroen restricted himself to one subject and where every part of his collage shows this subject, U. seems much more free in the synthesis of his works. In fact, so free that sometimes one could ask what was on his mind when he was making his combinations.

#### U. AND THE COLLAGE

In the early days of photography, the collage was used to elevate photography to the level of Art. The collages of Gustave le Gray, Henry Peach Robinson and Oscar Rejlander are good examples of this. Later this technique would become popular in surrealism. Recent examples closer to home can be found in the work of Paul Bogaers and Ruth van Beek. In all these cases, photos are intentionally linked to obtain a certain result. U., on the other hand, often combined pictures unconsciously, avoiding the 'responsibility' of such deliberate combinations. Many of his collages can be seen as coincidental collages: he merged photographs in a more or less random manner and stapled them together or he photographed combinations of images already present in magazines against the light as 'transparency collages'.

#### U. AND COLOUR PHOTOGRAPHY

By nature, U. was a colour photographer. The only black-and-white pictures in his oeuvre date from an early period. For obvious reasons: in those days there was no appropriate, affordable colour film available. From the moment colour film became accessible for the mass market, U. did not even think about black-and-white photography anymore, most likely because, in his view, colour photography copied reality far better.

(See also: U. and Black-and-white Photography)

#### U. AND THE COPY

If there is one dominant feature in U.'s universal character, it is his natural tendency to copy. Uninterpreted, unbiased, pure copy. It is therefore no wonder that he developed a taste for photography, the medium that copies the world so well. In all periods of his oeuvre this characteristic can be seen; from his copies of other people's work to his copies of objects, from his scans in actual size to the typed texts on photographs.

#### U. AND THE CORRECTION

This 'genre' was personally invented and developed by U. Due to his theoretical studies and growing knowledge of the medium, he got irritated by mistakes he saw in the work of other photographers. At first he only folded the images that annoyed him, but soon he started to cut, tear and even shoot other people's photographs. This way he corrected the images to such a degree that they became acceptable to him.

#### U. AND JACQUES DERRIDA

At first sight, they were diametric opposites. While Derrida strove to poly interpretability and to avoid unambiguous statements, U.'s work is comprehensible, clear and direct. Yet there are correspondences in the interests of these men. Firstly, Derrida's frequent reference to intertextuality: text comes from previously written text and nothing really new can be created. The work of U. may be seen as a visual elaboration of this principle. It seems that his copyist-like mentality is exactly what Derrida had in mind: one could argue that U. shows what Derrida wanted to say.

Another similarity is found in Derrida's preoccupation with the frame of the artwork, a preoccupation that U. shared. It is unclear exactly what Derrida is referring to when he mentions the frame; U.'s remarkable use of the frame in his beach portraits, corrections and collages, on the other hand, leaves little room for Derridean ambiguity.

#### U. AND RINEKE DIJKSTRA

Like Dijkstra, U. made photographs of young people at beaches. Dijkstra had an outspoken preference for portraying adolescents; U. was also interested in this 'category', but only in females. He was notoriously shy, especially when it came to women. Around the age of 15, he compensated this lack of interaction by taking voyeuristic pictures of seminude women at beaches. His motives were definitely sexually oriented since he carried the photos in his pockets as if they were objects of fetish.

#### U. AND MARCEL DUCHAMP

Although Duchamp was not a photographer, there are certain analogies in his oeuvre and that of U.; for example, Duchamp's well-known 'objet trouvé' and U.'s coincidental collages, which are in their own way also found 'objects'. Just like the objet trouvé, they have only been selected and not been intentionally 'created'. Moreover, the addition of the moustache to Da Vinci's Mona Lisa shows a similar attitude to high-brow art as U. demonstrates in his corrections of famous photographs.

#### U. AND WILLIAM EGGLESTON

Both photographers started out in black and white, but developed a strong preference for colour photography. In addition, they looked and photographed in a 'democratic' manner, without hierarchy in subject choice. Their kinship is evident from the following quotes from Eggleston, which could also have been from U.: "I had this notion of what I called a democratic way of looking around, that nothing was more or less important." "It quickly came to be that I grew interested in photographing whatever was there wherever I happened to be. For any reason." "There is no particular reason to search for meaning." "People always want to know when something was taken, where it was taken, and, God knows, why it was taken. It gets really ridiculous. I mean, they're right there, whatever they are." "I don't have favorites. I look at pictures democratically. To me they are all equal."

#### U. AND WALKER EVANS

The photographer Stephen Shore once remarked: "To me, someone like Walker Evans is all of them." Given Evans' diverse and influential oeuvre, he may be the only other photographer that deserves the name 'Universal Photographer'. As he himself said: "I used to try to figure out precisely what I was seeing all the time, until I discovered I didn't need to. If the thing is there, why, there it is."

#### U. AND HANS-PETER FELDMANN

Think of U.'s notebooks and you think of the *Bilder-Bücher* Feldmann produced in the 60s and 70s. It is not known which of these men said: "My pictures are not that interesting, nor the subject matter. They are simply a collection of facts."

(See also U. and Ed Ruscha)

#### U. AND ROBERT FRANK

Just as Frank was an outsider in America, U. was one in his own country. Both were reportage/documentary photographers for a short time. Frank went on to make films, U. started an interest and study of photographic theory. What the American flag was to Frank, the wedding cake was to U.

#### U. AND LEE FRIEDLANDER

"The world makes up my pictures, not me," "You go out and the pictures are staring at you" and "As I said, you get both the tree and the forest;" all quotes from Friedlander that could have sprouted from U.'s brain. Friedlander photographed frequently from his car, resulting in his famous book *America by Car*. For U. also, driving was no reason to take a photo break. When Friedlander thought he saw a photo opportunity, he took the trouble to stop the car, whereas U. photographed non-stop, even at high speed. It appears that U. was less interested in photographic aesthetics than in photographic evidence.

#### U. AND THE GENRE

For U., something like the photographic genre never really existed. His curiosity fluidly took him from one subject to another, showing an endless interest in everything photographable.

#### U. AND NAN GOLDIN

“If I want to take a picture, I take it no matter what,” said Goldin, and both she and U. wanted to take pictures all the time, to such a degree that they had to ask themselves: “Where is the line between life and photographing life?”

#### U. AND ANDREAS GURSKY

As photographers they could be seen as complementary. For instance, U. never blew up his photos larger than A4 and he did not like to manipulate his work, digitally or in any other way, in sharp contrast to Gursky. They were, however, born on the same day in 1955.

#### U. AND DAVID HOCKNEY

Hockney’s famous ‘joiners’ can be recognized in various periods of U.’s career. For instance, U.’s stapled collages are composites akin to the joiners, albeit with an alternative use of space. The grids of objects, U.’s ‘complete’ documents, also show resemblance to the joiners. In addition to the alternative space, the element of time becomes important by photographing over a certain period, ranging from hours to weeks. Hockney stated about classic pictures that: “Photographs aren’t accounts of scrutiny. The shutter is open a fraction of a second,” and one could argue that U. introduces an ‘account of scrutiny’ in documenting those objects over time.

#### U. AND MARK KLETT

Klett is known for his projects ‘second view’ and ‘third view’ in which he rephotographed famous 19th century photographs of the American landscape by, among others, Timothy O’Sullivan and Eadweard Muybridge. U. carried out a similar project in

which he completely rephotographed a travel album from Italy, made by three well-to-do Dutch ladies in the nineteen-twenties.

#### U. AND BARBARA KRUGER

Like Kruger, U. worked frequently with texts placed directly on the photographic image. Where Kruger had a clear political agenda in doing so, for instance concerning economic power or the man-woman relationship, U.’s goals have been much more ambiguous. He has probably meant the texts for his own use, since one finds elements of both study and collection in them. Kruger stated: “I had to figure out how to bring the world into my work,” a problem that U. solved effortlessly in his own oeuvre in view of the scope of his subject-matter and notes.

#### U. AND JACQUES-HENRI LARTIGUE

Natural talents that had a significant body of work in their name before they were 10 years old. Lartigue worked in the same style throughout his life whereas U. constantly renewed himself.

#### U. AND SHERRIE LEVINE

Both characters with a natural tendency to copy.

(See also U. and Richard Prince)

#### U. AND MODERNISM

There probably has not been anyone in photography’s history who deserves the predicate ‘modernist’ more than U. If we regard modernism in art as a search for the definition and limits of its own medium, it immediately becomes clear that U.’s lifelong occupation with photography can also be interpreted in these terms. He tried so many styles and techniques, without ever departing from what photography is, never mixing photography with other media, never manipulating his images, never looking for possible use of his photos, that his work must be defined as purely photographic in a modernist sense.

(See also U. and Postmodernism)

#### U. AND LÁSZLÓ MOHOLY-NAGY

Moholy-Nagy wanted to radicalise the way a camera is used. Extreme points of view, experimental dark-room methods and unorthodox equipment such as X-ray devices, telescopes, microscopes etc. characterise his work. U.'s photographic career started with pictures showing rather peculiar angles, taken from his baby car, and he ended his work (and life) using a 'portable scanner', a device we can certainly call unorthodox within photography. U. used it to make an exact, one-on-one copy of the three dimensional world. Moholy-Nagy would probably have liked U.'s use of this apparatus as much as U. would have liked the following quote by this Hungarian artist: "The enemy of photography is the convention, the fixed rules of 'how to do'. The salvation of photography comes from the experiment."

#### U. AND EADWEARD MUYBRIDGE

The nineteenth century photographer that may well be closest to U., in character and in his approach to photography, is Muybridge. Both men were obsessive photographers, both men experimented with many techniques and styles, both men photographed a range of different subjects and both men almost lacked an aesthetic interest in the medium. From a technical point of view, they were excellent photographers and even the fastest moving subjects are always sharp and in focus. They had a keen preference for presenting their photos in grids. The main difference between the two men might just be that U. never killed anyone.

#### U. AND NATURE PHOTOGRAPHY

U. disliked nature. He didn't like the sand on the beach, he was afraid of birds, he hated getting wet and he couldn't stand the sun. However, he did like photographs of nature. This observation could be extended to establish a general quality of U.: he disliked the real world, but liked pictures of it.

#### U. AND THE PORTABLE SCANNER

The portable scanner is an undervalued device within photography, probably because it is mainly intended for the scanning of documents. It is a convenient apparatus able to scan surfaces at any desired location. Its two-dimensionality, literality and ability to produce images of actual size was of great appeal to U., and in a way mirrored his character. As far as we are aware, he is the only photographer who created a substantial oeuvre using this device.

#### U. AND THE PORTRAIT

The traditional portrait does not occur often in U.'s work. People appear in his wedding photography and his beach photos, but they hardly notice that they are being photographed. If one did not know U. better, one might suspect him to be a supporter of the early twentieth century view that portraits are better made by women. They were supposed to have a better intuition regarding the character of the portrayed, and could show more emotion.

#### U. AND POSTMODERNISM

There probably has not been anyone in photography's history who deserves the predicate 'postmodernist' more than U. According to the postmodernists, there is nothing outside the text. The question of whether U. actually existed, or has been a fictitious figure, is therefore not of importance to the real postmodernist: we all create people using language and we are mere 'locations' of conflicting influences. This is abundantly reflected in U.'s comprehensive oeuvre. It seems as if he himself forms an entire history of photography, influenced as he was by the enumeration of all his predecessors. He was an intertextualist in full.

(See also U. and Modernism)

#### U. AND RICHARD PRINCE

Both characters with a natural tendency to copy.

(See also U. and Sherry Levine)

### U. AND REALISM

U. was a pure realist. He had little interest in artifice; to him it was important *what* was in the picture and not *how* it was in the picture. He believed in the indexical nature of photography and was thrilled by its copying capacity. He never used photography for (romantic) purposes such as self expression or aesthetic exhibition, or to prove anything, or to sell anything, or, for that matter, for any application, but for copying.

### U. AND GERHARD RICHTER

We do not know whether U. knew of the work *Atlas* by the painter Richter, but given his sharply demarcated interest in photography, this is unlikely. Had he known it, he might well have completely copied it. U.'s collections of photographs, which he mostly pasted in notebooks, show correspondences to Richter's *Atlas*. Although the presentation is different and the range of U's subjects exceeds that of Richter, the two appear to have a similar approach to the medium, as is evidenced in the following quote by Richter: "The photograph is the most perfect picture. It does not change; it is absolute, and therefore autonomous, unconditional, devoid of style. Both in its way of informing, and in what it informs of, it is my source."

### U. AND ALEXANDER RODCHENKO

The work and opinions of U. and Alexander Rodchenko show some remarkable analogies. From a very young age U. takes pictures when laying on his back in his cradle and while being walked around by his parents in his baby car. This view from underneath is unusual in photography and we see a similar way of looking at the world in some of the works of Rodchenko. He, however, came to this perspective from a theoretical stance at a later age whereas U. applied it in a more natural and intuitive way.

Another, more important resemblance between these men concerns their way of thinking about photography. One of the ideas Rodchenko lived by was to make art less theoretical and

more practical. He embraced photography because it showed an original view of aesthetics and reality. He articulates this in a now famous article *Against the synthetic portrait, for the snapshot*: "Crystallise man not by a single 'synthetic' portrait, but by a whole lot of snapshots taken at different times and in different conditions." In U.'s work we see him exhaustively photographing single objects such as an orange tree, a brick or a ping pong ball and collecting countless images from the world around him in his notebooks.

### U. AND ED RUSCHA

Think of U.'s notebooks and you think of the booklets Ruscha produced in the 60s and 70s. It is not known which of these men said: "My pictures are not that interesting, nor the subject matter. They are simply a collection of facts."

(See also U. and Hans-Peter Feldmann)

### U. AND AUGUST SANDER

In his *Menschen des 20. Jahrhunderts*, Sander wanted to categorise and photograph the human species of the 20th century. Although this might seem quite an ambitious endeavour, U. surpassed him by trying to categorise and photograph the entire world.

### U. AND STEPHEN SHORE

U. was, just like Shore, an early user of colour photography. One of U.'s favorite photo series was Shore's *American Surfaces*: "I was photographing every meal I ate, every person I met, every waiter or waitress who served me, every bed I slept in, every toilet I used." As one can imagine, U.'s kind of words.

### U. AND AARON SISKIND

Both men had an outspoken preference for photographing two-dimensional surfaces. U. took this inclination further than Siskind when he moved to the portable scanner in his last years

and got rid of all three-dimensionality and scaling, features that had, albeit unconsciously, always bothered him.

#### U. AND ALFRED STIEGLITZ

They both incessantly photographed clouds. For Stieglitz these photographs were images of certain moods; he therefore called them 'equivalents'. For U. the clouds were forms that constantly changed and were therefore always interesting, i.e. photographable. Stieglitz is known to have said: "Wherever there is light, one can photograph," a quote which does not do justice to U., who also photographed in the dark. He could have paraphrased Stieglitz: "Wherever, one can photograph."

#### U. AND PAUL STRAND

Straight photography is a term used and popularised by Paul Strand. According to Wikipedia, it refers to photography that attempts to depict a scene or subject in sharp focus and detail, in accordance with the qualities that distinguish photography from other visual media, particularly painting. Photography can not get any straighter than the work of U.

#### U. AND STYLE

Browsing through U.'s work one cannot but conclude that a distinct style is absent.

#### U. AND THE SUBJECT

Apart from himself, there is not a single subject U. did not photograph.

#### U. AND WILLIAM HENRY FOX TALBOT

As the inventor of the negative-positive photographic process, Talbot stood at the beginning of an era. Lacking examples of previous technical images, his work can in some ways be regarded as naive. One of his thoughts on the new medium was about its ability to reproduce: "One advantage of the discovery of the

photographic art will be, that it will enable us to introduce into our pictures a multitude of minute details which add to the truth and reality of the representation, but which no artist would take the trouble to faithfully copy from nature." U. really lived up to this idea. For U. there was no such thing as a visually uninteresting subject. In his work we see a comparable naivety and curiosity towards the medium.

#### U. AND MIROSLAV TICHY

In his adolescent years, U. took numerous voyeuristic pictures at beaches of seminude women, pictures which he cut out and carried with him. It is not difficult to recognize in the resulting, somewhat grimy, damaged images the work of Tichy. It goes without saying that, in contrast to Tichy, U. photographed in colour.

#### U. AND ABY WARBURG

Warburg's last project, the *Msemosyne Atlas*, shows remarkable analogies to the work of U., both in terms of basic assumption and execution. Warburg's aim to compose an image atlas about the ancient period tends towards the same attempt at completeness as U. showed in his 'image atlas of the present world', i.e. his notebooks or in his documentation of objects. Moreover, their tendency to combine images is reflected in Warburg's *Tafeln* and for instance in the stapled collages and notebooks of U.

#### U. AND WEDDING PHOTOGRAPHY

U. had an original view on wedding photography, a genre that he practiced for several years after he finished high school. For him it included the whole scope of photography such as portrait, landscape, still life, reportage and documentary. He exercised it with great enthusiasm, always moving around invisibly, clicking non-stop, talking to nobody, using every minute. His work was easily more surprising and original than that of his colleagues. "I would almost marry again, just to be able to hire

him a second time,” said one of the brides. After some years U. started recognizing patterns in his work and ordered his photos according to recurring subjects, such as wedding cakes. He liked ‘playing’ with photos, he liked the repetition of the grids, he liked the possibilities for comparison his collections offered. At the same time, he developed a taste for photographic theory and became so absorbed, that he gave up wedding photography altogether for a fully autonomous ‘career’ in photography.

#### U. EN WEEGEE

Arthur Fellig, better known as Weegee, grew up in poverty. He taught himself how to use a camera and he set up little businesses for portraying children on his pony, for passport photos and for assisting other photographers. Later he became an independent reporter, always arriving on the scene first. By default, his camera was set on F8 and 1/200s. He built a lab in his car but occasionally used the floor of an ambulance, a taxi, or the subway to develop his pictures. In short, his life was fully determined by photography, as was U.’s. They both approached their subjects head-on and made absolutely ‘honest’, direct pictures. As Lemagny & Rouillé stated: “Weegee would have laughed all the way to the bank being called an artist.”

#### U. AND GARRY WINOGRAND

Due to the enormous volume of pictures that Garry Winogrand and U. produced, both are regarded as proliferative, even obsessive photographers. Where Winogrand said: “I photograph to find out what something will look like photographed,” U. stated: “I photograph to find out if I am still looking” and sometimes: “I am looking to find out if I am still photographing.”

## I.

## EARLY WORK

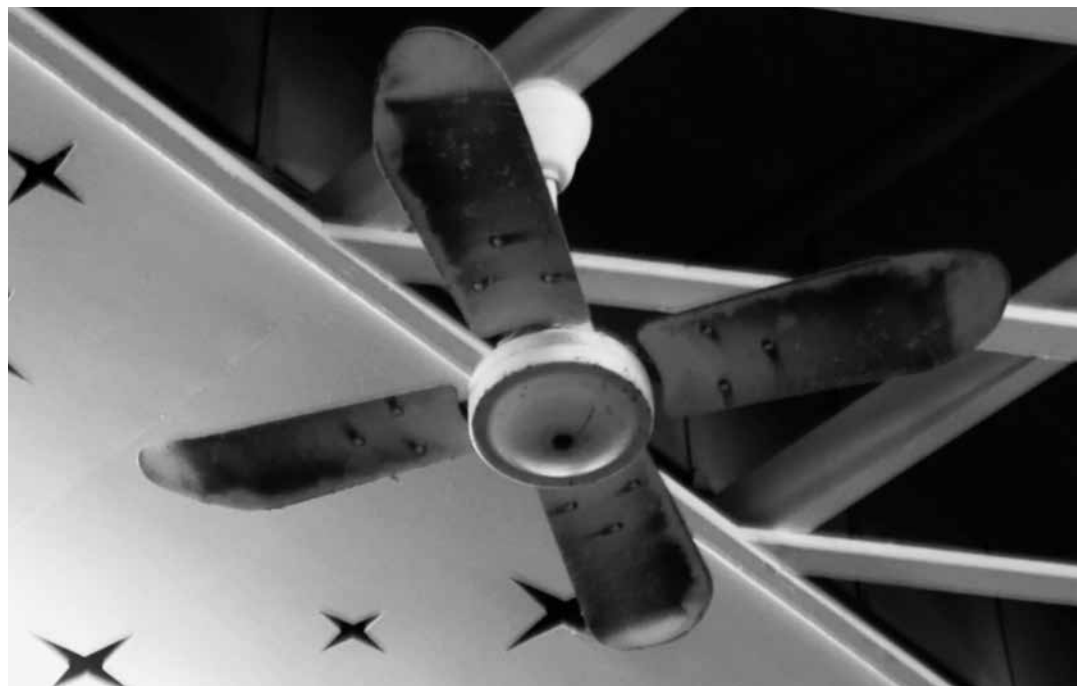


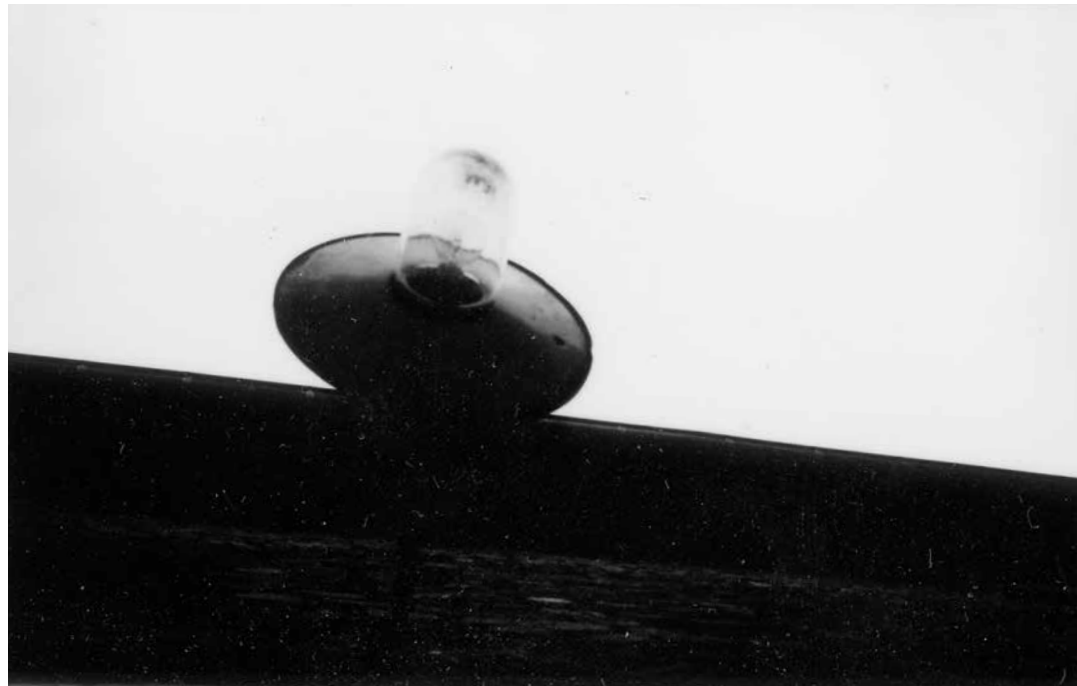
Shortly after he was born in 1955, U. started taking photographs. Naturally, since he was mostly lying on his back, this early work is characterised by low vantage point images.

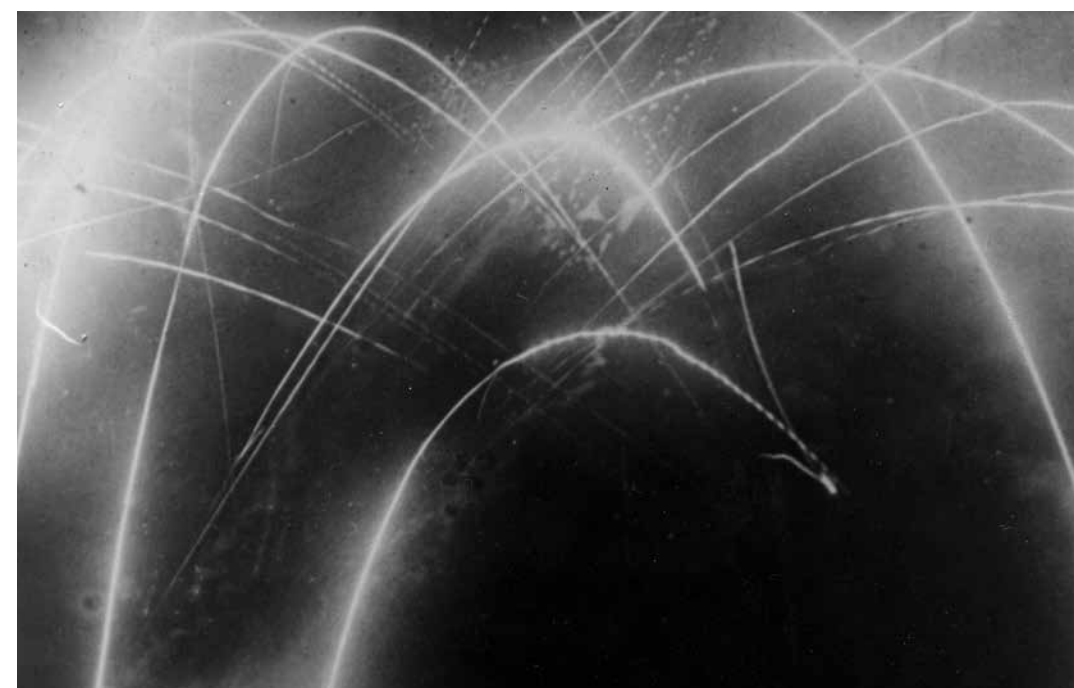


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## II. VOYEUR



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U. was never the most social person, and was especially shy around girls. In high school he compensated for this lack of socializing by taking voyeuristic pictures at the beach using an extreme telephoto lens. His photos became objects of fetish for him, and he cut them out and carried them everywhere.

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VOYEUR

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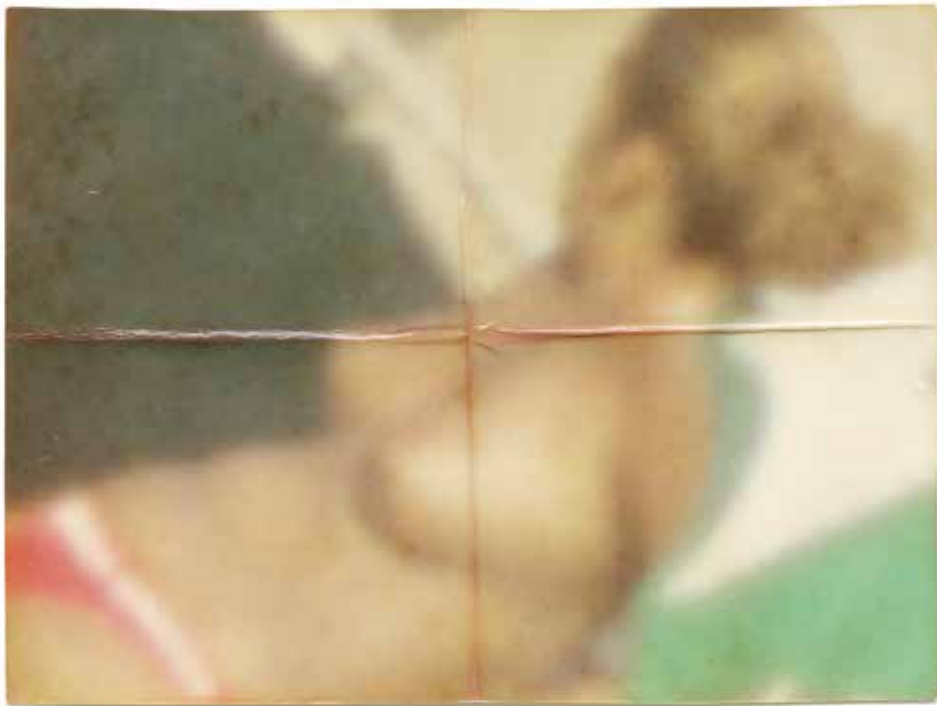
















III.

WEDDING  
PHOTOGRAPHER



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After he finished high school, U. started working as a wedding photographer. To him it seemed that this discipline incorporated all possible photographic genres.



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WEDDING PHOTOGRAPHER

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#### IV.

### THEORIES

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U. noticed recurring themes and subject matter in his work and started organizing his photos. He developed an interest in theory. When reading about photography, he made numerous notes and collected citations that he typed onto existing photographs.

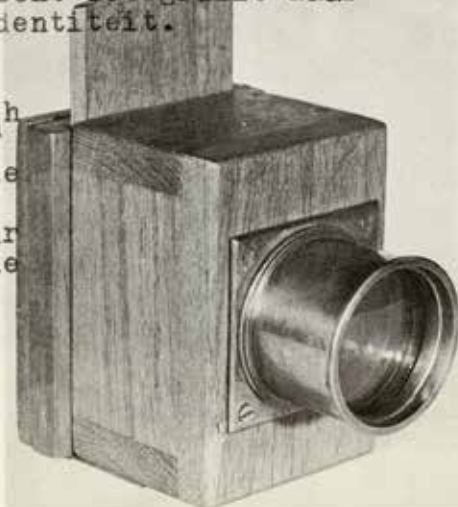
86

In the last quarter of the nineteenth century, the photographic industries of France, Britain and America, in common with other sectors of the capitalist economy, underwent a second technical revolution which laid the basis for a major transition towards a structure dominated by large-scale corporate monopolies. The development of faster dry plates and flexible films and the mass production of simple and convenient photographic equipment opened up new consumer markets and accelerated the growth of an advanced industrial organism. At the same time, the invention of means of cheap and unlimited photomechanical reproduction transformed the status and economy of image-making methods as dramatically as had the invention of the paper negative by Fox Talbot half a century earlier. In the context of generally changing patterns of production and consumption, photography was poised for a new phase of expansion into advertising, journalism, and the domestic market. It was also open to a whole range of scientific and technical applications and supplied a ready instrumentation to a number of reformed or emerging medical, legal and municipal apparatuses in which photographs functioned as a means of record and a source of evidence. Understanding the role of photography in the documentary practices of these institutions means retracing the history of a far from self-evident set of beliefs and assertions about the nature and status of the photograph, and of signification generally, which were articulated into a wider range of techniques and procedures for extracting and analysing 'truth' in discourse. Such techniques were themselves evolved and articulated in institutional practices central to the governmental strategy of capitalist states whose consolidation demanded the establishment of a new regime of 'truth' and a new regime of sense. What gave photography its power to evoke a truth was not only the privilege attached to mechanical means in industrial societies, but also its mobilisation within the emerging apparatus of a new and more penetrating form of the state. At the very time of photography's technical development, the functions of the state were expanding and diversifying in forms that were both more visible and more rigorous. The historical roots of this process, however, go back fifty years across a period which coincides exactly with the development and dispersal of photographic technology, especially in Britain and France. Here the reconstruction of social order in the period following the economic crisis and revolutionary upheavals of the late 1840s depended, in different ways, on a bolstering of state power which in turn rested on a condensation of social forces.



A black and white photograph of a wooden box, likely a camera or a small storage container. The box is rectangular with a hinged lid that is partially open. On the right side of the box, there is a circular opening, possibly for a lens or a handle. The wood has a visible grain and some wear. The box is shown from a three-quarter perspective.

Vanuit een fenomenologisch oogpunt bezien overtreft de authenticerende kracht van de Fotografie haar representerende kracht.



The uniqueness of a work of art is inseparable from its being embedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for example, stood in a different traditional context with the Greeks, who made it an object of veneration, than with the clerics of the Middle Ages, who viewed it as an ominous symbol. Both of them, however, were equally confronted with its uniqueness. But the context is originally the contextual intention of art as a ritualized action, as a ritual. We know that the earliest art works were created in the service of a ritual, first the magical, then the religious. It is significant that the existence of the work of art with reference to its early, never entirely separated, magical ritual function. In other words, the ritual, which is the authentic basis of art, is a ritual, the location of its original use value. This ritual basis, however remote, is still recognizable as secularized ritual even in the most profane forms of the cult of beauty. The secular cult of beauty, developed during the Renaissance and the following three centuries, clearly showed that ritualized behavior, ritual, and the most deep crisis, which began in the sixteenth century, was a fully revolution, because of the loss of the religious basis. With the rise of secularism, art ceased to be a ritual and became evident a century later. At the same time, art lost its magical function of instant power and its ritualized theory of art. This gave rise to what might be called a negative ethology in the form of the idea of the "art," which not only denied any special function of art but also any categorizing by subject matter. Wilhelm von Humboldt was the first to take this position. An analysis of art in the age of mechanical reproduction must refer to these relationships, for they lead us to an important insight: for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an ever greater degree the work of art reproduces in the form of art designed for reproducibility. From a photograph, negative for example, you can make any number of prints, to the authentic print makes no sense. But the instant the work of art is reproduced, its authenticity ceases to be possible. To artistic production, the function of art is removed. Instead of being based on ritual, it begins to be based on other practices, on utility.

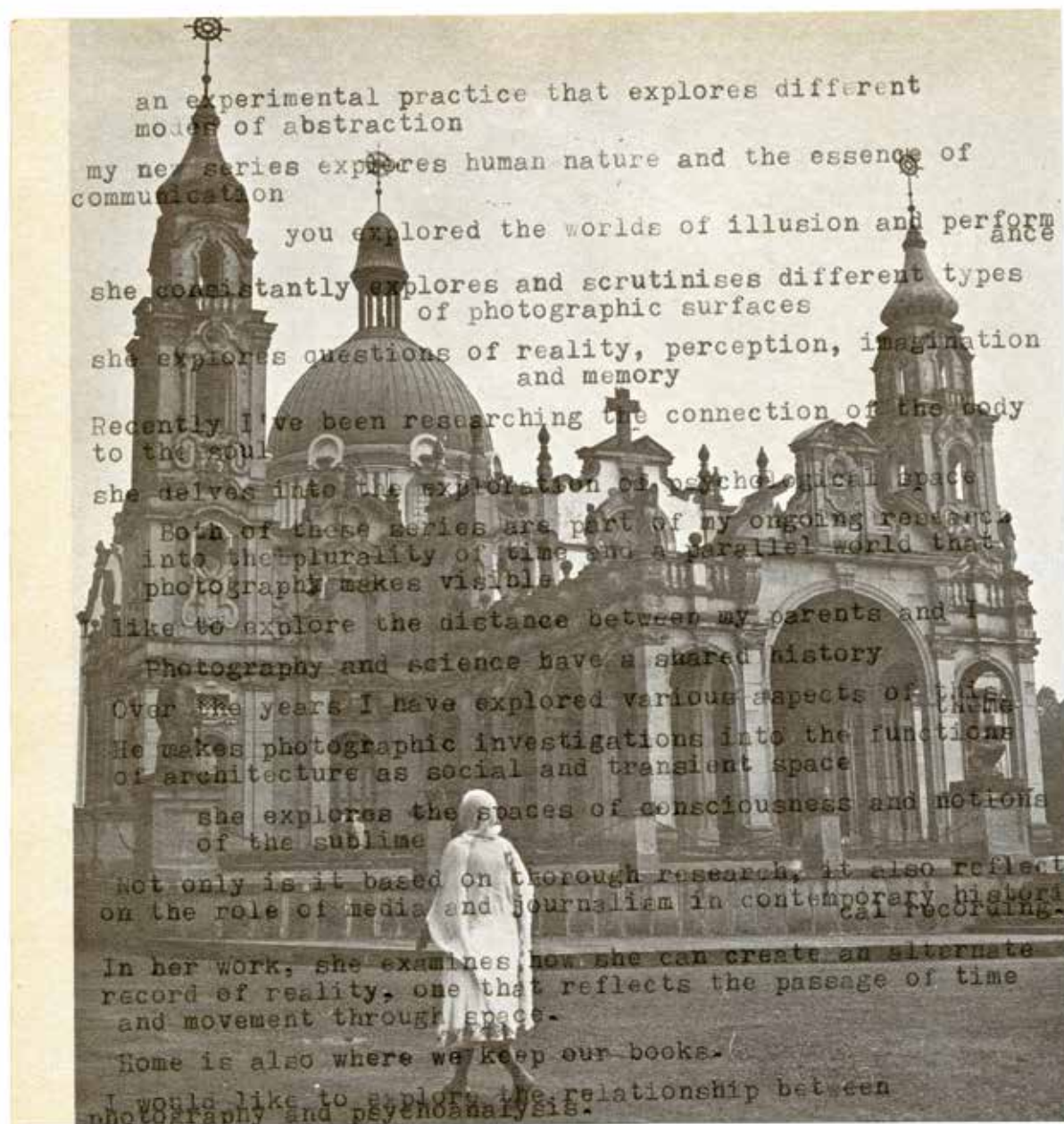








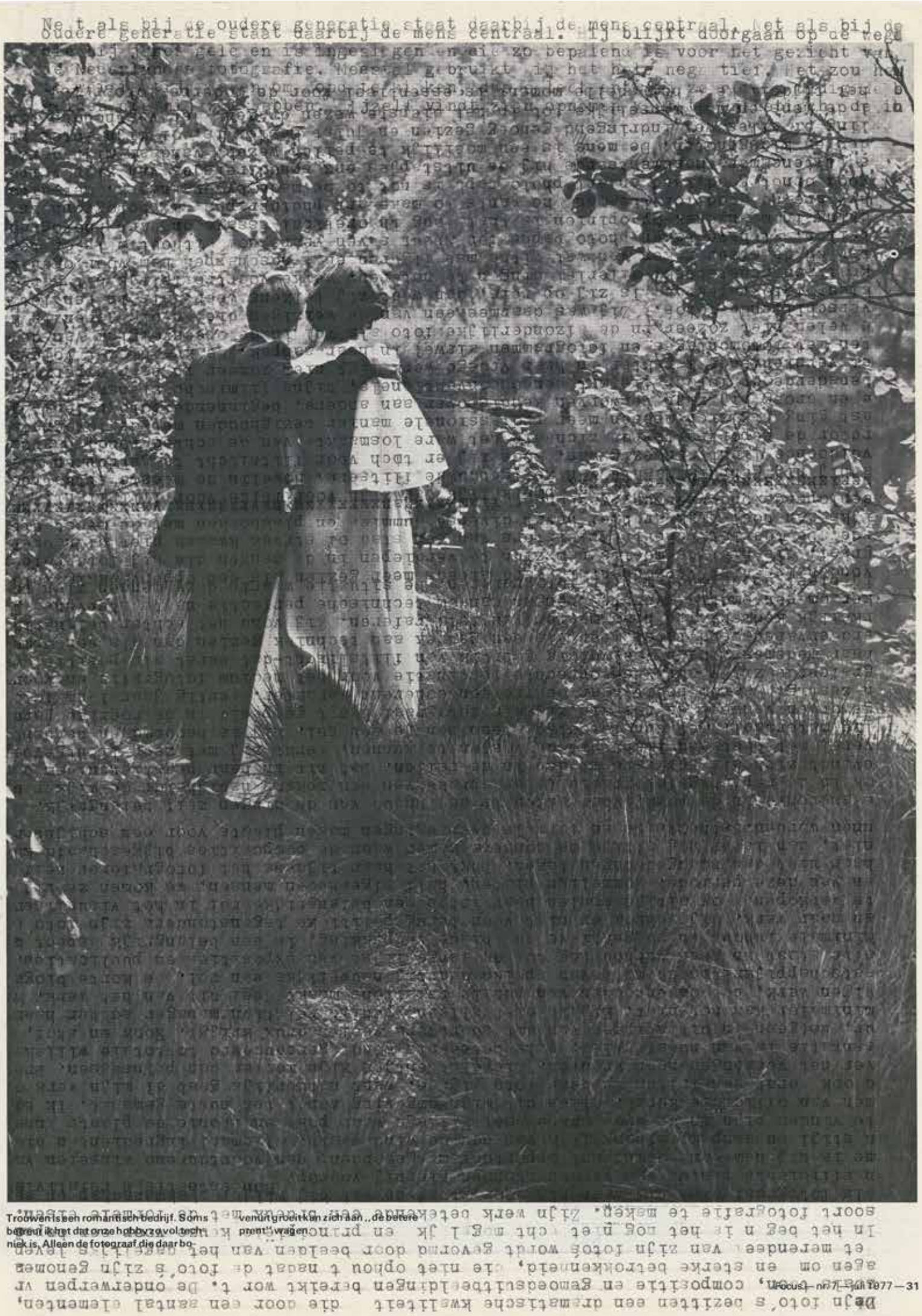




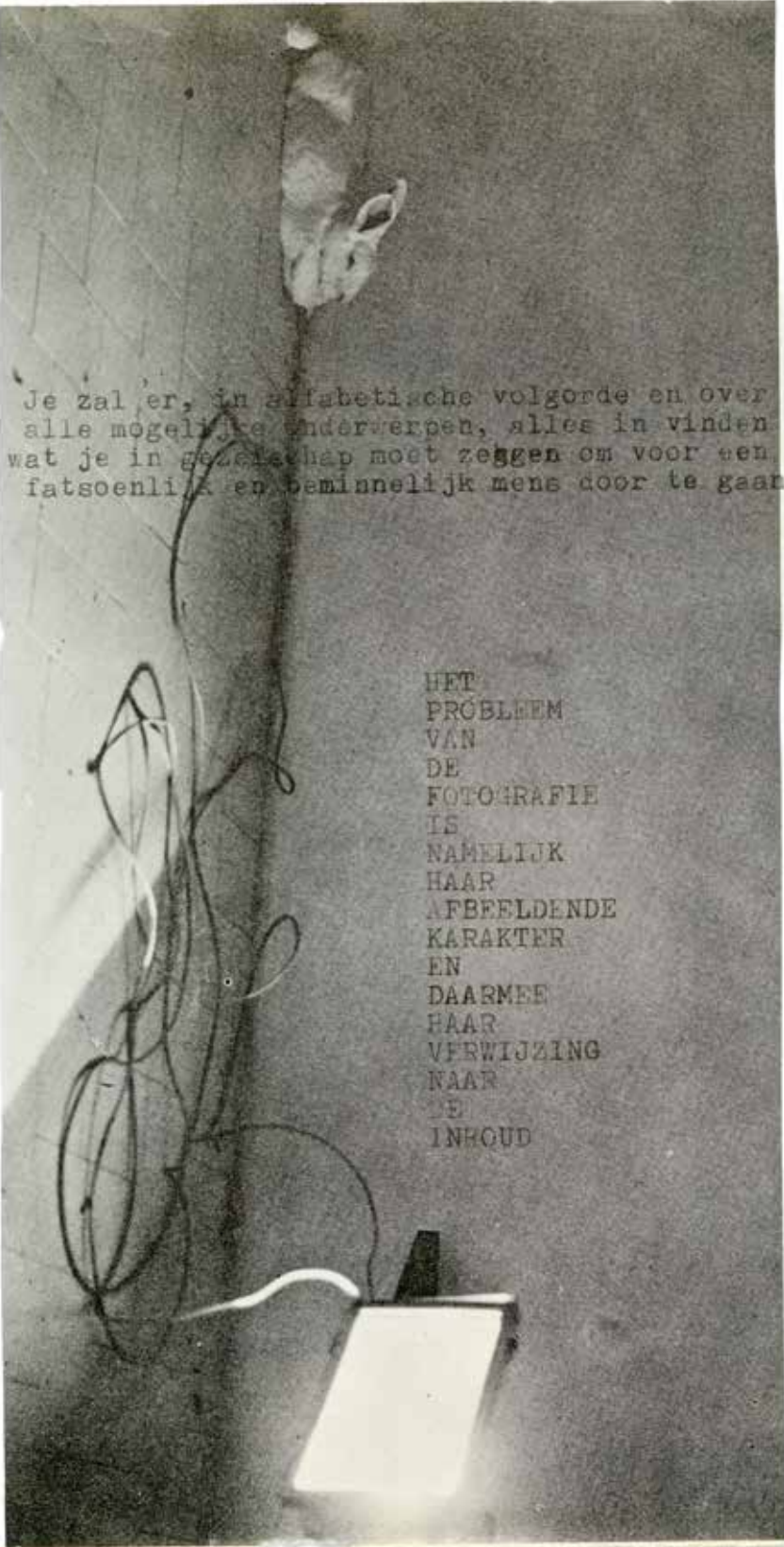








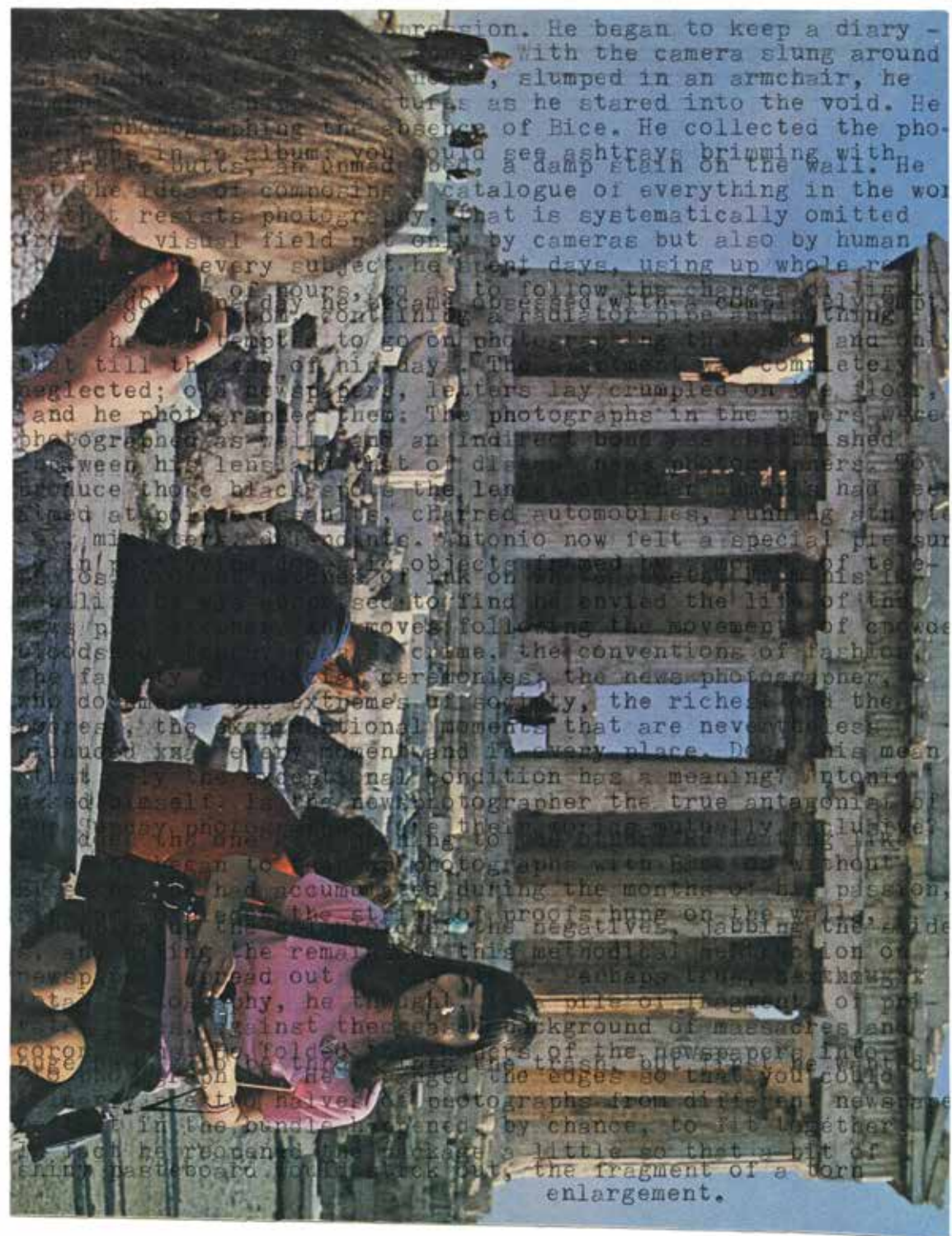
De foto's bezitten een dramatische kwaliteit, die door een aantal elementen, compositie en gewoedentbeelden bereikt wordt. De onderwerpen van de foto's zijn genomen op een plek waar de natuur in haar volle glorie staat. Het is een plek waar de natuur in haar volle glorie staat. Het is een plek waar de natuur in haar volle glorie staat.



Je zal er, in alfabetische volgorde en over alle mogelijke onderwerpen, alles in vinden wat je in gezelschap moet zeggen om voor een fatsoenlijk en beminlijk mens door te gaan.

HET  
PROBLEEM  
VAN  
DE  
FOTOGRAFIE  
IS  
NAMELIJK  
HAAR  
AFBEELDENDE  
KARAKTER  
EN  
DAARMEE  
HAAR  
VERWIJZING  
NAAR  
DE  
INHOUD





Numerous photographers use a grainy finish for their images, but this certainly does not constitute a style. Style involves a far more sophisticated pattern of embodied intentions than this. I also wanted to learn more about - or at least become more sensitive to - the differences between certain photographers, to get more of an idea of their styles. To see if style could be identified in and by - if it inhered in - content. The only way to do this was to see how different people photograph the same thing. The photograph is the most perfect picture. It does not change: it is absolute, and therefore autonomous, unconditional, devoid of style. In the anonymous photograph, the loss of photographer often proves to be a gain. We only see the photograph.

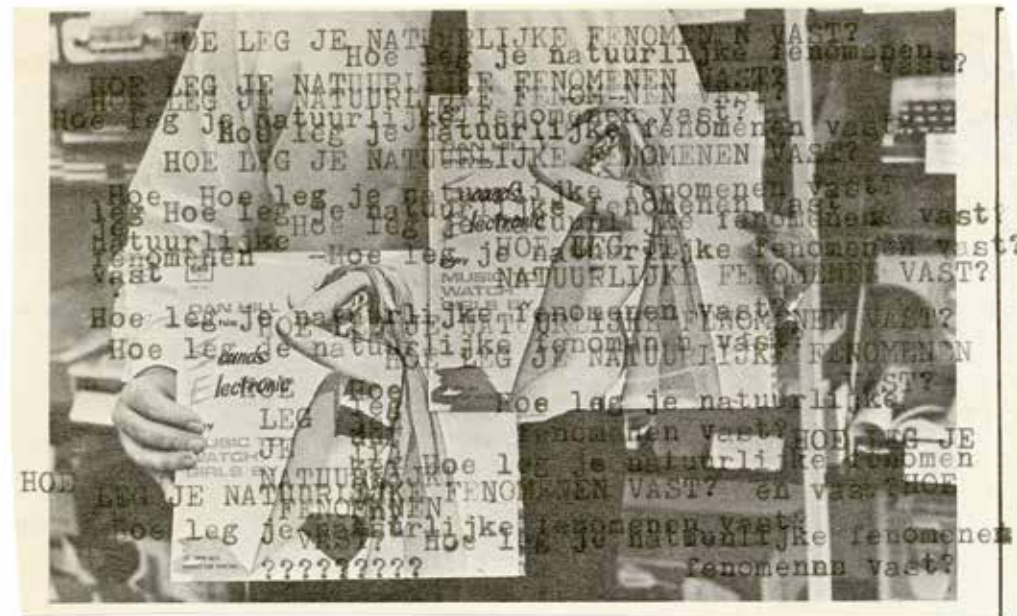
As for me, I've no style when it comes to taking photographs, absolutely none. For one thing, we lack all except the grossest features of style in photography. Photography's commitments to realism can accommodate any style, any approach to subject matter.

If anything, camera pictures constitute one of the most compelling works of art of the twentieth century. Photography is clearly the most important event in the history of the plastic arts. Given enough time, photographs do acquire an aura. The characteristic of the photographic image clearly has something to do with the power of advertising. They say that the photographers are a blind race, that we learn to look at the world as they see it, so much so that we seldom admire, and may never love. I call the photographic prints 'diagrams' or collages, because I don't see them as photographs. I don't think you can take a picture without a philosophy. According to Bergson's theory, all physical bodies are made up entirely of layers of ghostlike images, an infinite number of leaf-like skins laid one on top of the other. Since Bergson believed that matter was made up of something material from nothing, he concluded that every time someone had his photograph taken, one of the spectral layers was removed from the body and transferred to the photograph. Repeated exposure eventually leads to the loss of subsequent ghostly layers, that is, the essence of life. If a photographer says he is not a voyeur, he is an idiot! I have favorite photographs, I look at them, I love them, I look at them, I love them, I look at them, I love them.









Hij stelt in zijn fotografie de mens centraal. Hij kan de verbeelding niet weerstaan om zijn eigen creativiteit te testen met een geleende camera. Het medium fascineert hem, want het stelt hem in staat zijn emoties om te zetten in veelzeggende beelden. Waarbij hij zoveel mogelijk in een beeld samen. Hij werkt gericht, maar laat zich soms leiden door wat hij waarneemt. Hij heeft voortdurend het gevoel van het ene naar het andere theater terecht te komen. Het schizofrene van de situatie waarin de fotograaf verkeert, verwacht hem soms. In het bewust gebruik van achtergrond en van esthetiek brengt de fotograaf het individuele karakter in zijn werk naar voren. Eventueel versterkt door de symboliek van een vastgehouden dolf, een rij afgestelde soldaten of het geweld van een waterstraal. Zijn geloof in de fotografie is middel tot beïnvloeding van de mentaliteit blijft hij houden. Hij leert de werkelijkheid met speelsheid te schikken en de ondertoon van die werkelijkheid inhoudelijk te manipuleren. Teleurgesteld door de zeggingskracht van het gefotografeerde moment, gaan jonge reportagefotografen bewust op zoek naar meer esthetiek in hun fotografie. Met het materiaal dat hem door de omstandigheden wordt gedicterd, is hij niet meer teverreden, omdat het toeval hem te vaak parten speelt en dit zijn beelden soms hun zeggingskracht ontnemt. Op die manier vergewist hij zich van een bepaalde treifzekerheid in zijn opnamen. De spontane opwinning over het herleven van zoals dat in sterke contrast tot de drukking gebracht werd. Het groepsportret krijgt bij deze fotografen bijzondere aandacht, als een proeve van groots regie. De foto's bevatten niet langer een dwingende boodschap, maar zijn een document van de hedendaagse tijdgeest. Zij blijven toch een levendigheid behouden die herinneringen oproept aan 17-eeuwse Nederlandse geschilderde taferelen. Hij spoort de bronnen op van waaruit de mens vitaliteit put om zich in zijn existentiële strijd te weren en brengt dit helder en boeiend in beeld. Inventiviteit en vakmanschap en een technische beheersing van het medium hebben zijn vakmanschap bepaald. Ik ben een van de weinigen die de evolutie van de fotografie heeft meegemaakt. De groep fotografen achter deze tentoonstelling werden in hun motiefkeuze beïnvloed door de naoorlogse abstracte en indierkunst. Ieder mens ziet evenveel, maar heeft zijn eigen herkenning naar vorm en inhoud. Van de veelheid die tot ons komt is slechts een gedeelte dat wij waarnemen. Zo bouwt de fotograaf vaak bewust een dubbele bodem in en werkt hij met associaties en beeldrijm. Als je het overal over hebt, heb je het nergens over. Onbelangrijke details laat hij 'in het zwart zakken'. Ook nu nog werkt hij met liefst met kunstlicht, waarbij hij eigen zinnige uitgangspunten hanteert. Opnamen voor architecten en beeldhouwers zijn vanzelfsprekend minder reproductief van aard dan opnamen van schilderijen en tekeningen, daar de fotograaf meer kans krijgt om te interpreteren. In de doka werkt hij met een eigengemaakte ontwikkelaar, een geconcentreerde oplossing gebaseerd op een recept uit de vorige eeuw. Maar de kleuren die de industrie hem leverde, bleef hij hieldaan. De huidige beeldwereld is geplaatst op zart-wit werk. De geringe scherptediepte plevert de populaire en de onderde reclame- en filmfotografie dwongen de fotograaf zijn stijl aan te passen. Zo houdt hij de rechtermond hoer van zijn zitters vaak in de schaduw, omdat wat hij noemt 'de masker trekken', de nerveuse en onsympathieke trekken zich in het algemeen daar concentreren. De ruimte rond de zitters vulde hij in met attributen en aanduidingen die een persoonlijke sfeer versterkten. Gezichtslijnen en mieliek bepalen op een indringende manier het contact tussen beschouwer en geportretteerde. Zijn oeuvre wordt gekenmerkt door een constante hoge kwaliteit zonder avantgardistische tendensen. Zijn interesse ging verder dan de voor het portret: architectuur, stadsgezicht en, waterbouwkundige werken en kunstvoorwerpen behoorden eveneens tot de onderwerpen die hij fotografeerde. Een anonieme criticus van de Amsterdamse Courant sprak over zijn zeer verdienstelijke stukken. De vrouwenfiguren keken volgens hem met overdreven lieve koelheid, de jongemannen staarden te veel met een lege blik in de verte. De ijle schoonheid van het lege gebouw - er zijn alleen rijen stoelen, tafels, wat bouwmaterialen en enkele figuren te zien - is goed getroffen. Dit heeft wel enige afbreuk gedaan aan de reputatie van de fotografen wier namen nog zo lang gebruikt zijn voor middelmatig werk. Hij hechtte veel belang aan de verbetering van de waarderung voor de fotografie als kunstzinnig uitdrukingsmiddel. Zijn fotografie kenmerkte zich door een karakteristieke thematieke uitvoering. Schillerkunst vormde zijn inspiratiebron. De verhouding tussen de hoogte en de lengte van de glaswand en de breedte van het atelier was van belang voor een goede belichting. Ook fotografeerde hij enkele werkinterieurs. Door zijn ervaring werd aan zijn oordeel als jurylid bij fotowedstrijden - met themas als stillevens, landschappen en (zelf)portret - veel waarde gehecht. Erh



## V.

### COLLAGES



107

One of the first techniques that inspired U. was the collage. He changed the content of images by very direct and straightforward approaches such as stapling photos together or making 'transparency-collages' by holding magazine pages against the light.



108









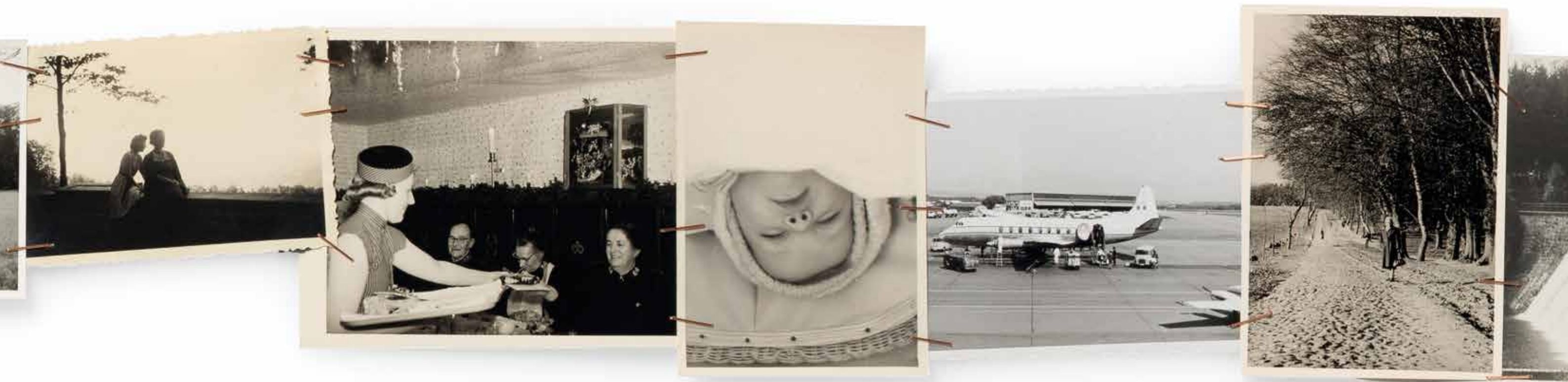










































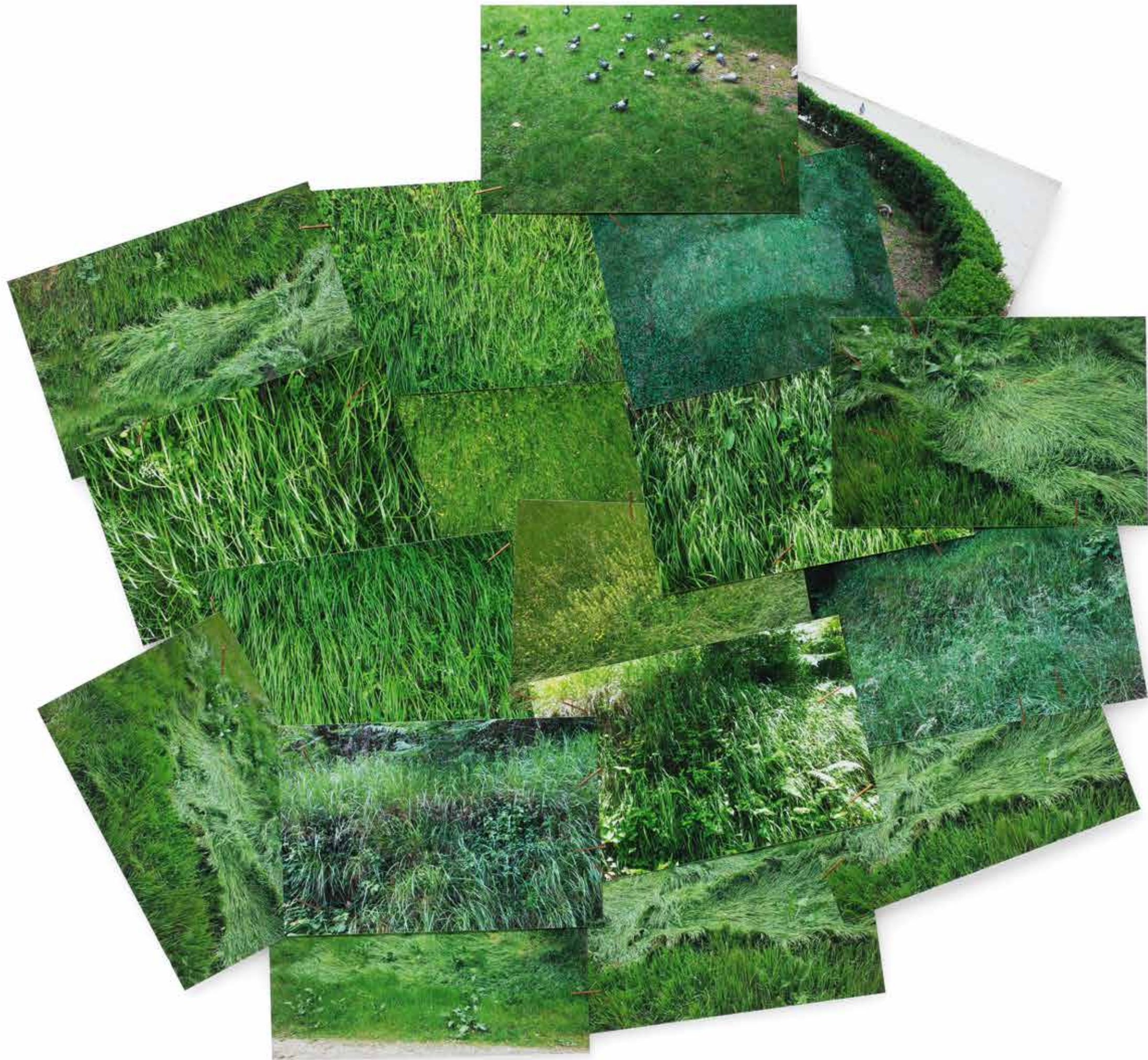


























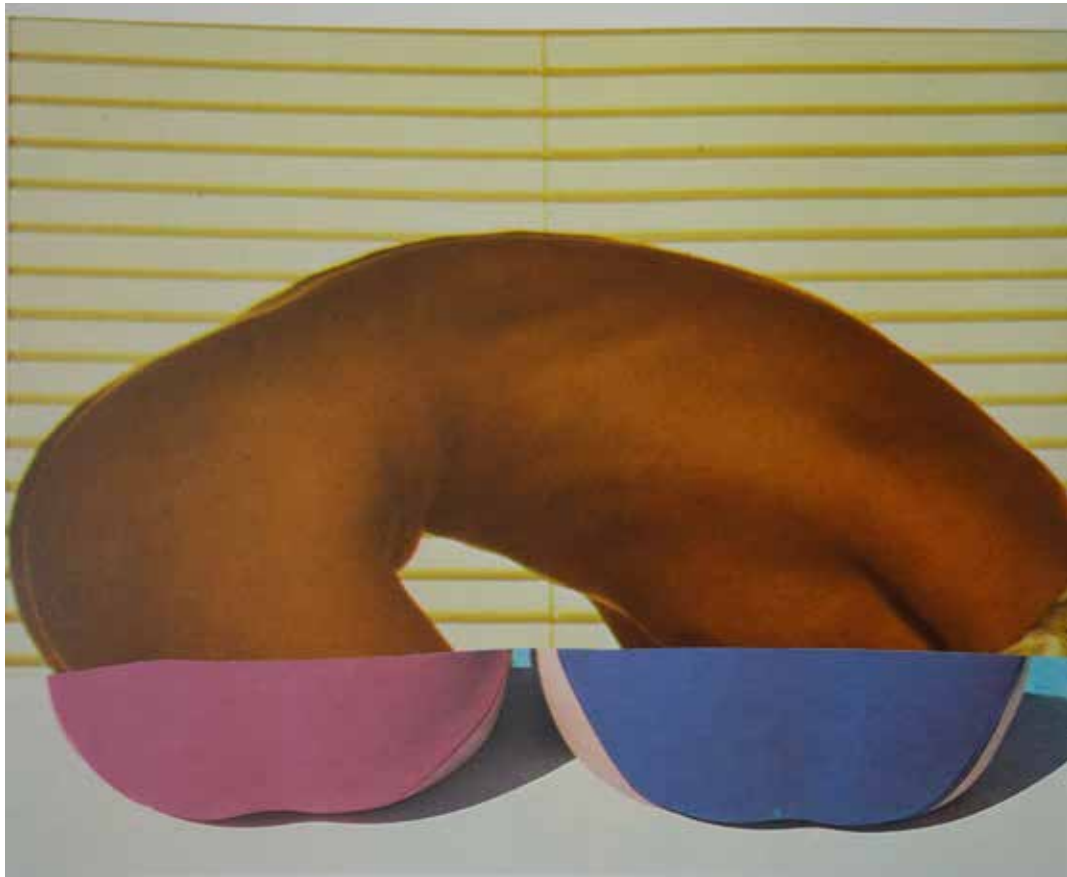








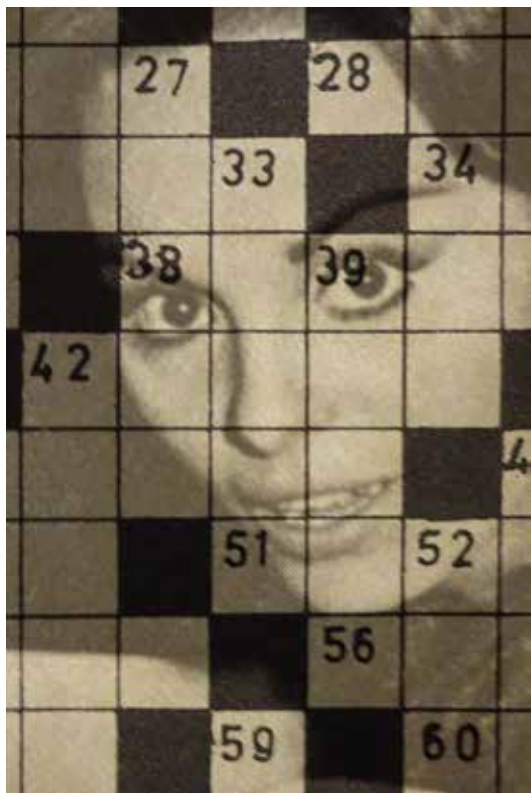








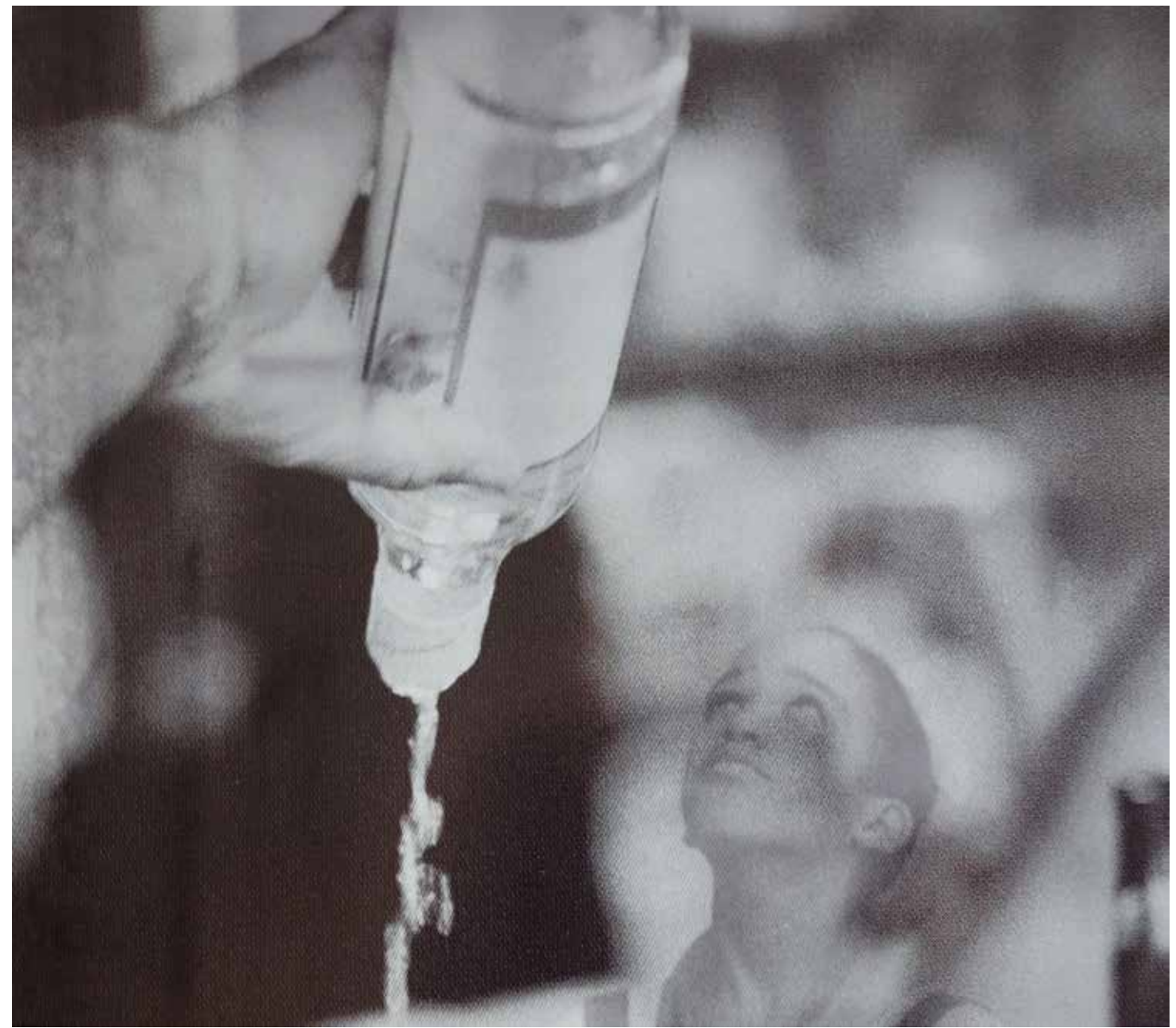














VI.  
CORRECTIONS

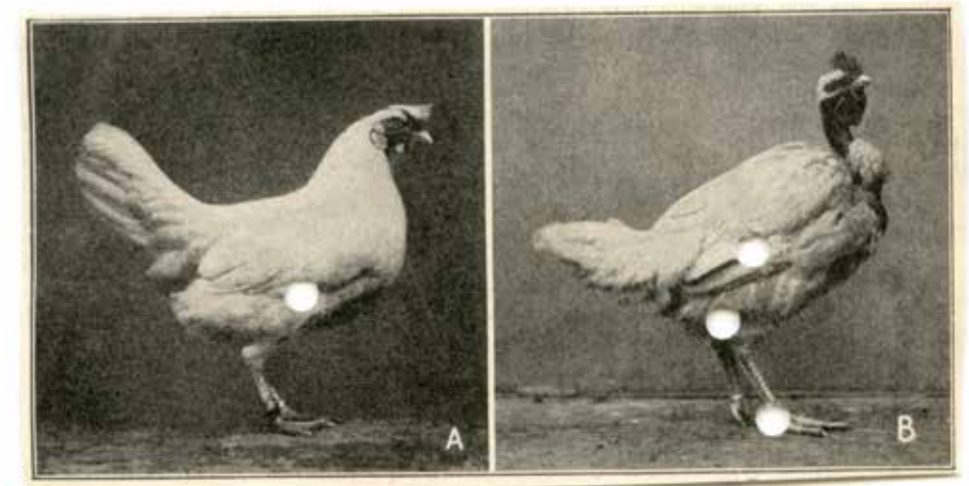


165

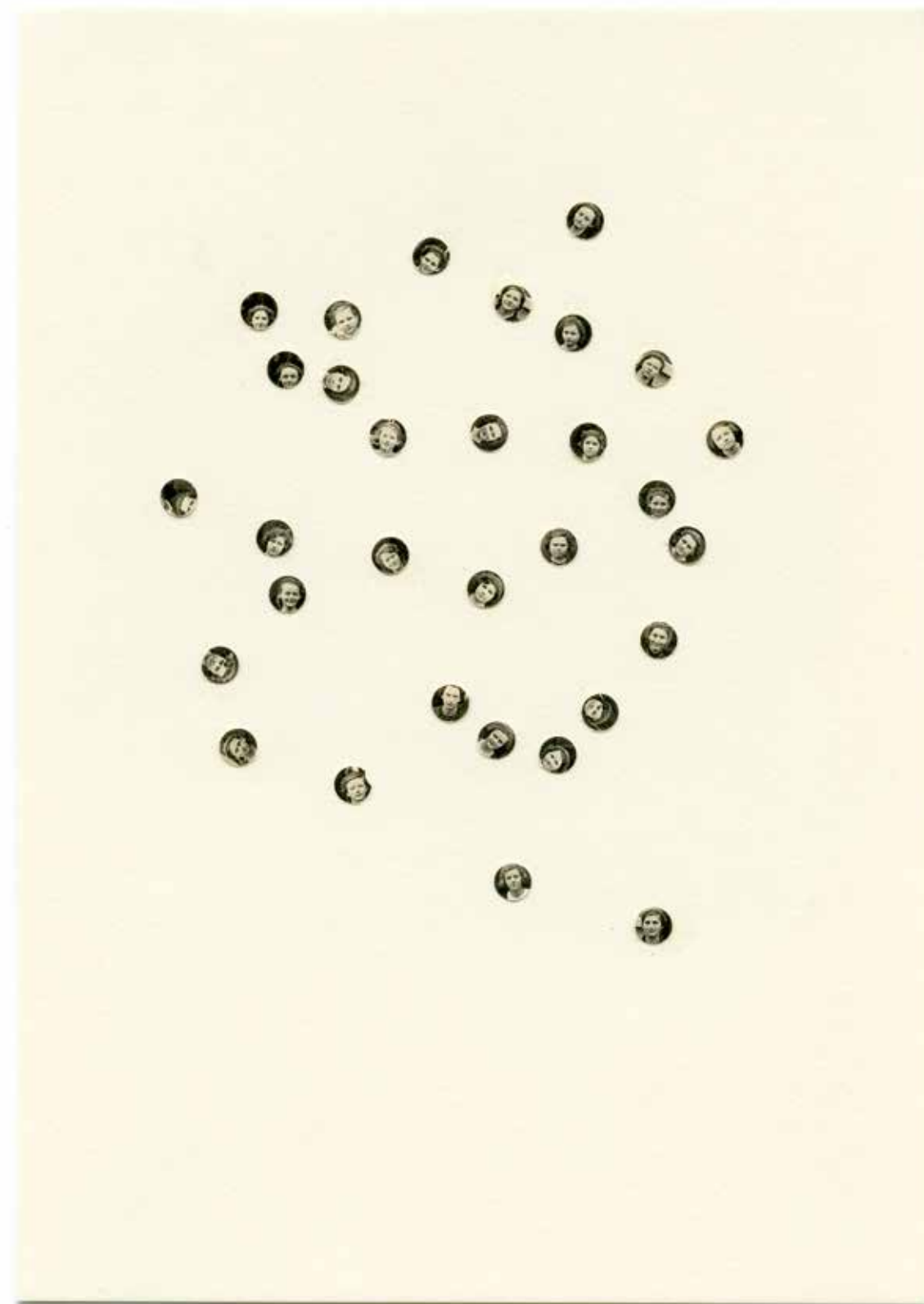
U. started to make corrections of other people's work. No distinction was made between high art photos, snapshots or advertisement pictures he found in magazines.

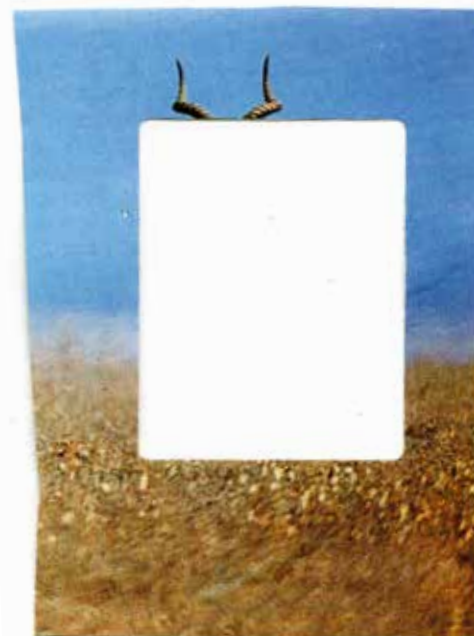


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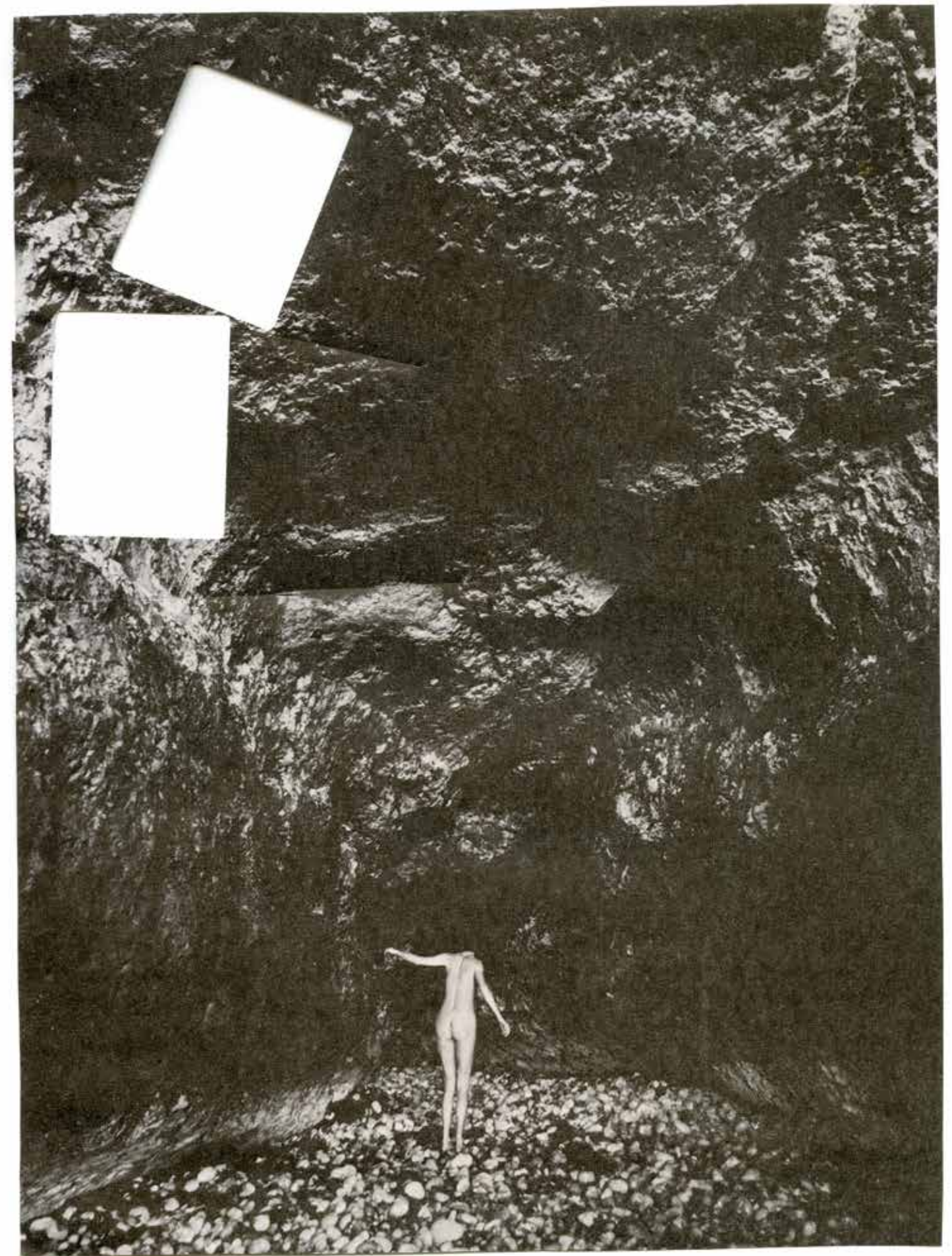
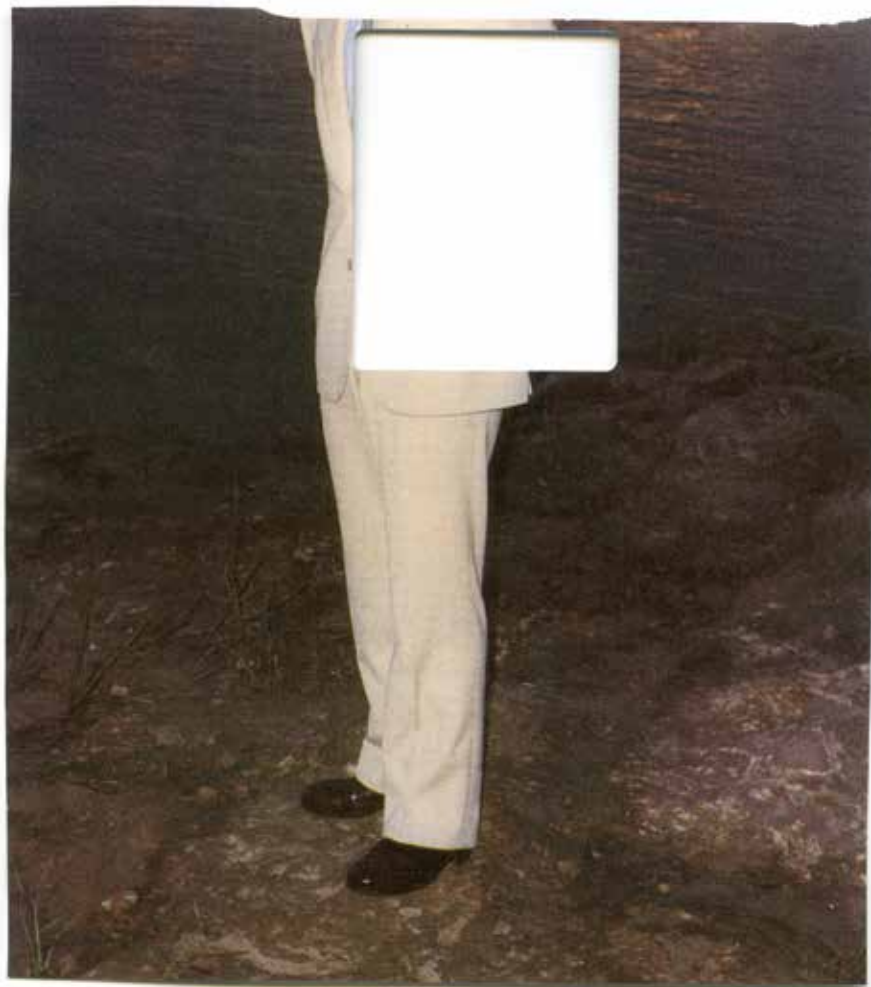




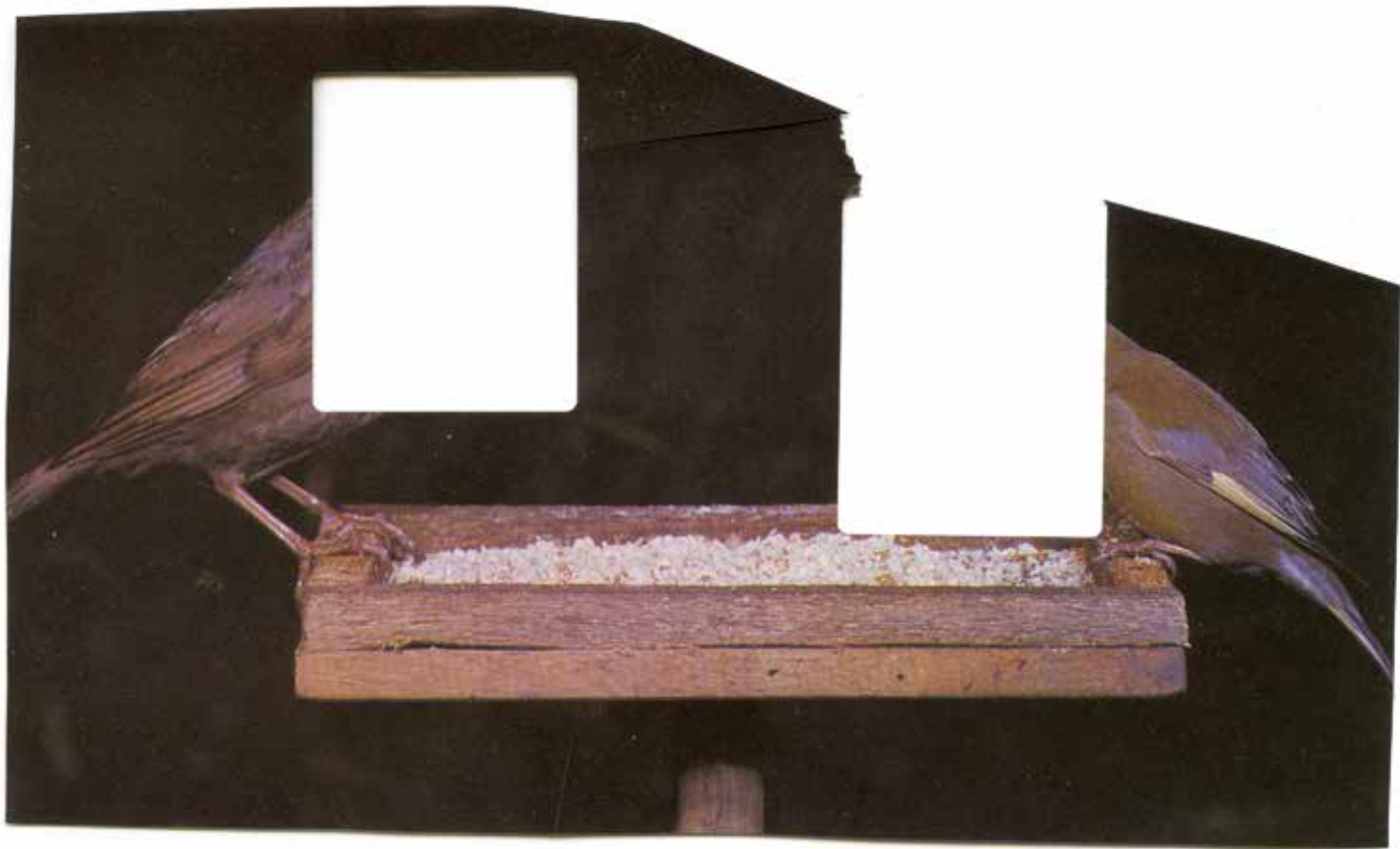




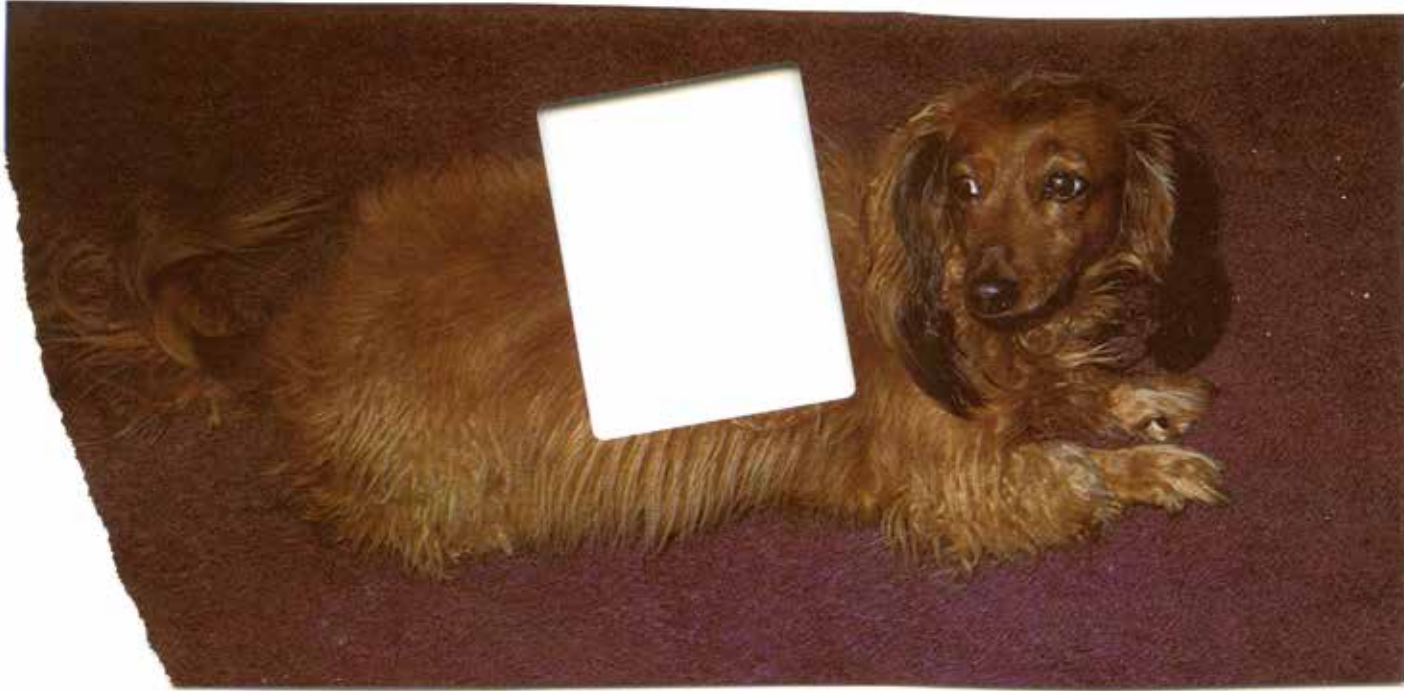








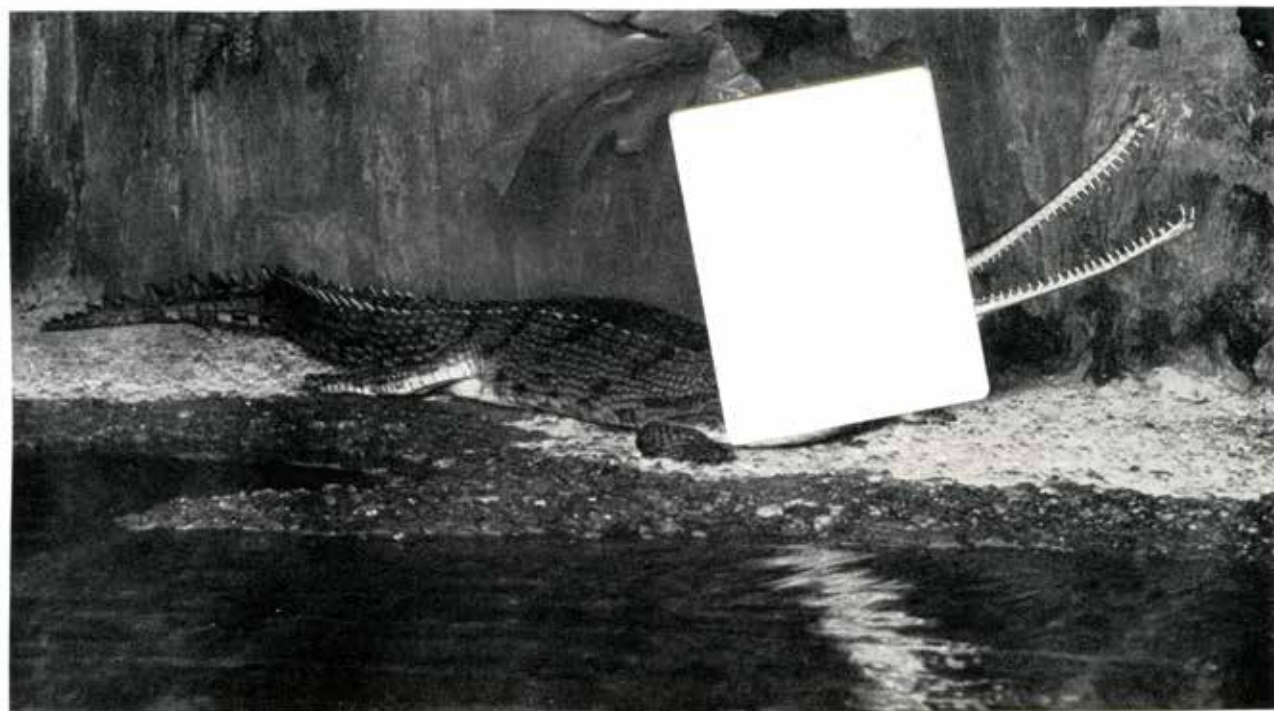
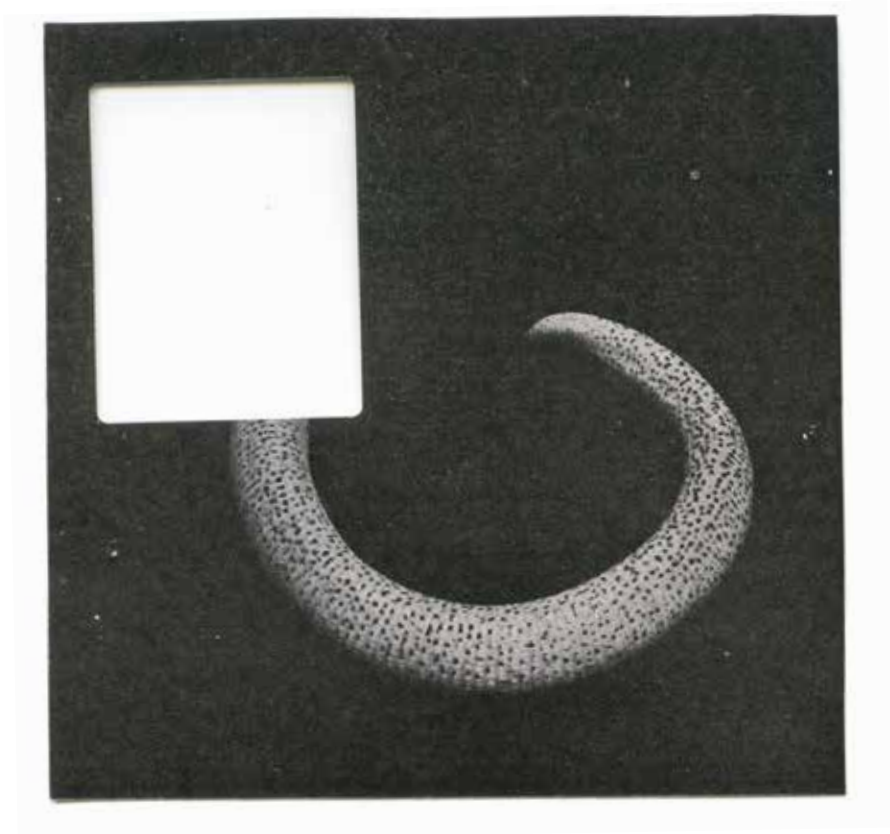




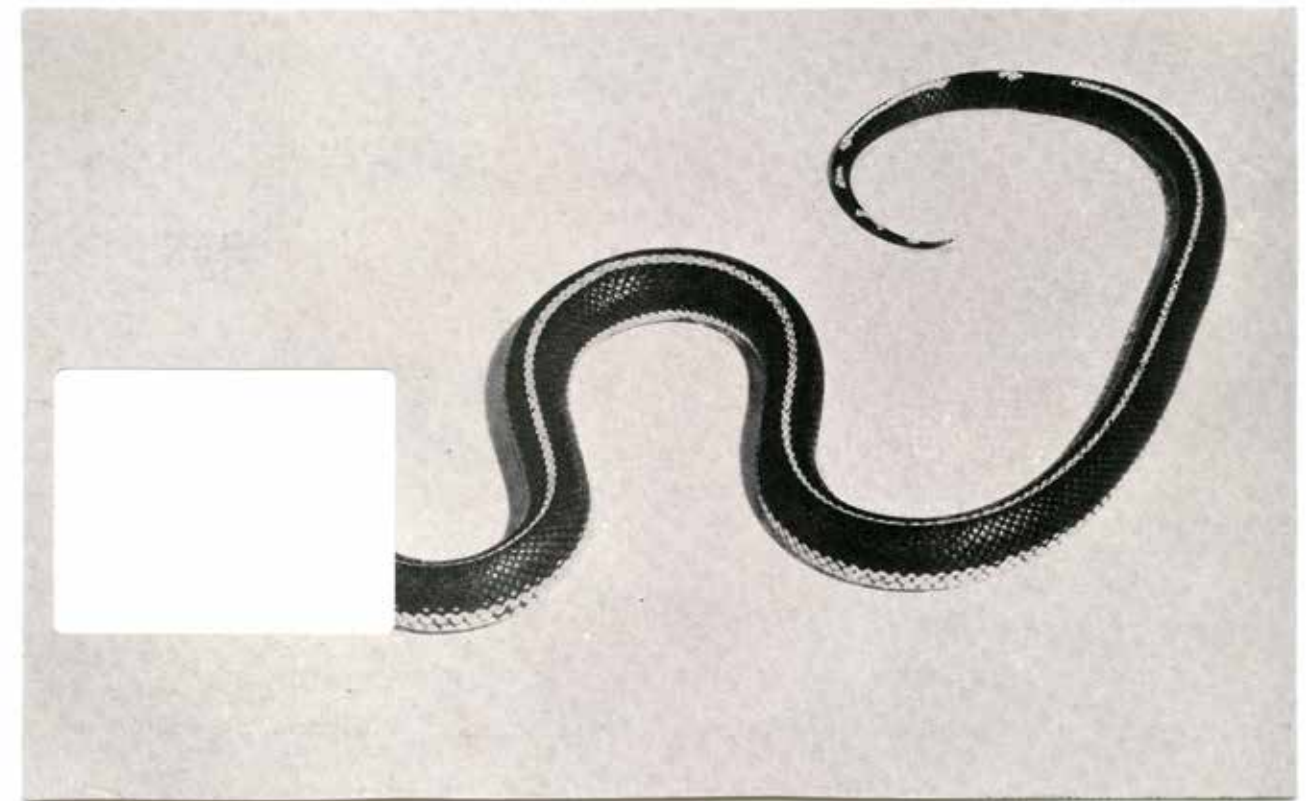
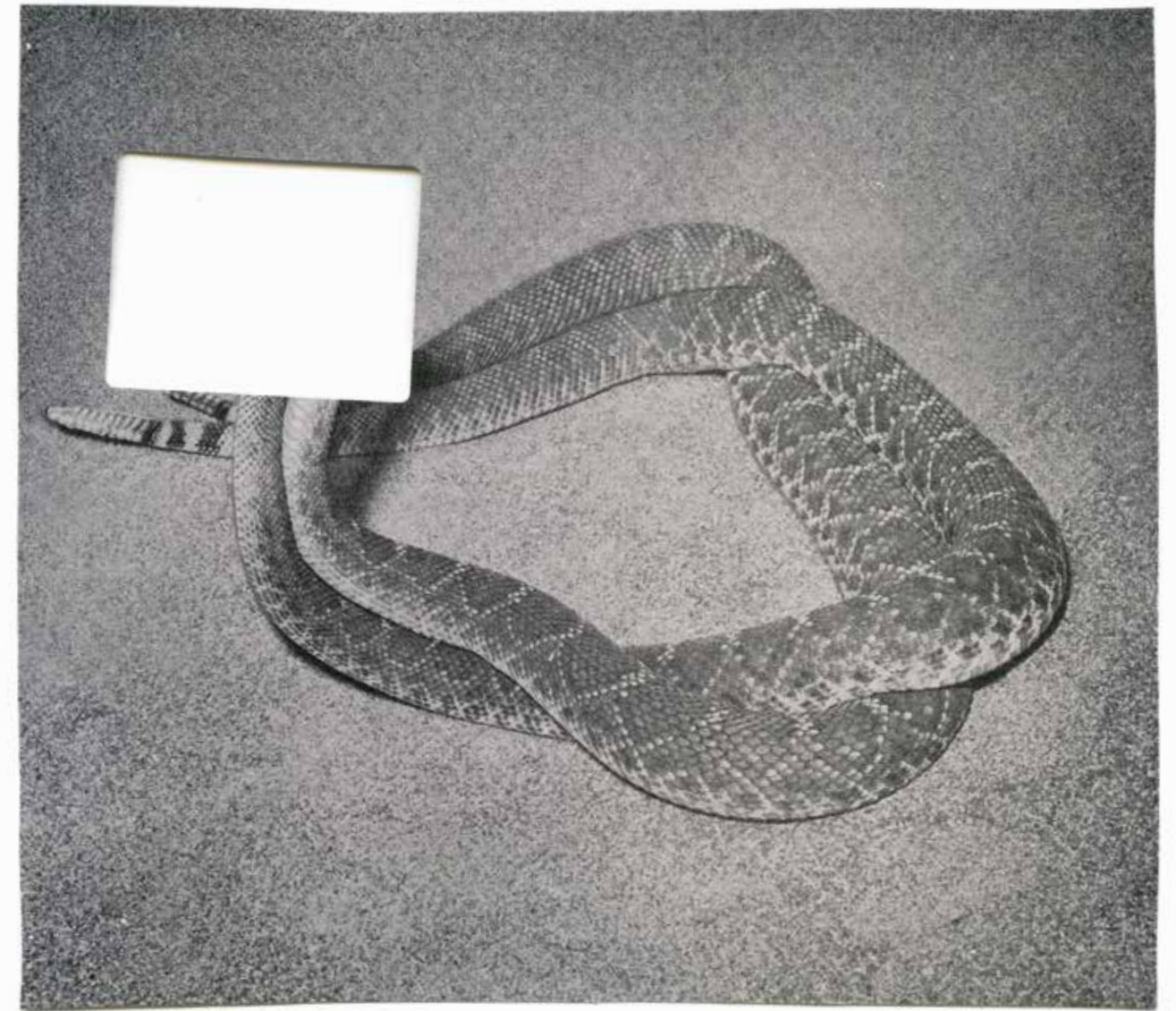




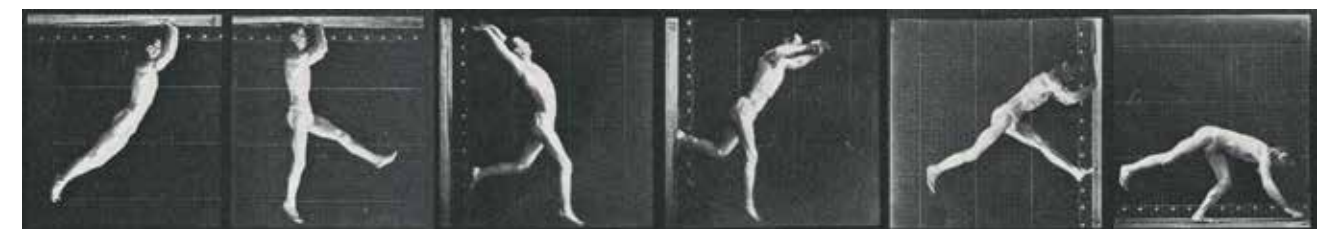
















VII.  
A TRIP TO ITALY



189

U. often bought photos and albums in second hand markets.  
One of the albums particularly piqued his interest and he  
decided to faithfully copy every picture in it.

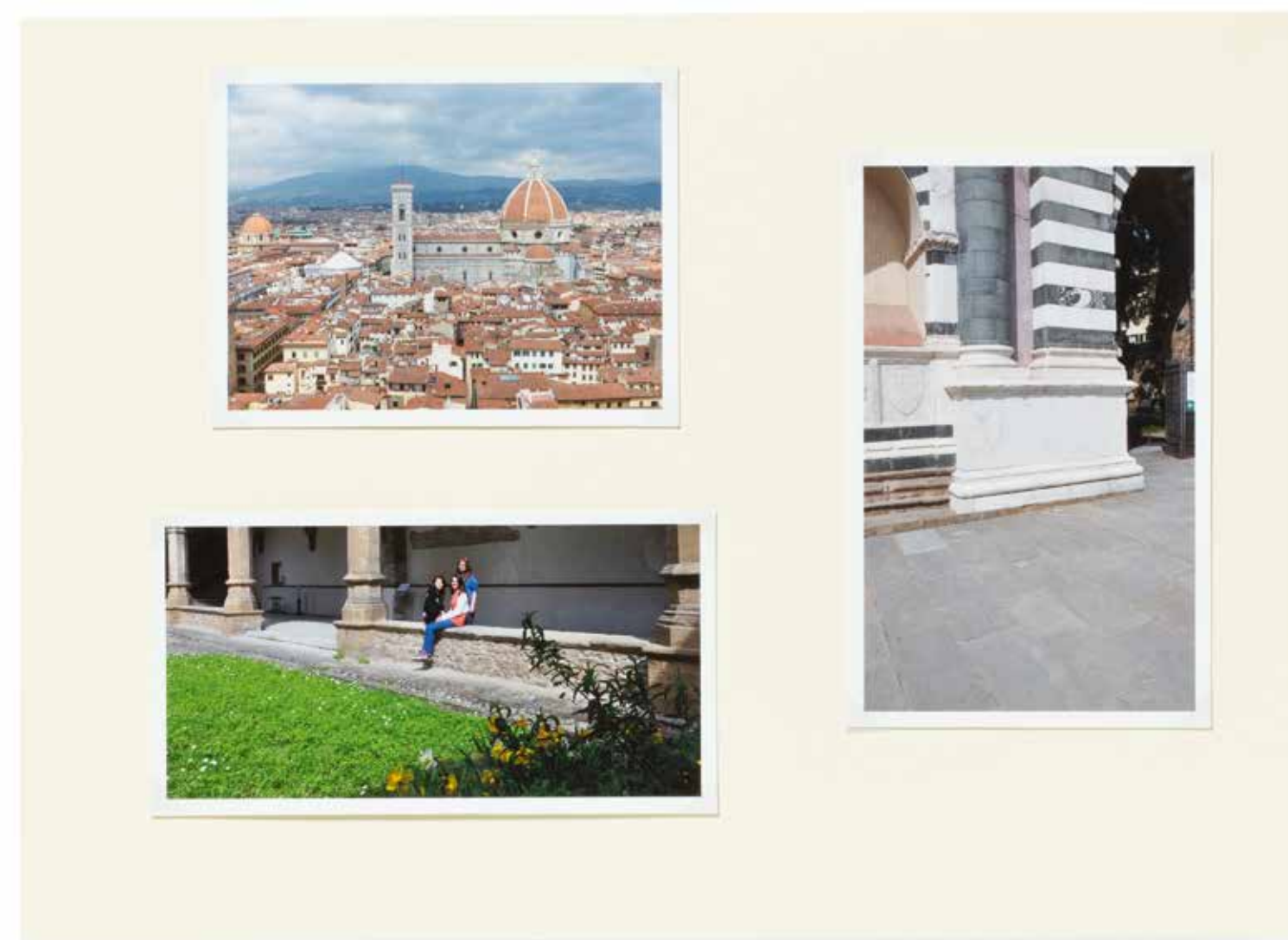
190















Bij de ingang van het Teatro Romano in Fiesole, 10 April.



Teatro Romano, Fiesole.



Opgravingen Romeinse badinrichting Fiesole, 10 April



Bij het Teatro Romano, Fiesole





*San Gimignano*



*Stratzi in Gimignano*



*Porta San  
Giovanni in  
San Gimignano  
15 April.*

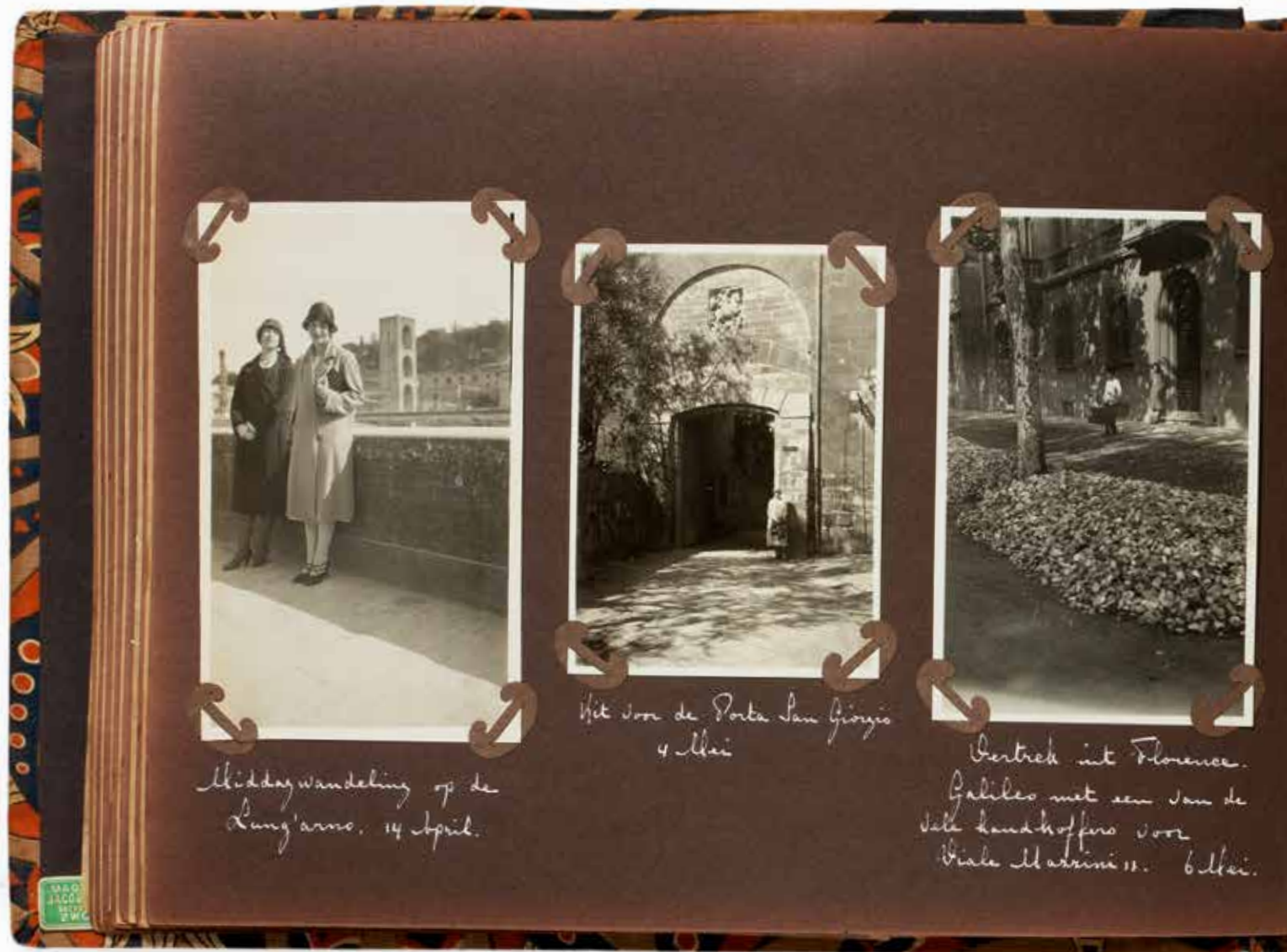


*Auto tocht naar S. Gimignano en Siena  
Pisa, Vit, Lady Hall, Park Hall, Leeds, 15 April.*













Venetie.



6. Juli-  
15. Juli  
1926



Uitzicht op San Giorgio Maggiore en de  
Lagunen, in de verte het Lido, genomen vanaf  
de Campanile.

Uitzicht op Venetia vanaf de  
Campanile, gelken.



Canal Grande en Ponte Rialto



Uitzicht vanaf de Riva degli Schiavoni.



Het Soeren van de duiven op de  
Piazza San Marco.  
10 Mei.









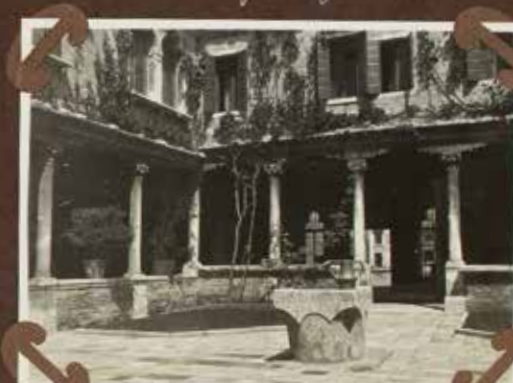
*Gericht op het Canal Grande  
vanaf de Ponte Rialto.*



*End grachtje.*



*Hiervan tea op de Piazza S. Marco.*



*Abazia di San Gregorio.*





Port in Chioggia



Harbor San Chioggia



Chioggia, 12 Mai.





Ekeren, granteemarkt



Piazza San Marco vanaf het dak van  
de San Marco



Zonsondergang over Venetia  
The City of Beautiful Nonsense.





VIII.

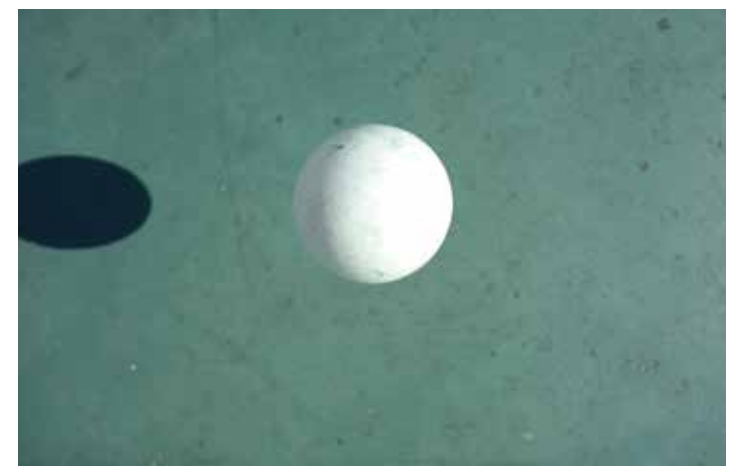
TOWARDS  
COMPLETENESS



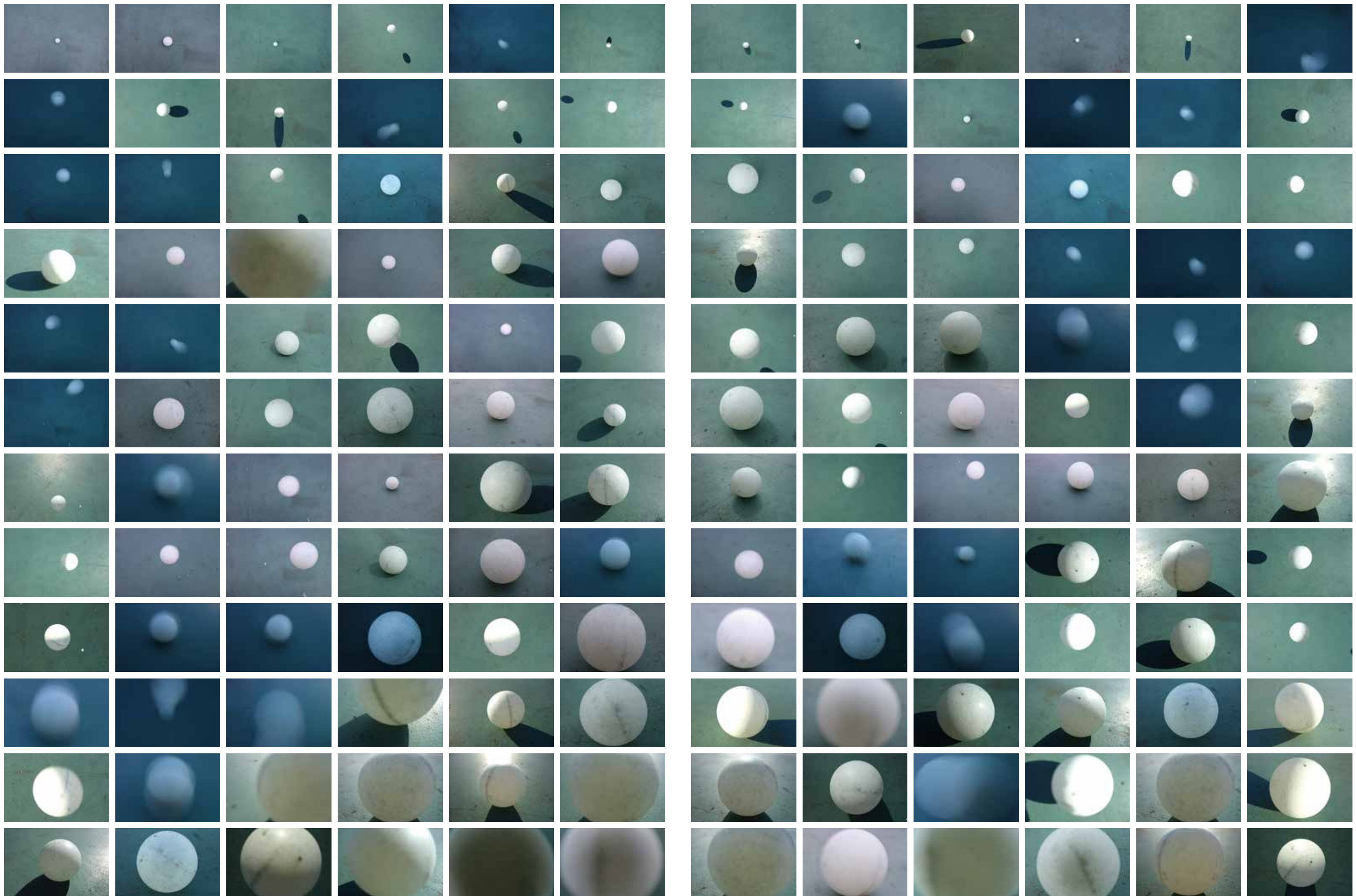
217

U. realised that one picture was never enough: he envisioned to completely document/copy objects by taking an enormous amount of pictures of that object. He pasted these into grids.

218

































IX.

NOTEBOOKS



After his professional career in wedding photography ended around 1985, U. started arranging his photographs in notebooks in an attempt to copy and collect the world. He would do so for the rest of his life and hundreds of these books, filled with photographs, remain.

236











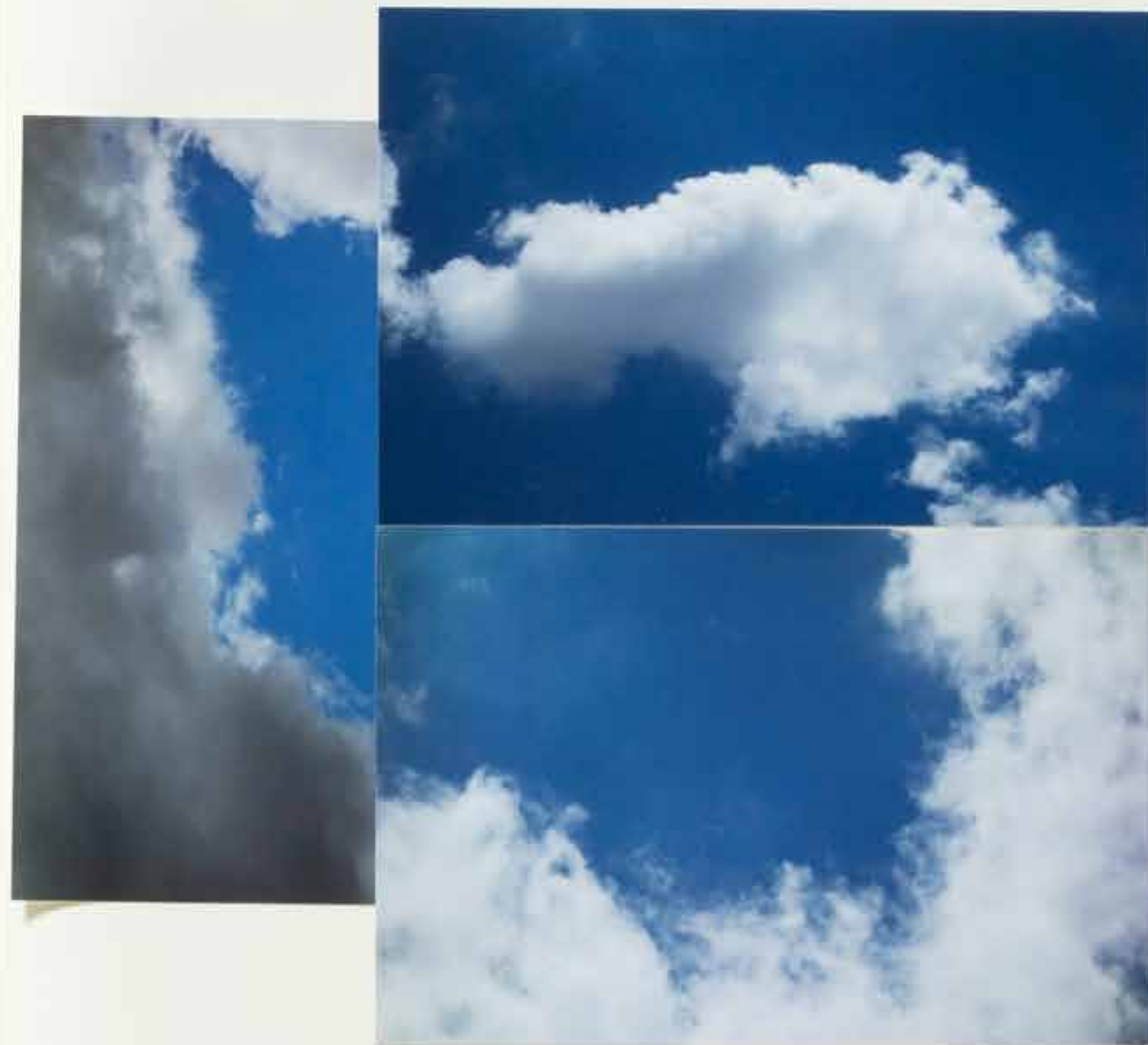








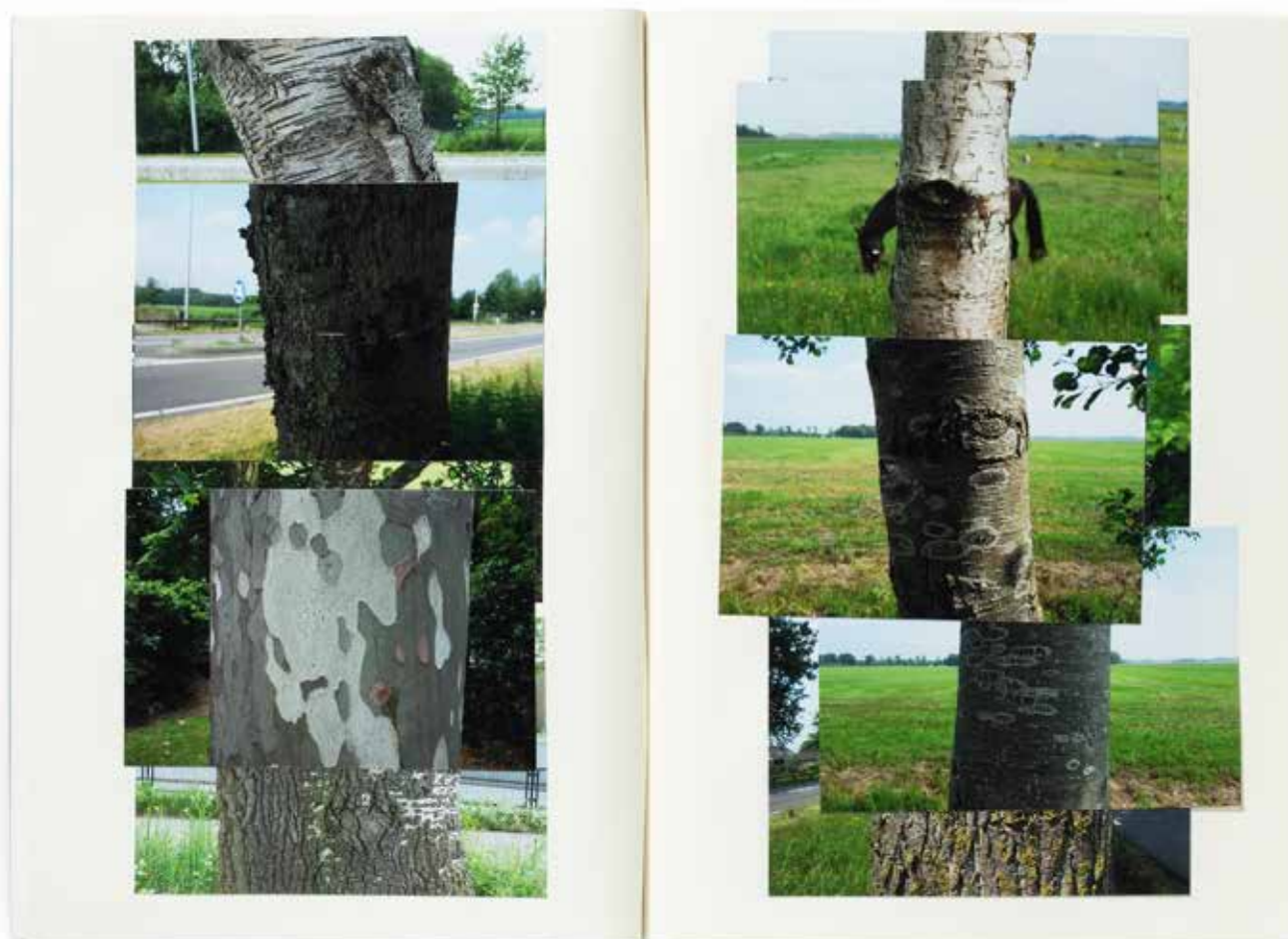
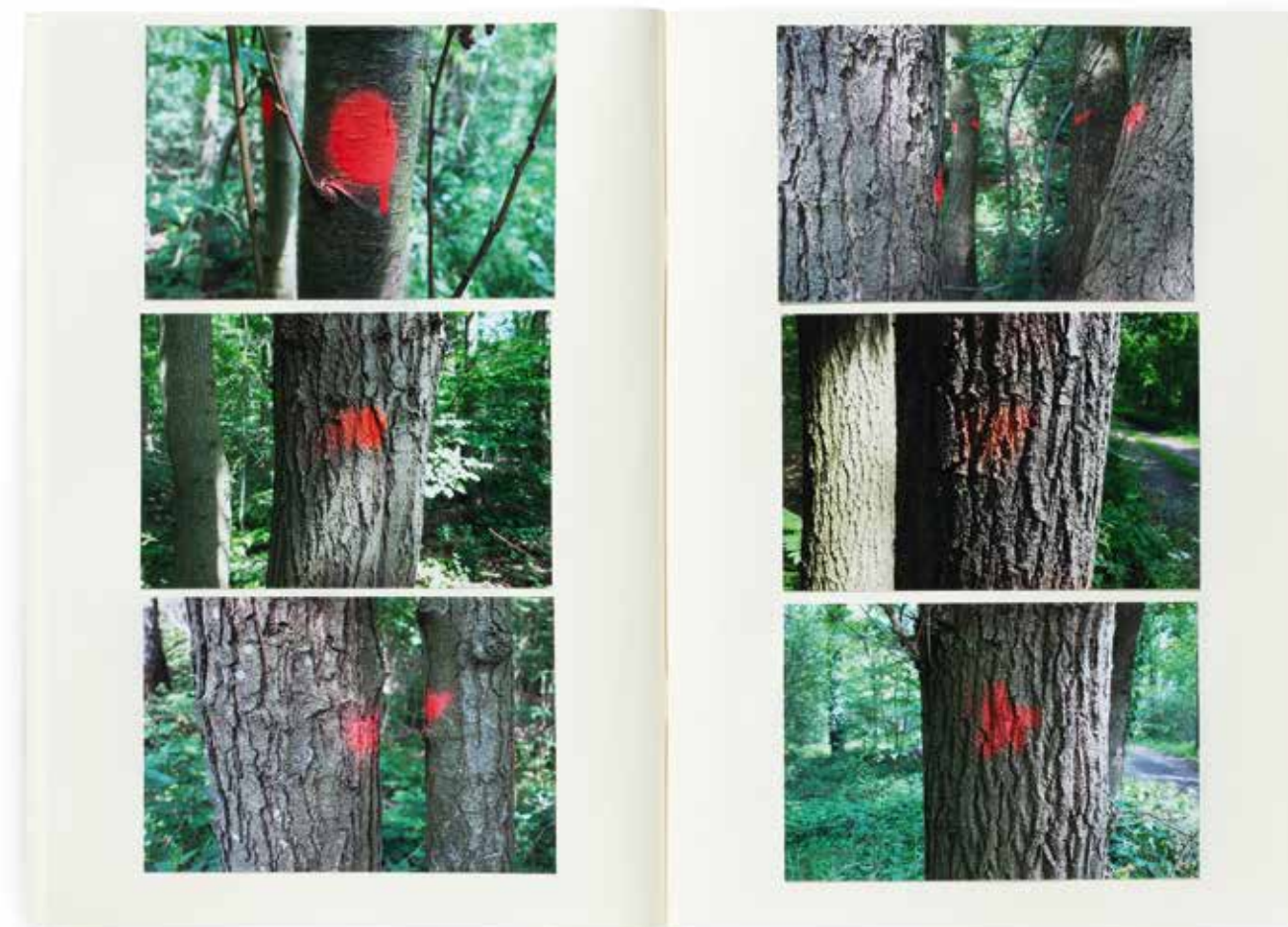




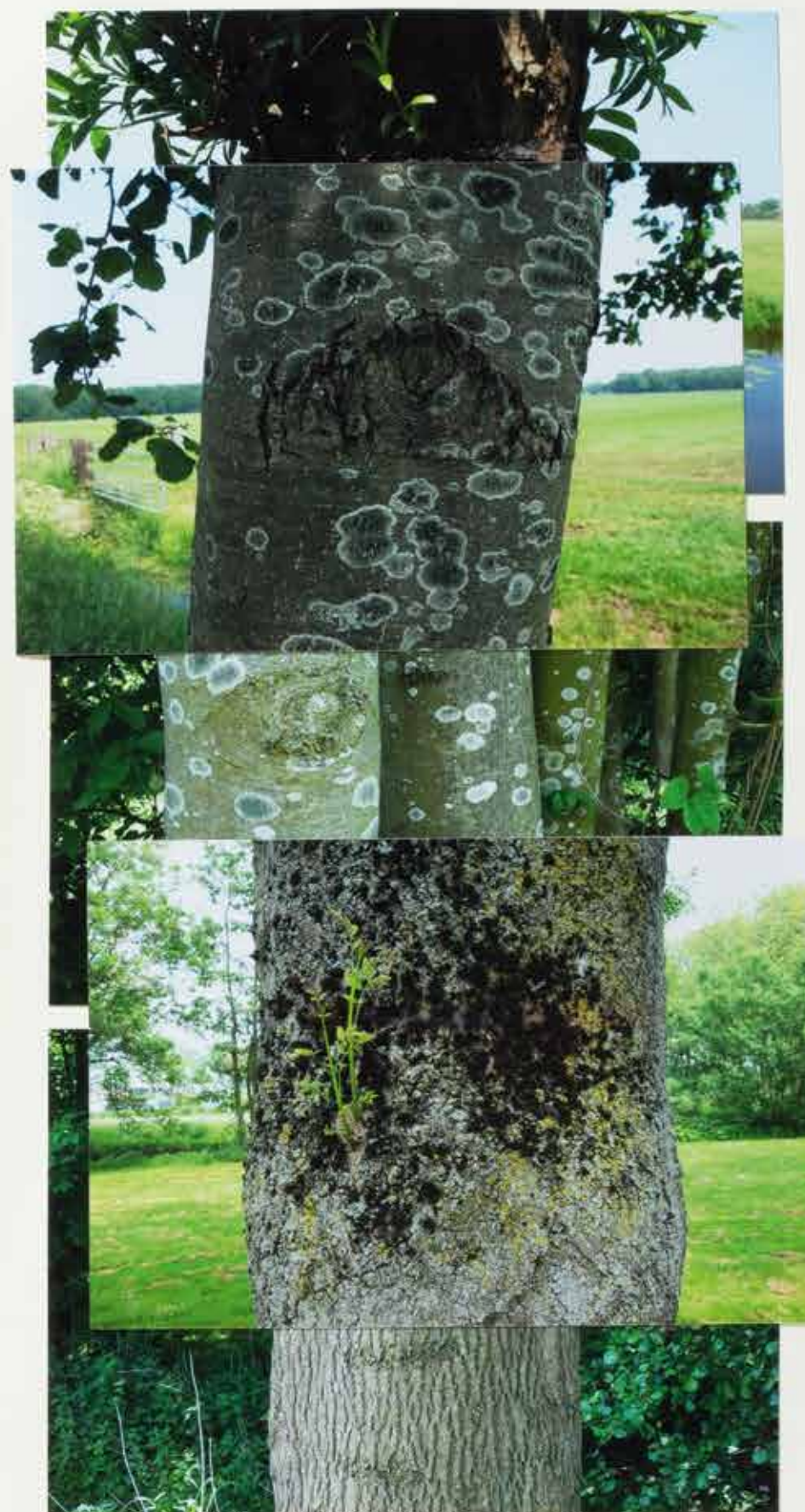




















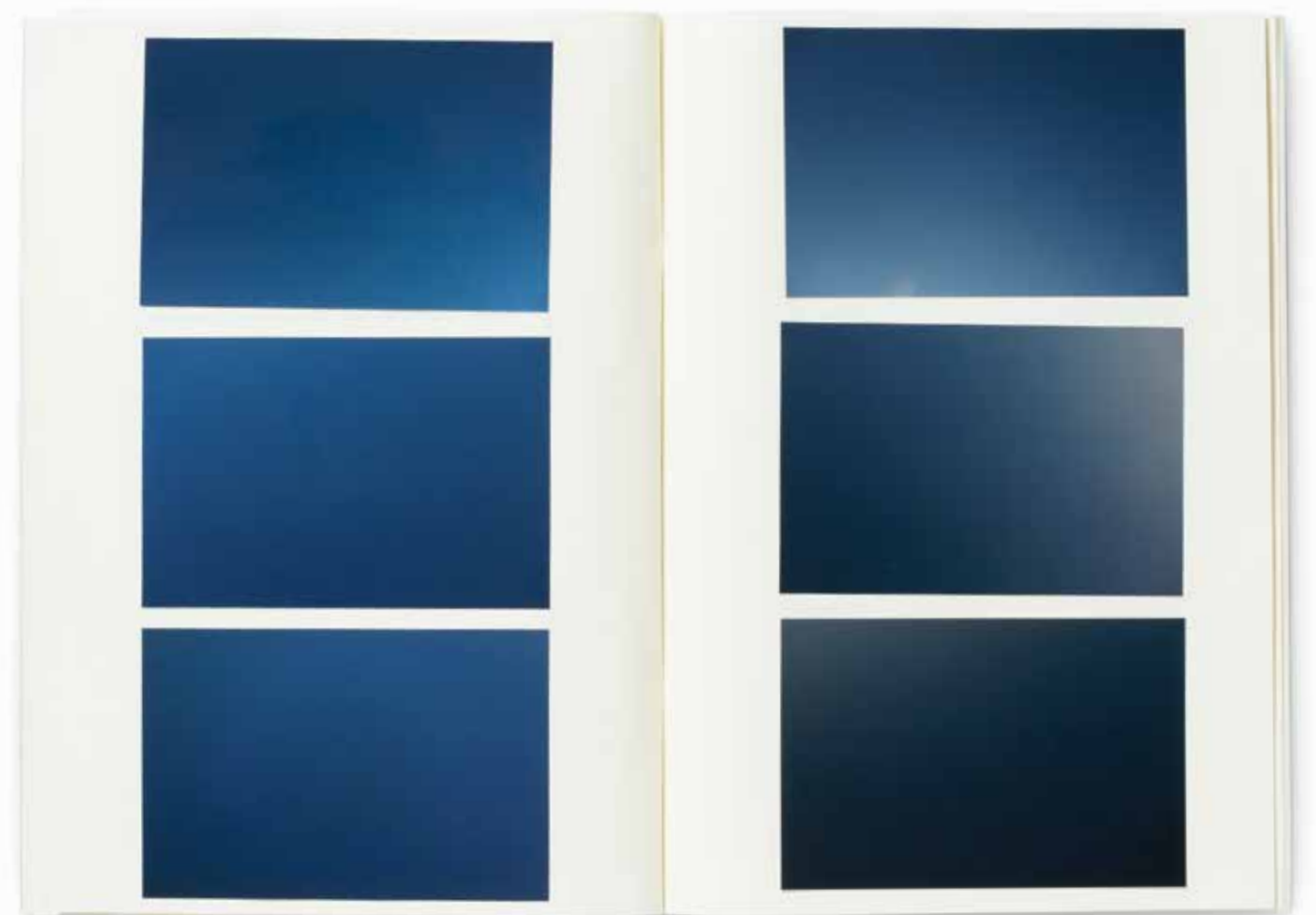
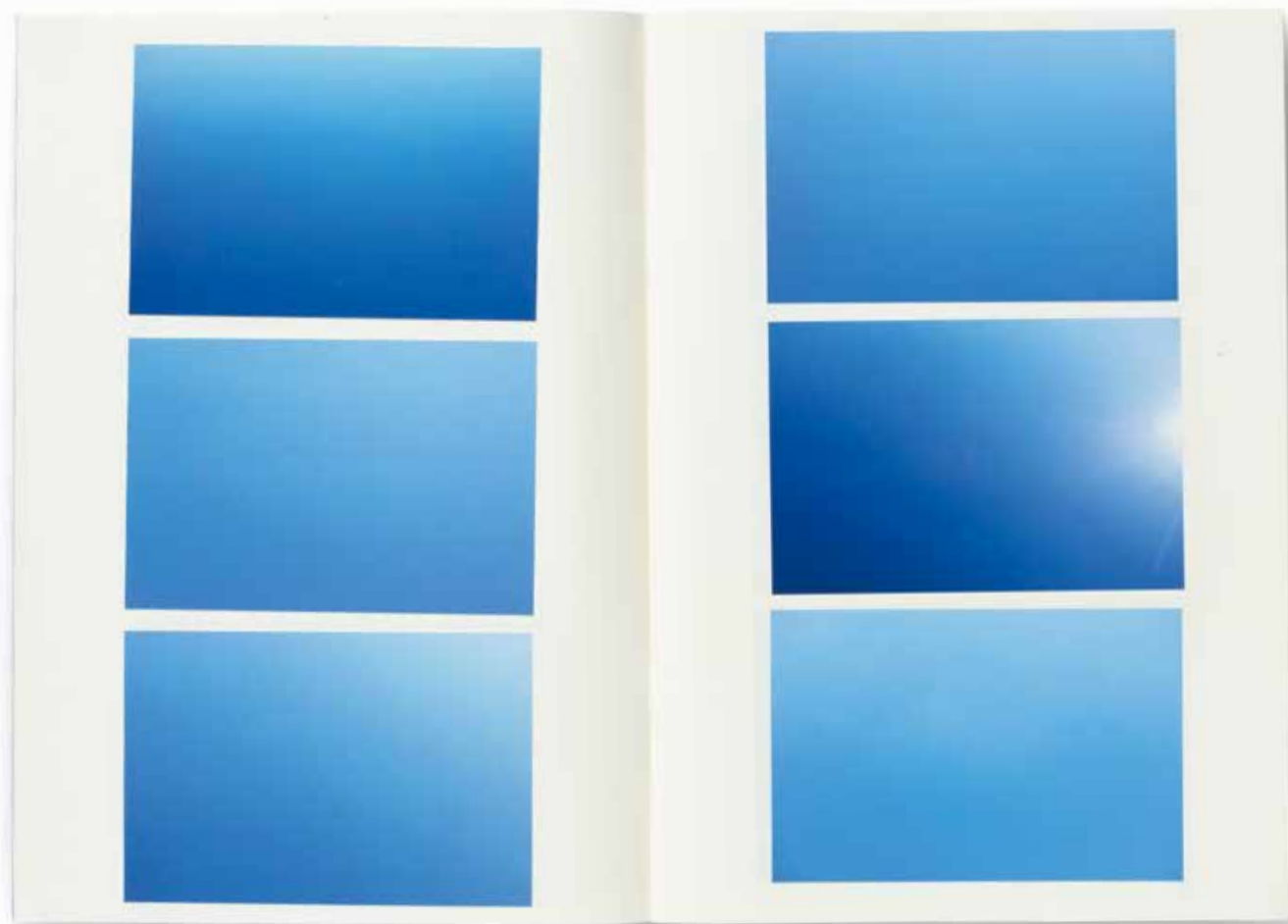
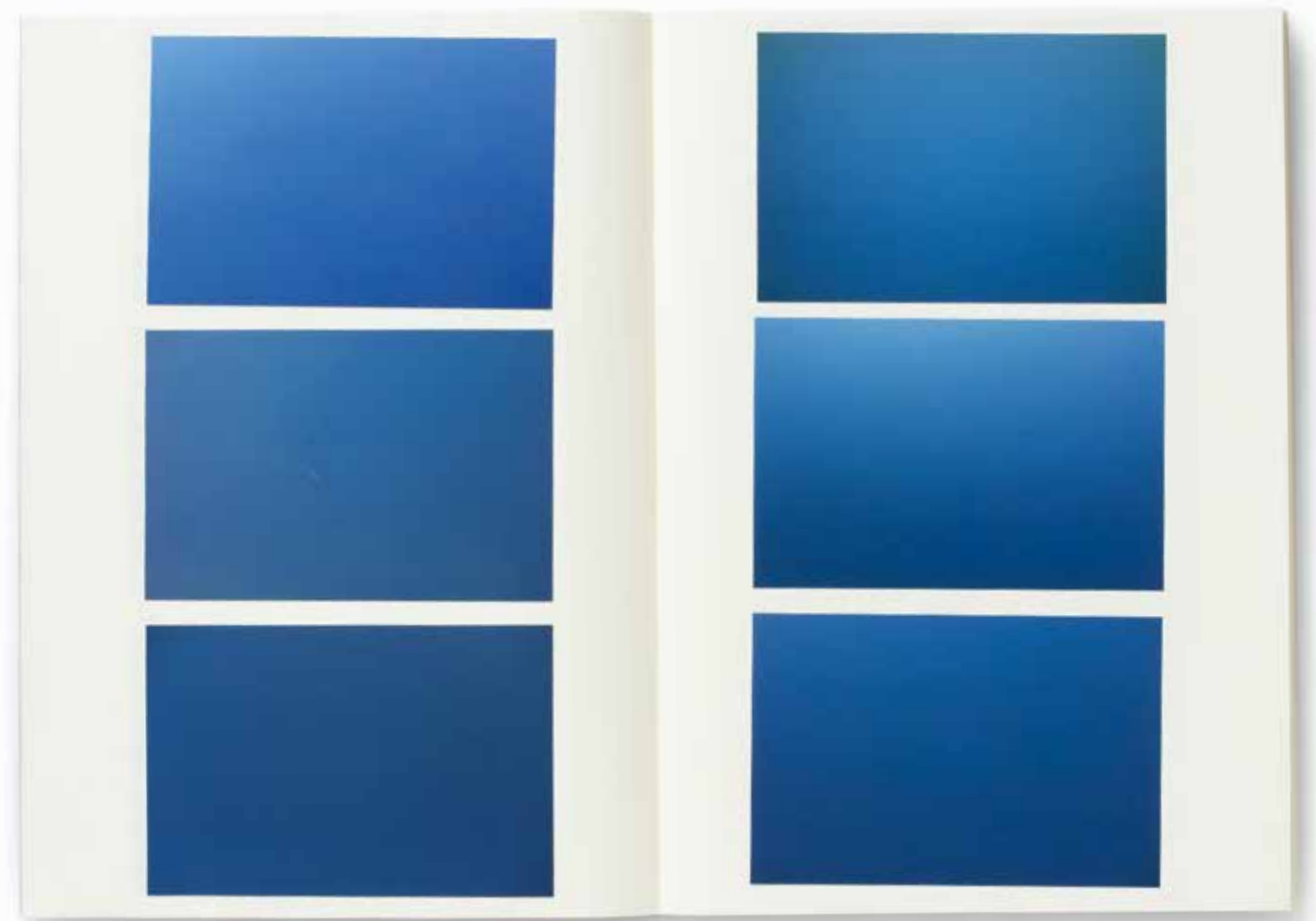
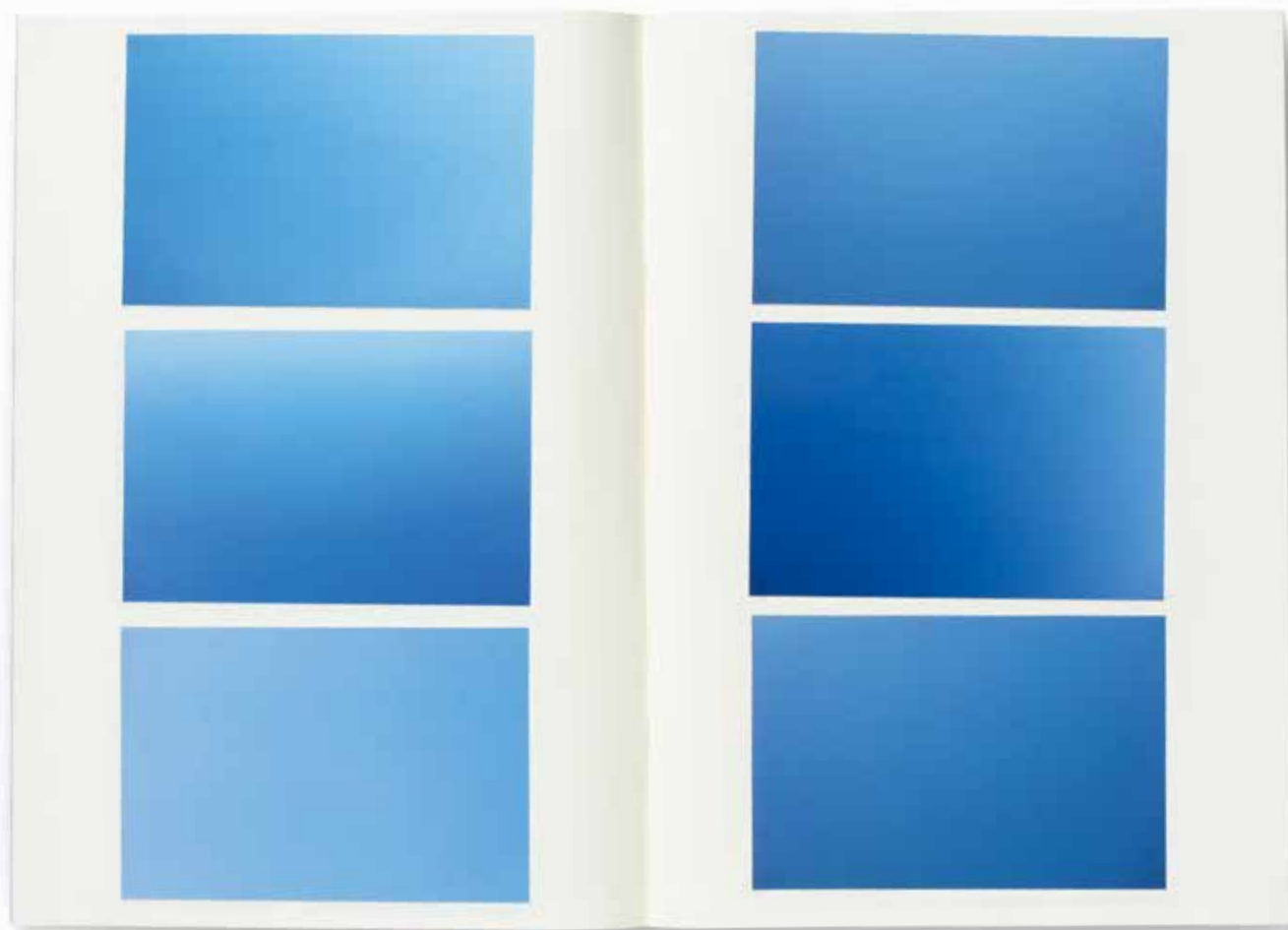




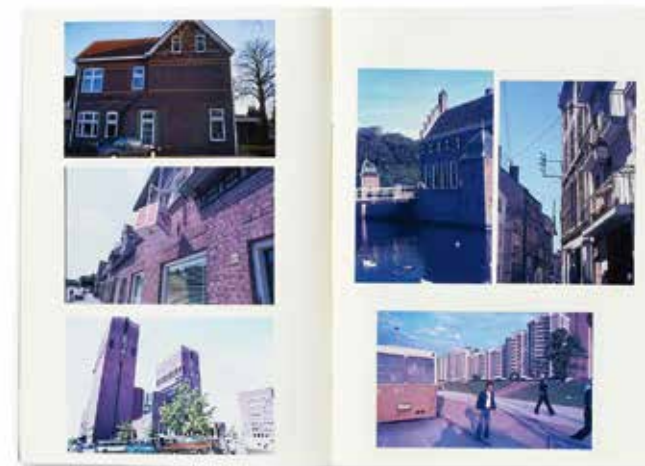




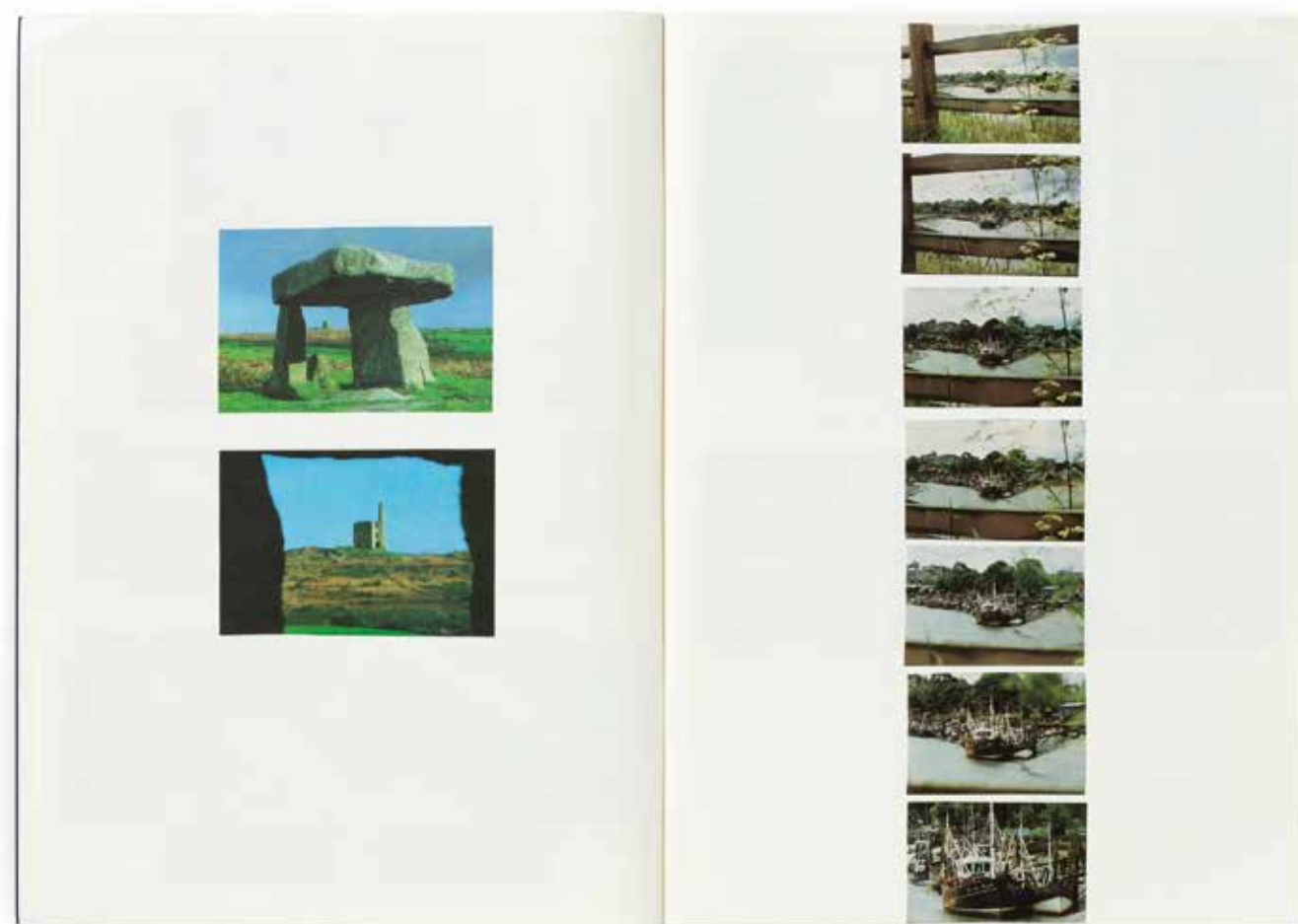
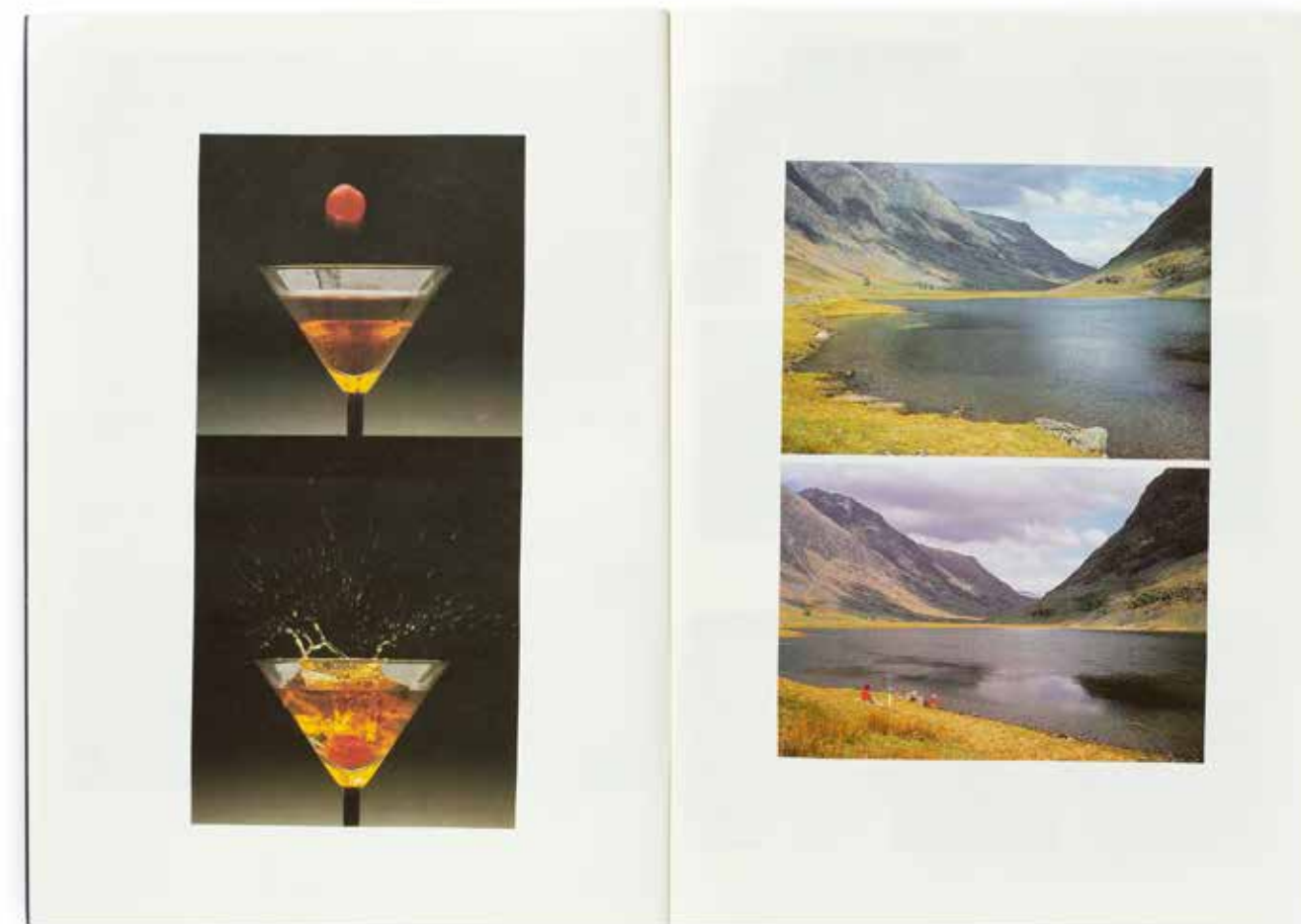








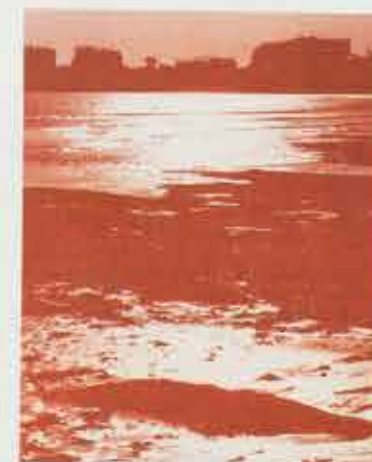
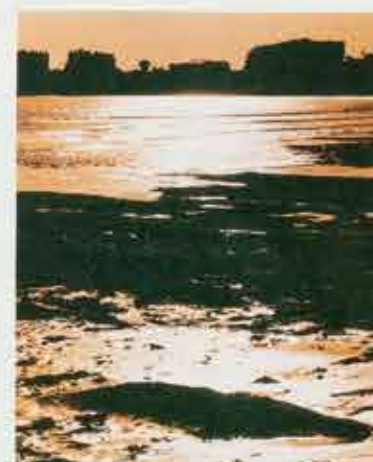




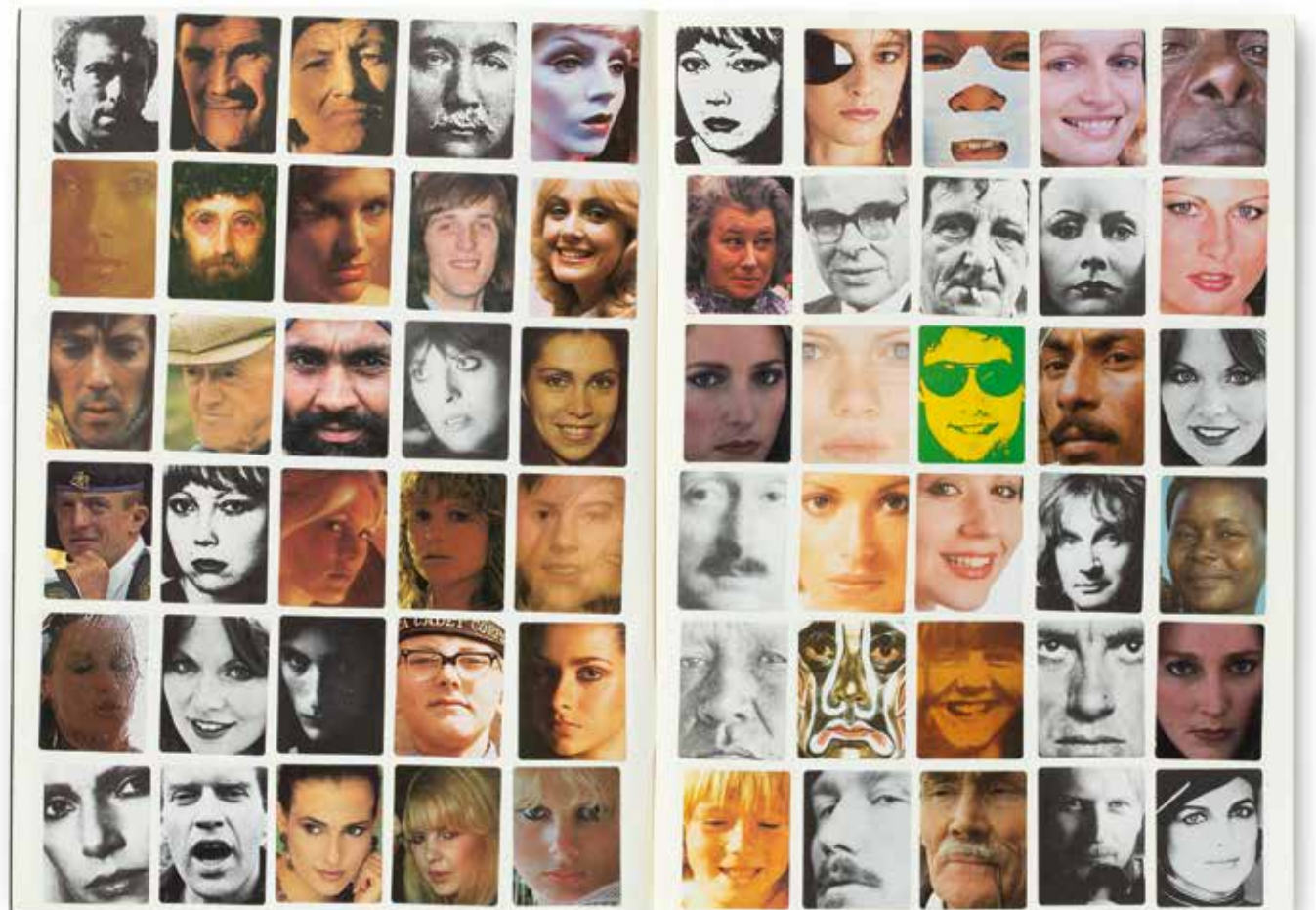




















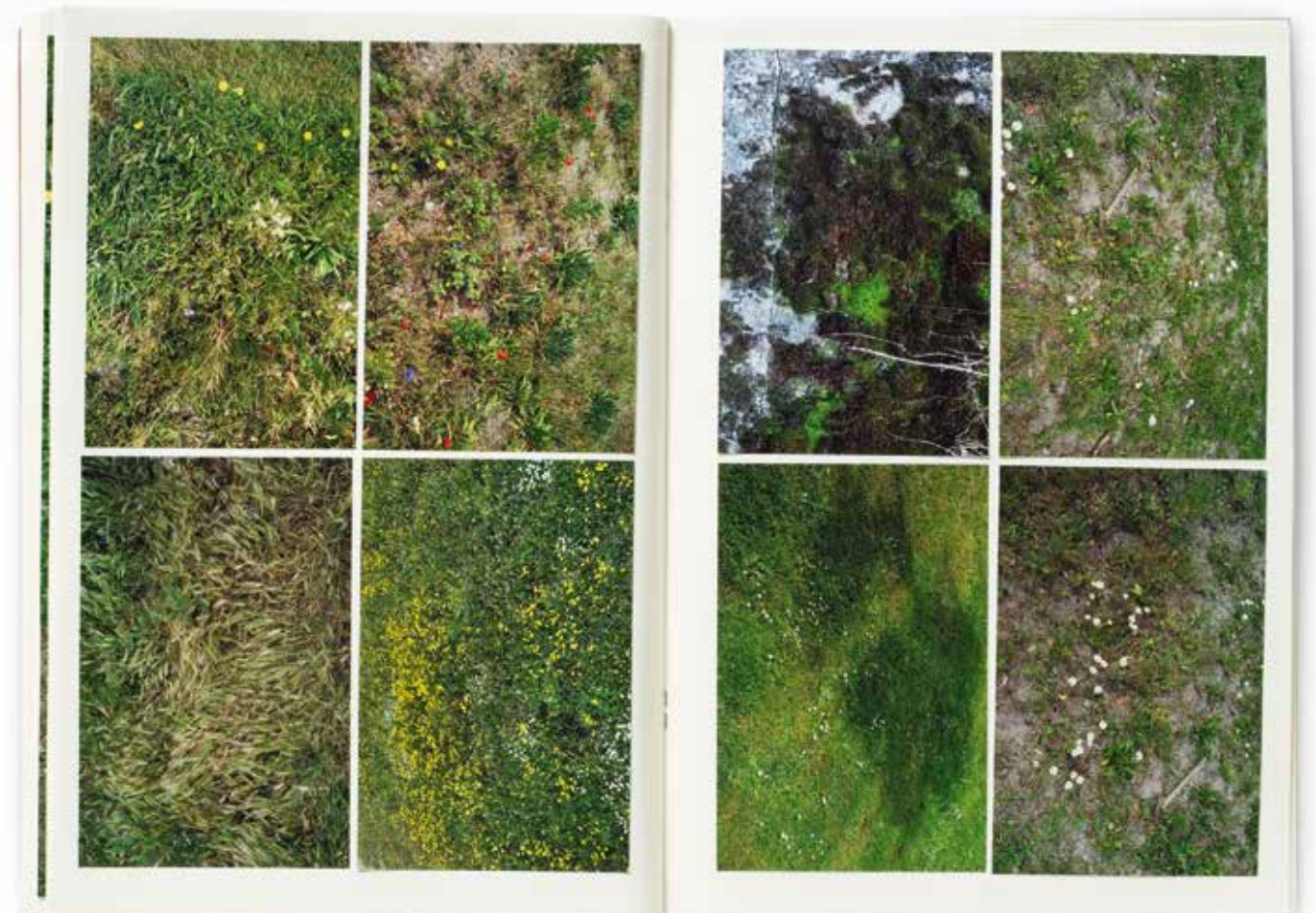
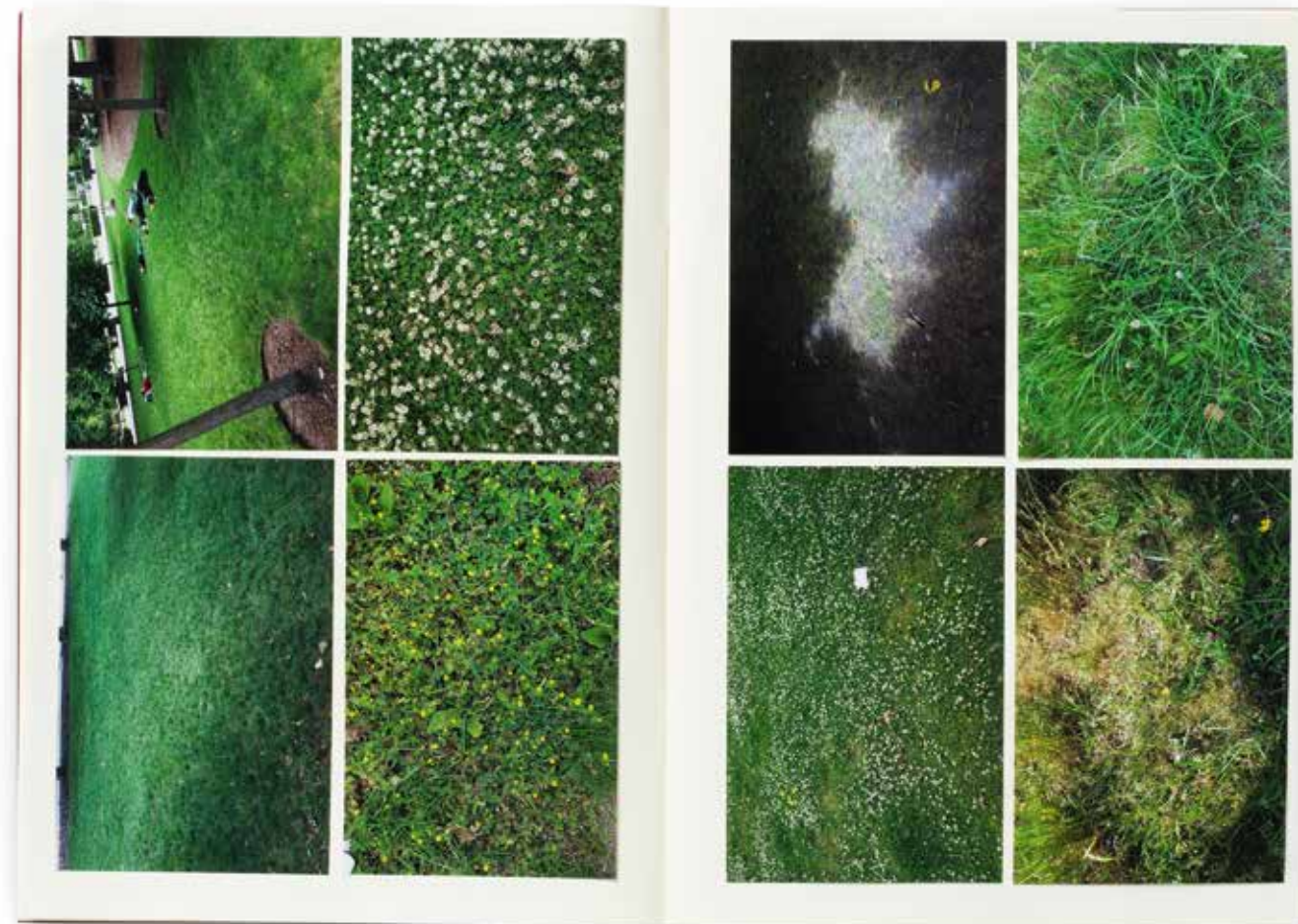












































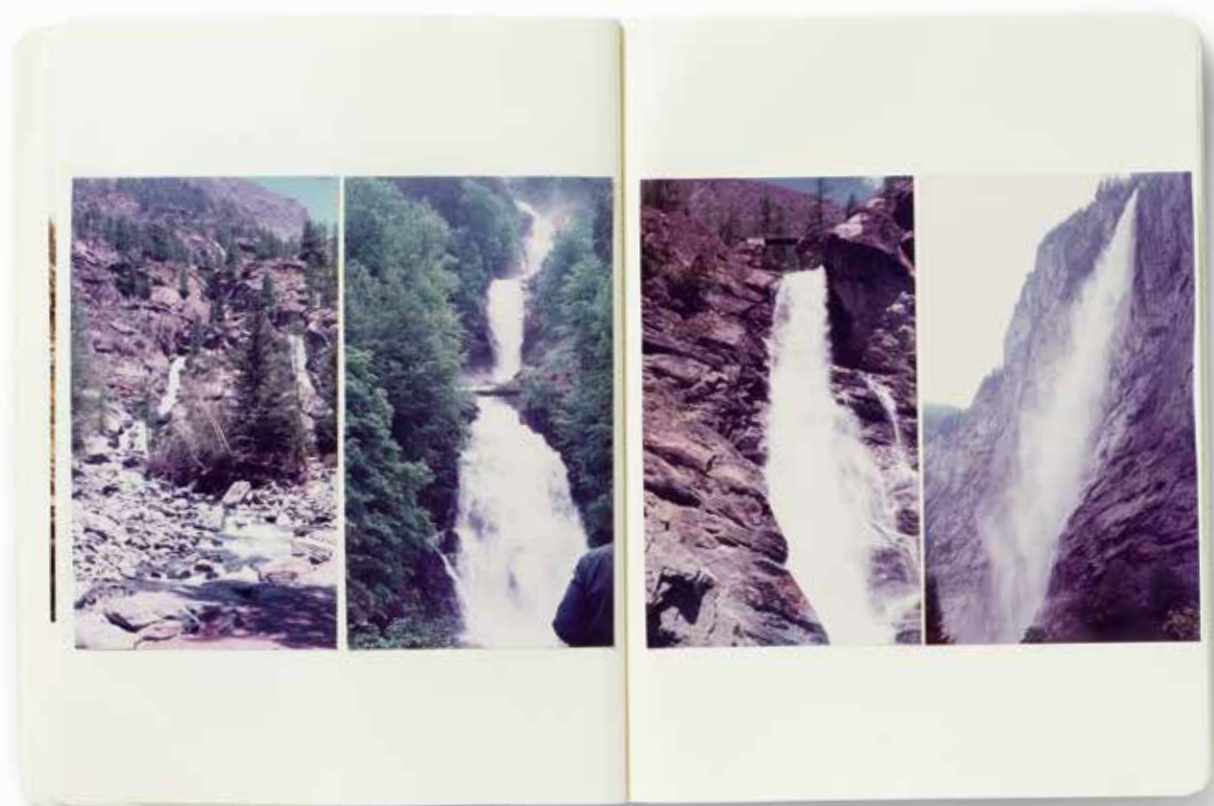








X.  
COPYING THE WORLD



303

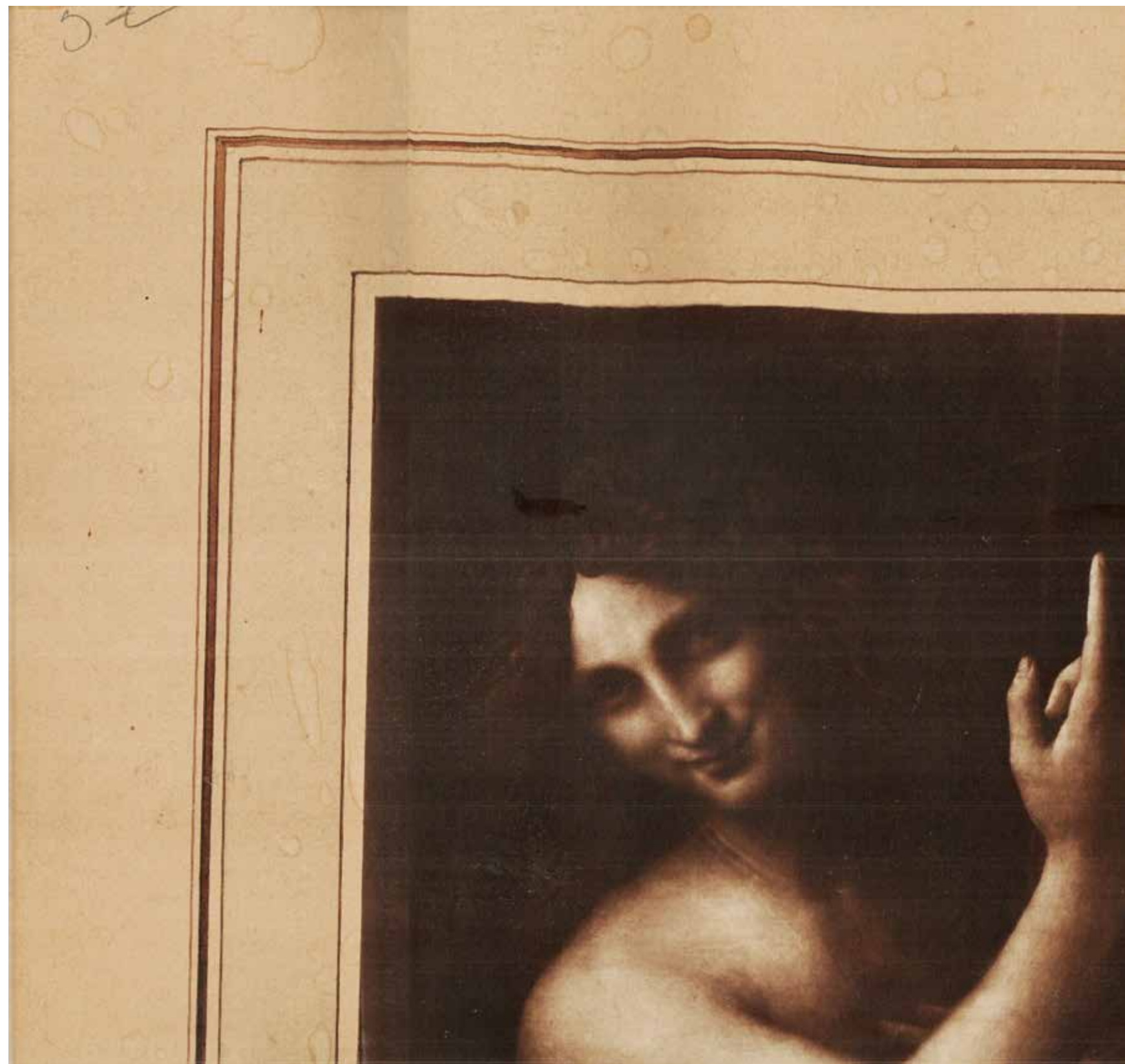
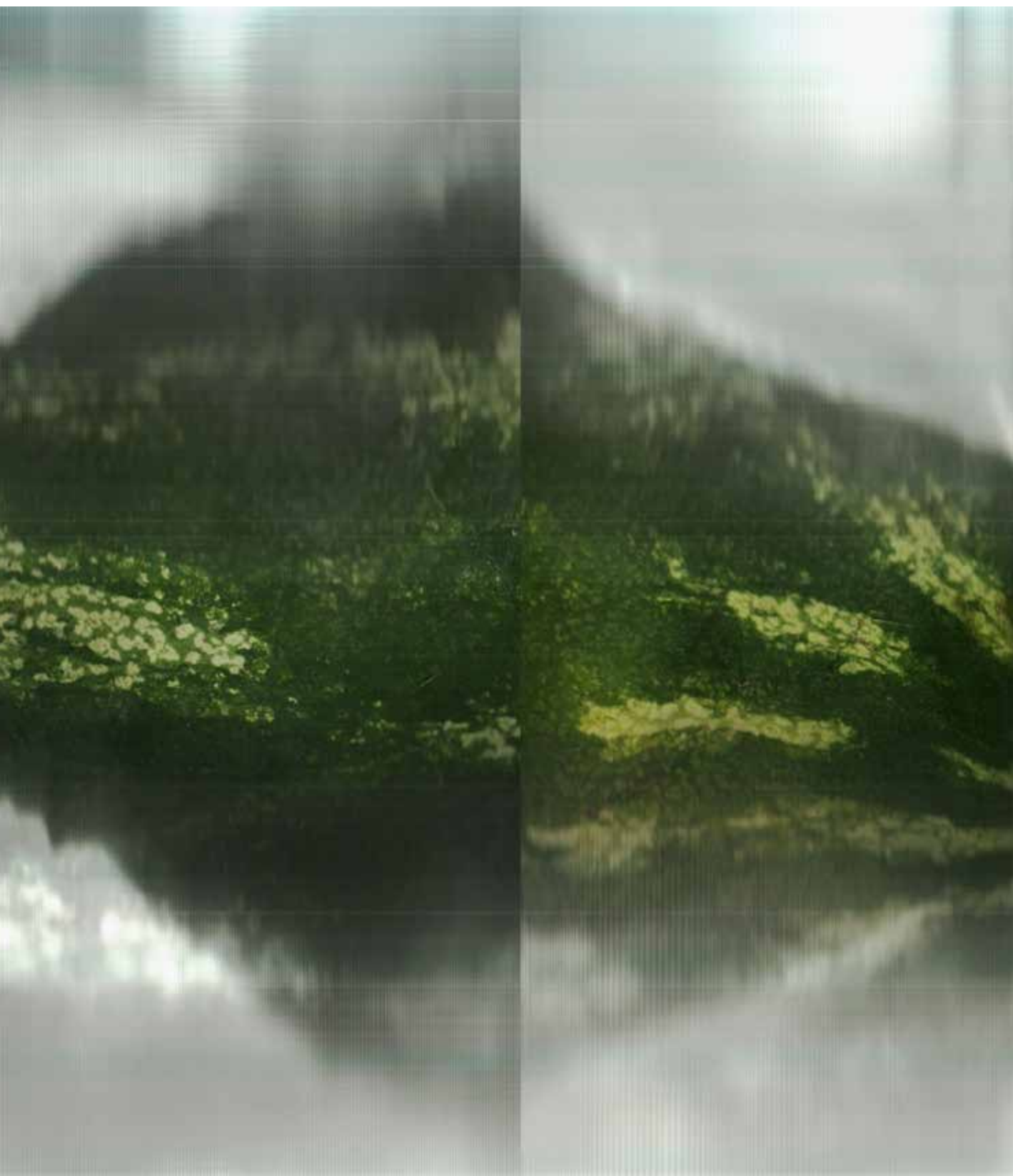


Only later in his career, after the turn of the millennium, U. discovered the portable scanner. He was thrilled with its directness and with the literal, actual-size images it produced; this was what he had been looking for. His last years were devoted to obsessively scanning surfaces and objects around him. In 2016, while he was scanning a zebra crossing, he got hit by a car and died on the spot. He left kilometres of scanned material.

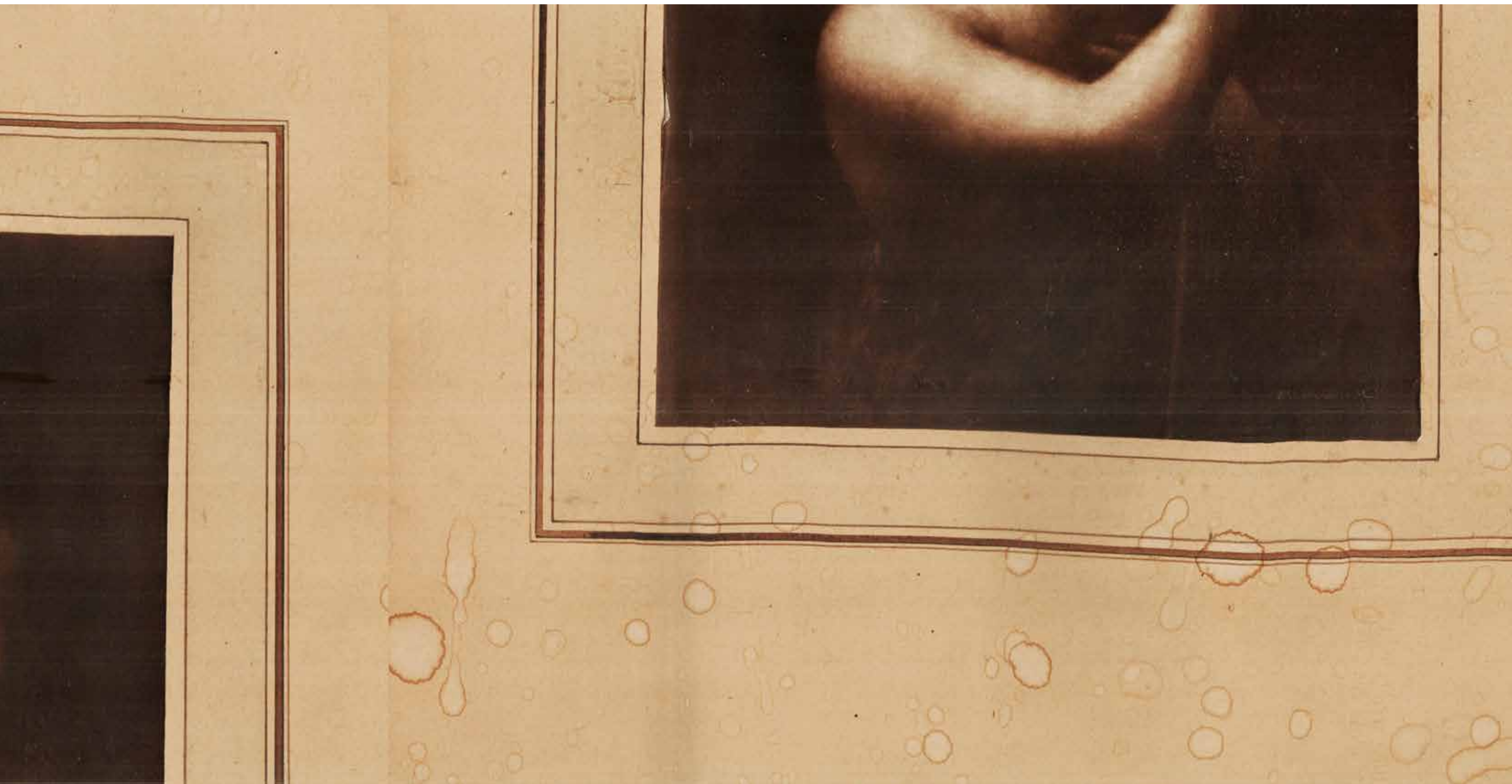
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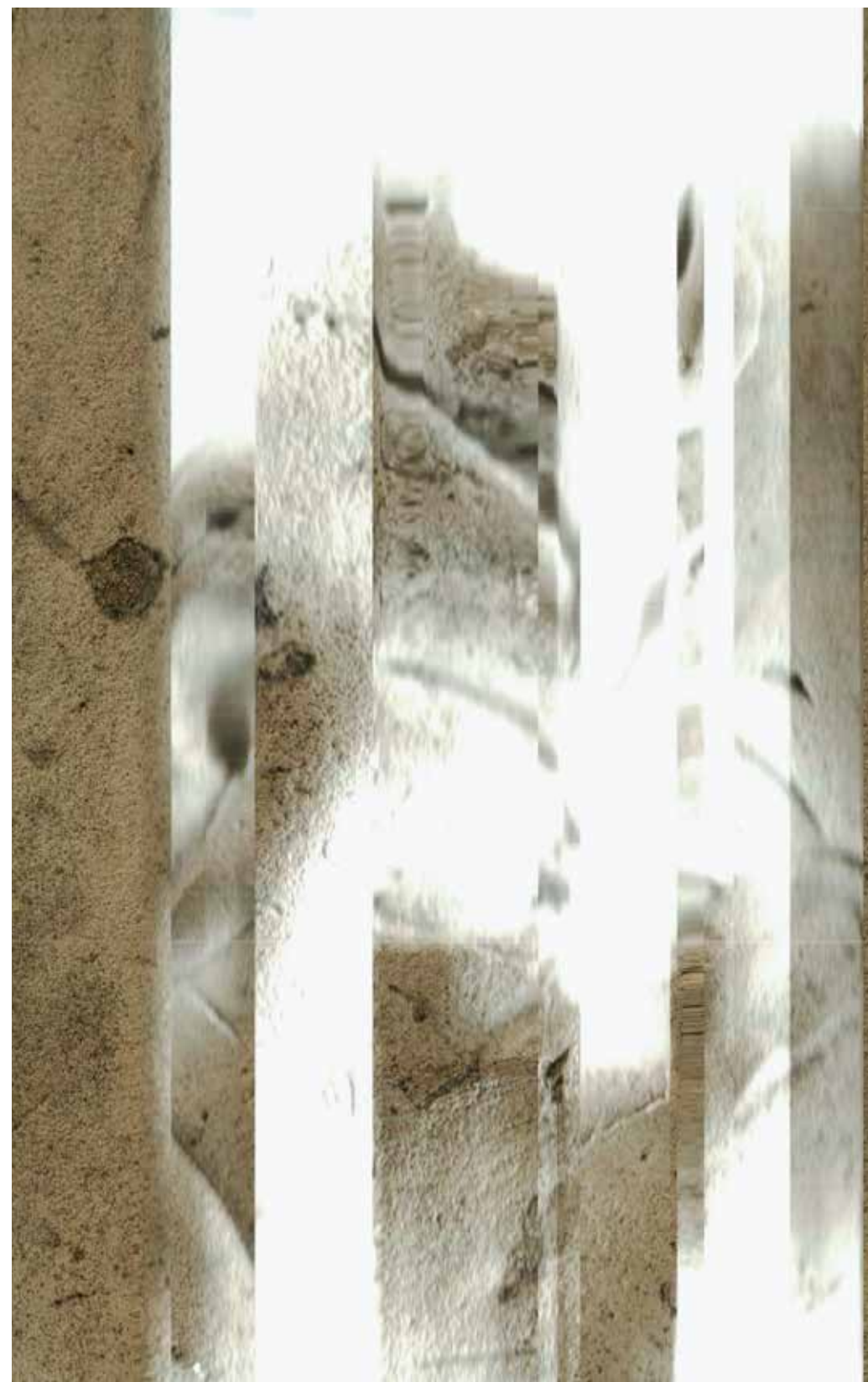




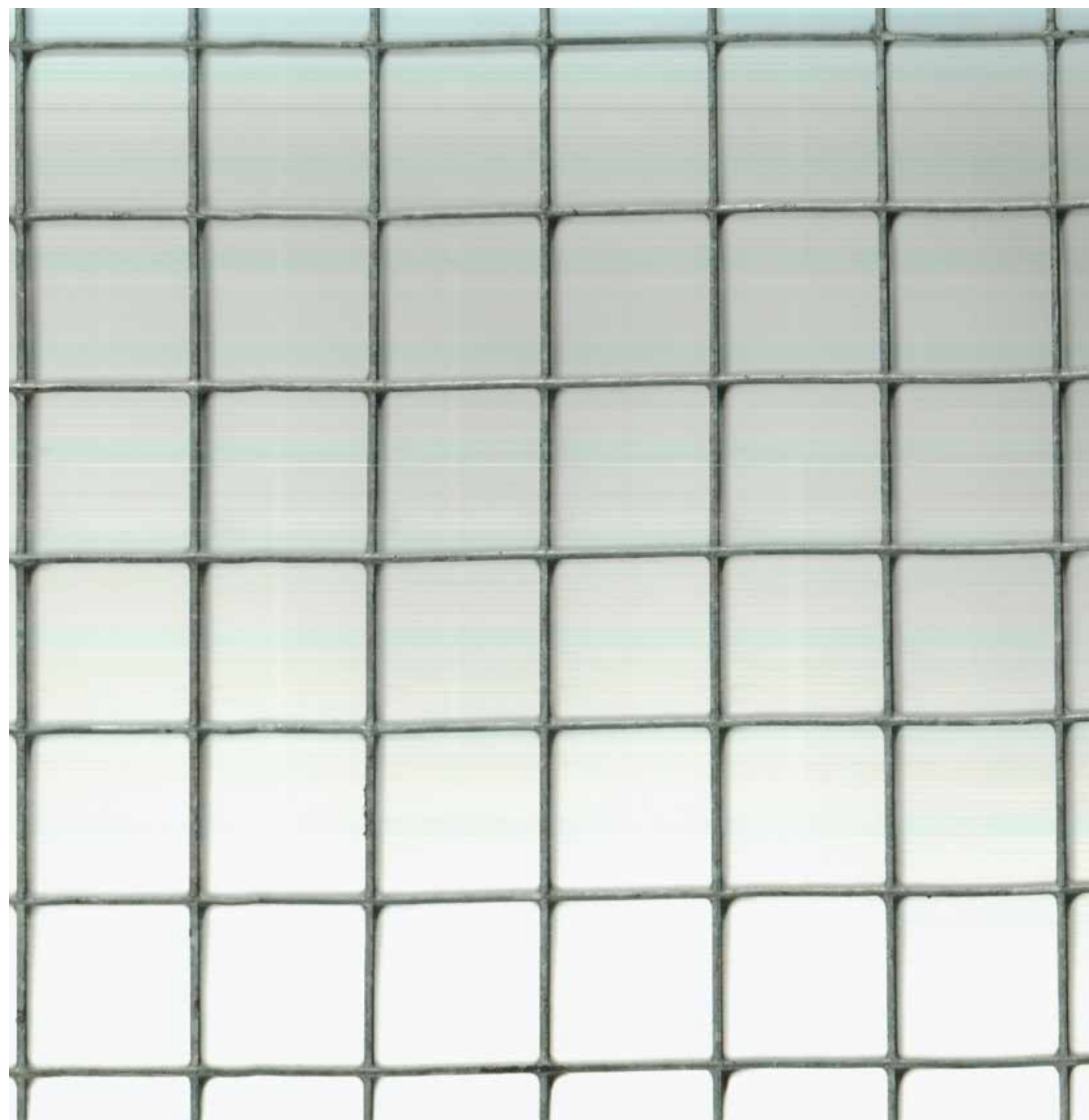
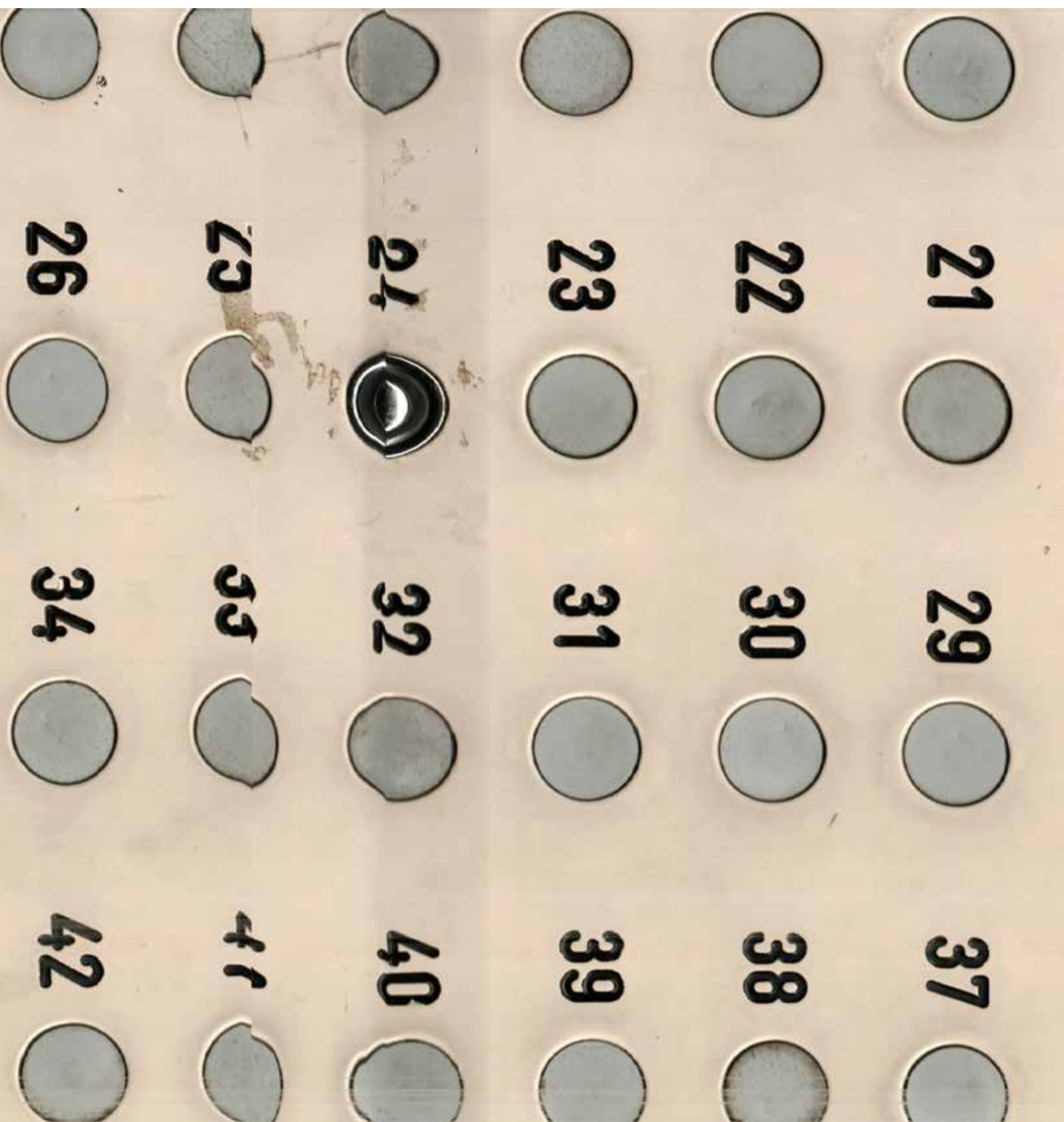




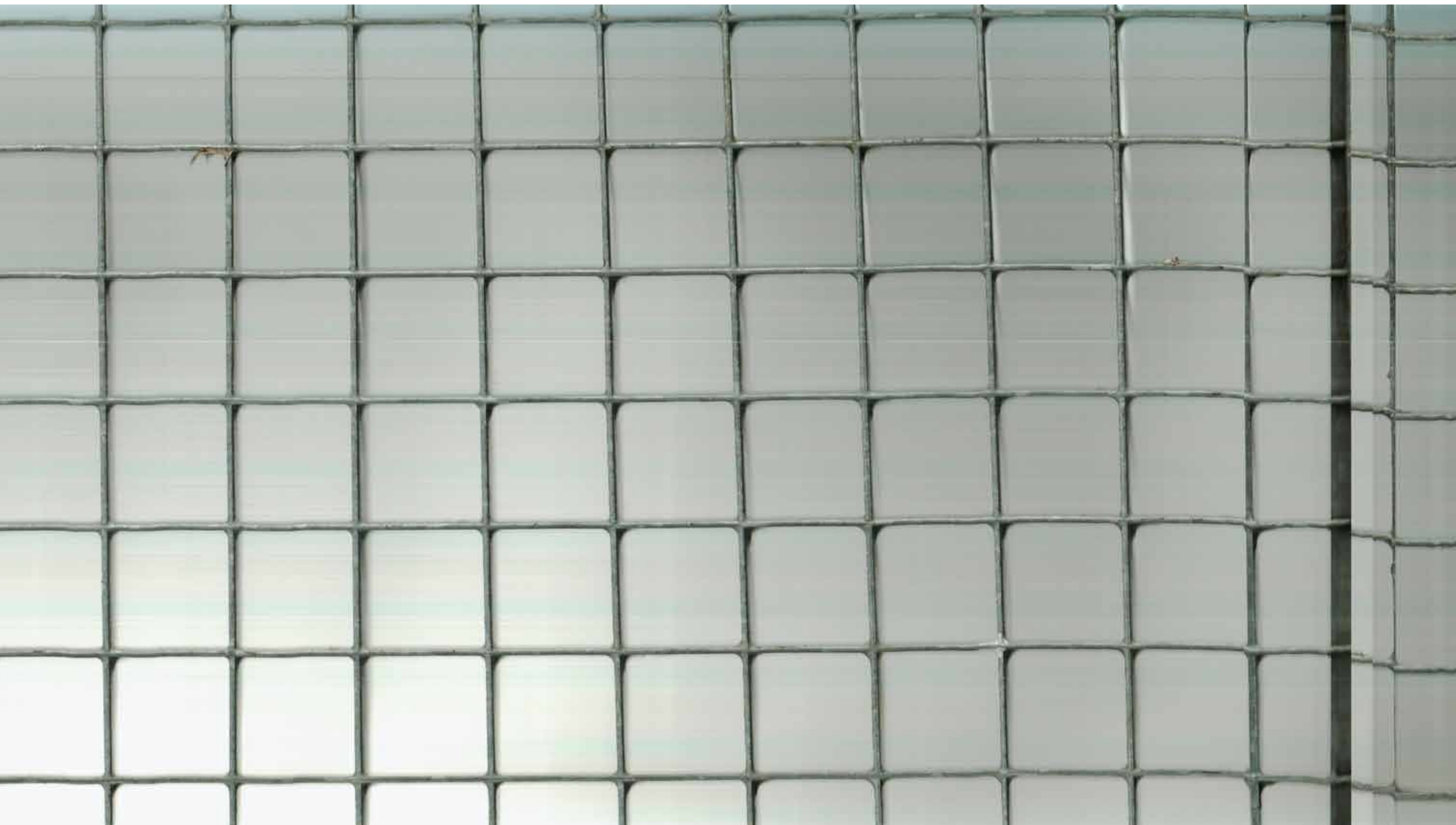




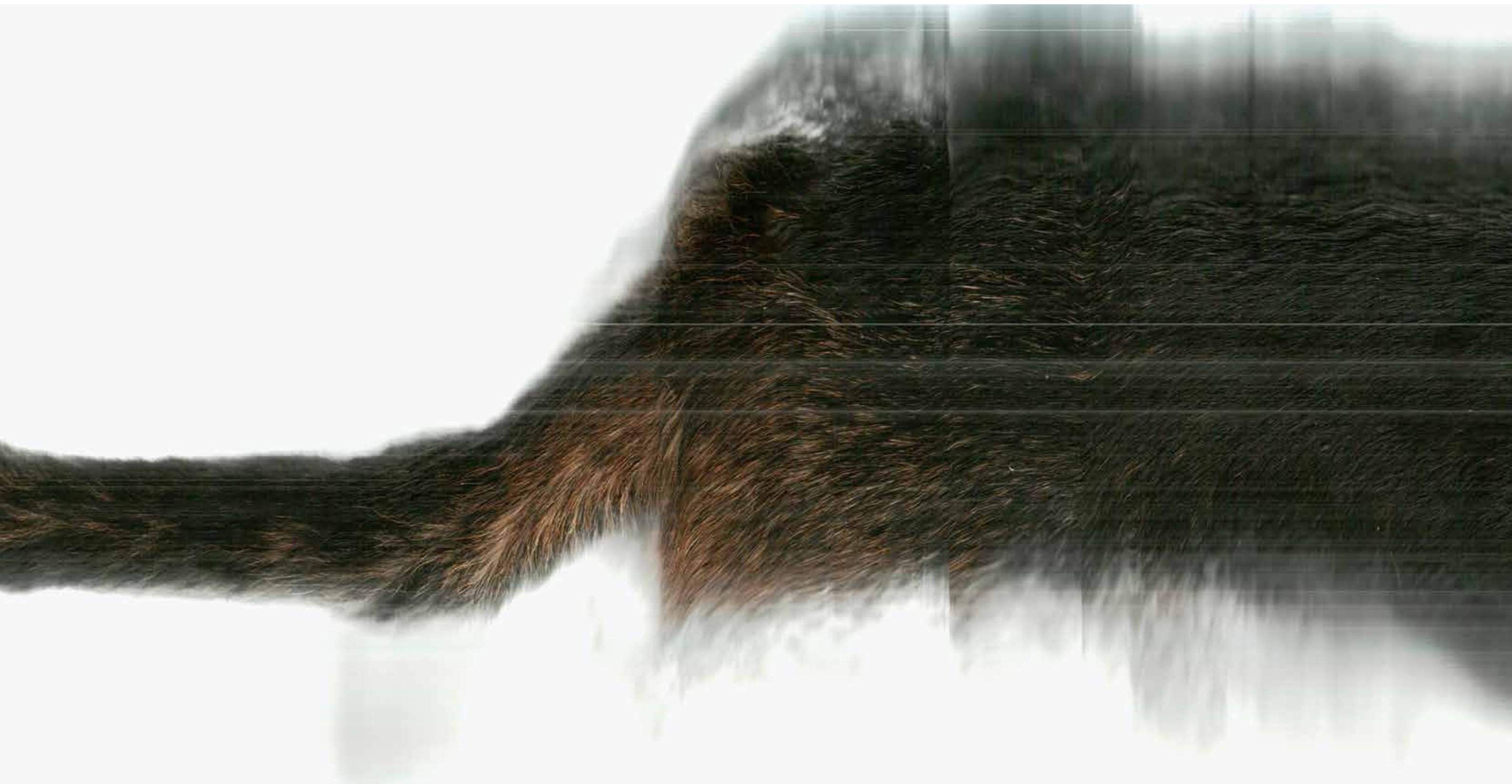




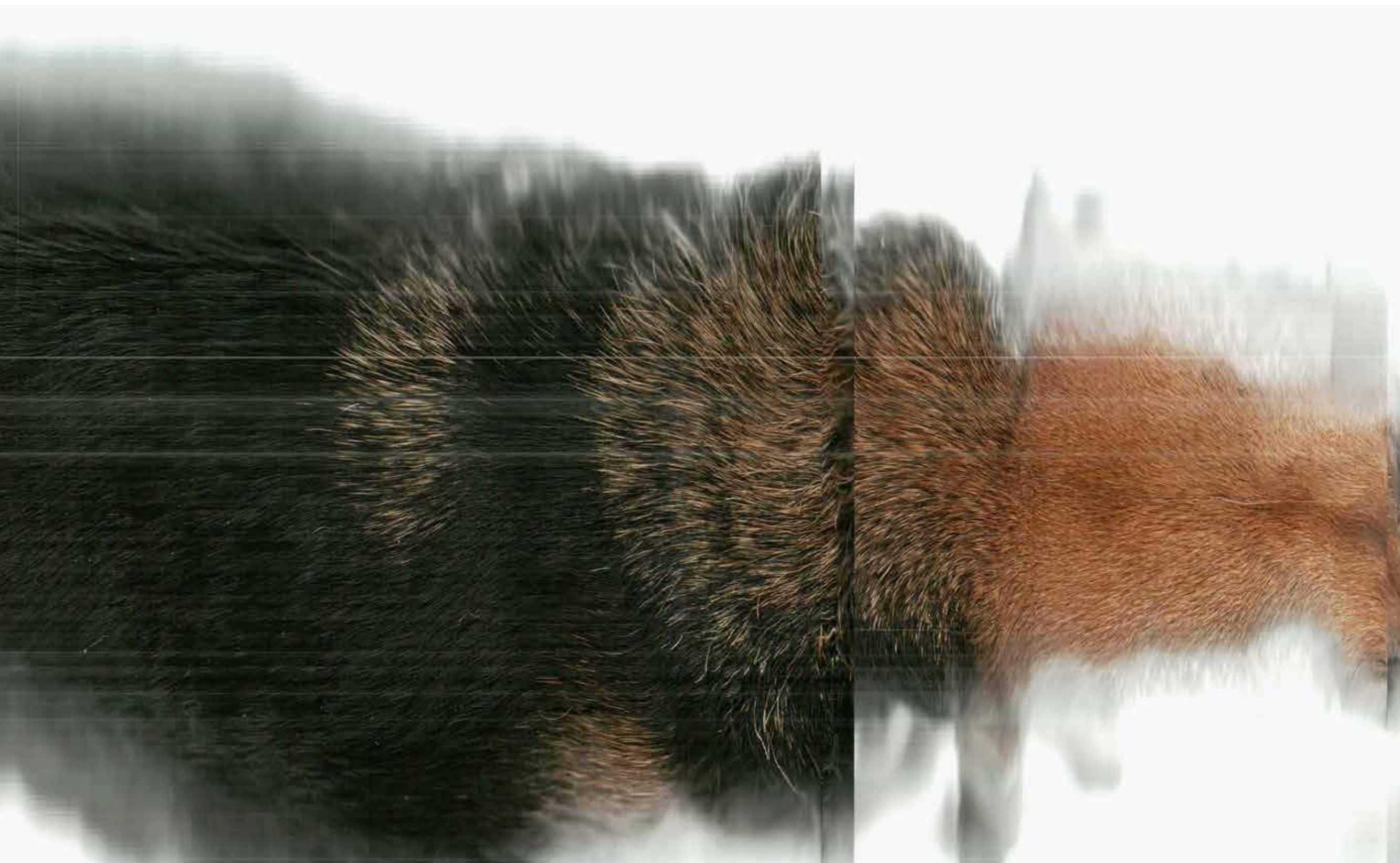




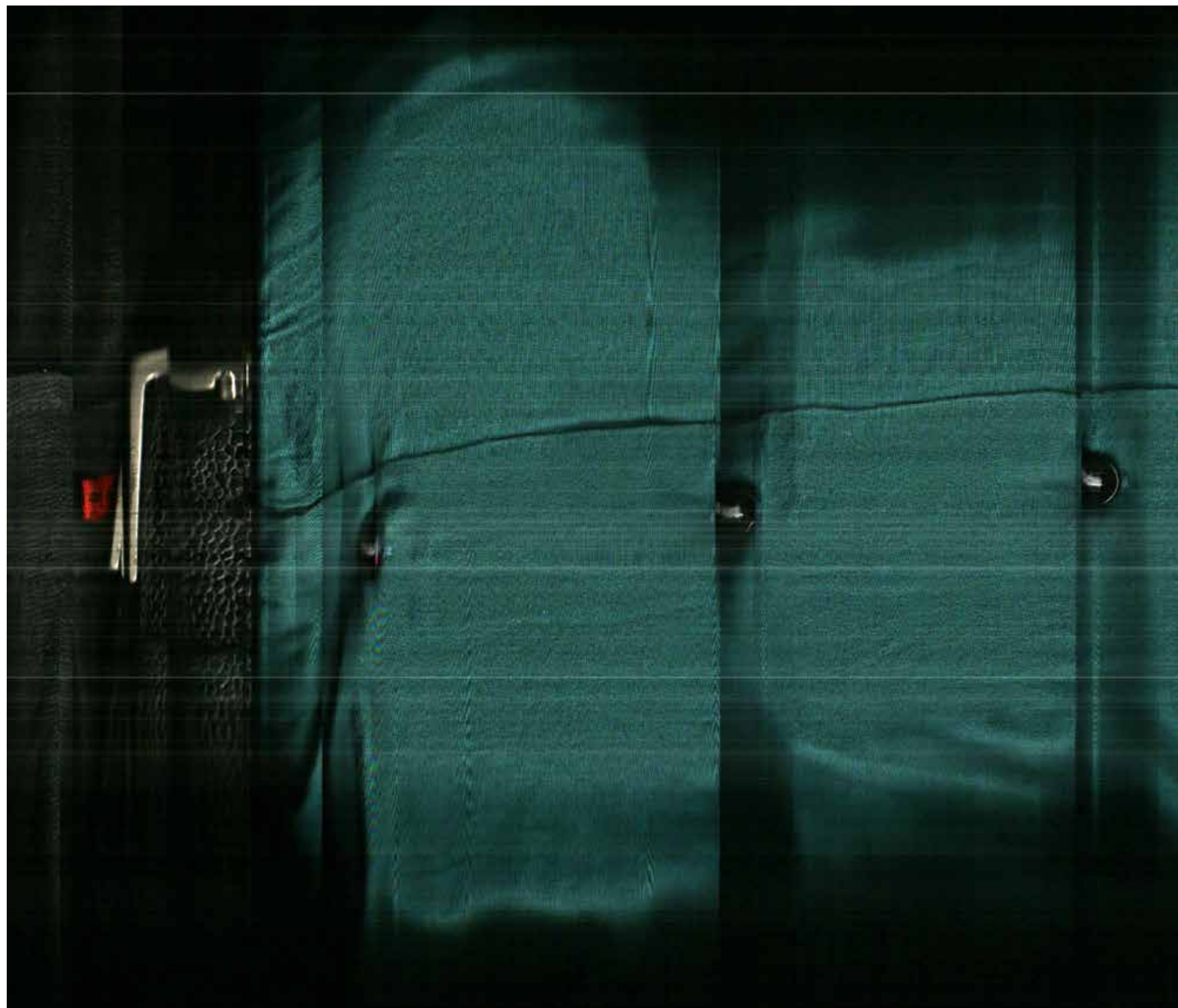
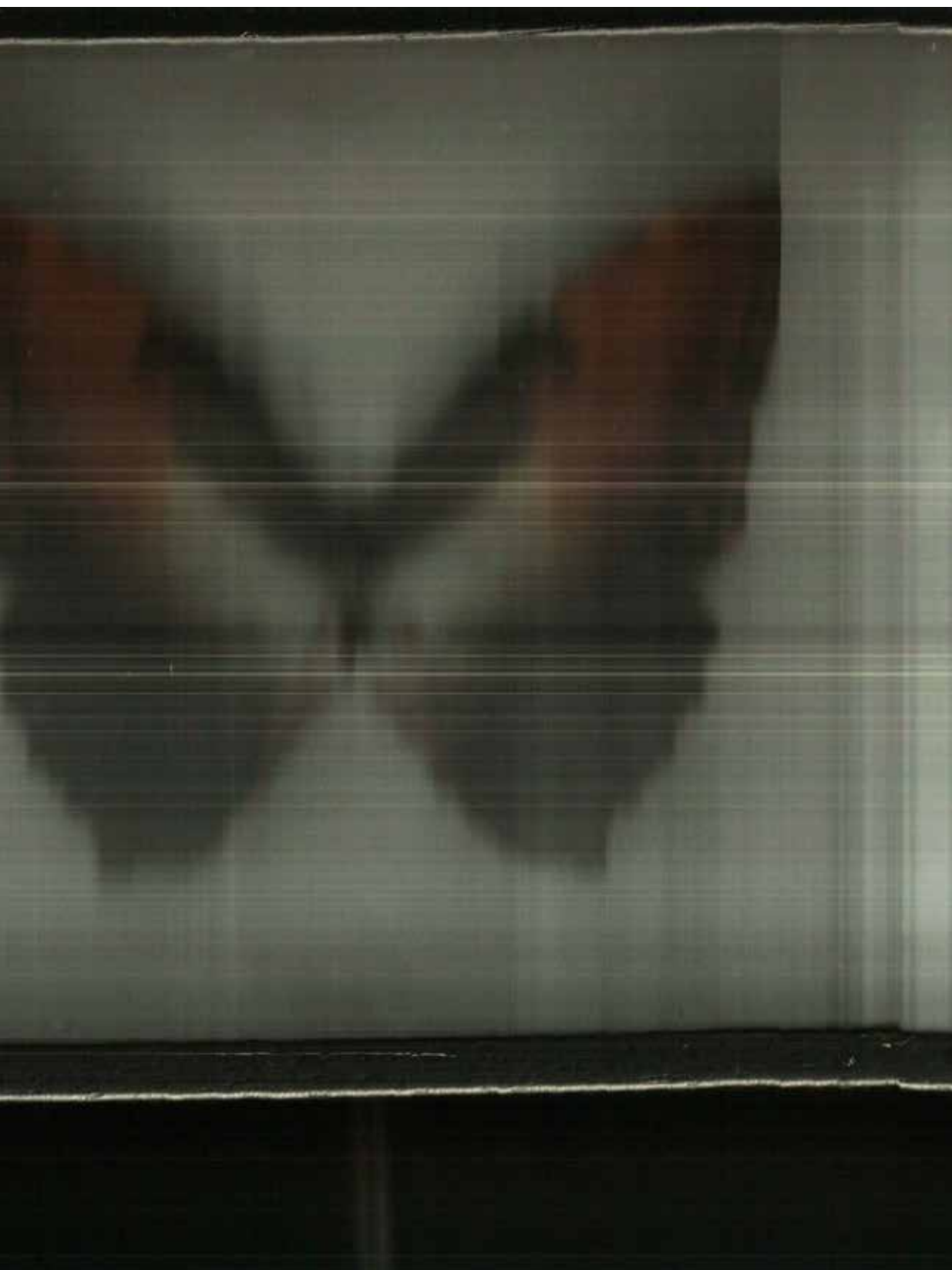




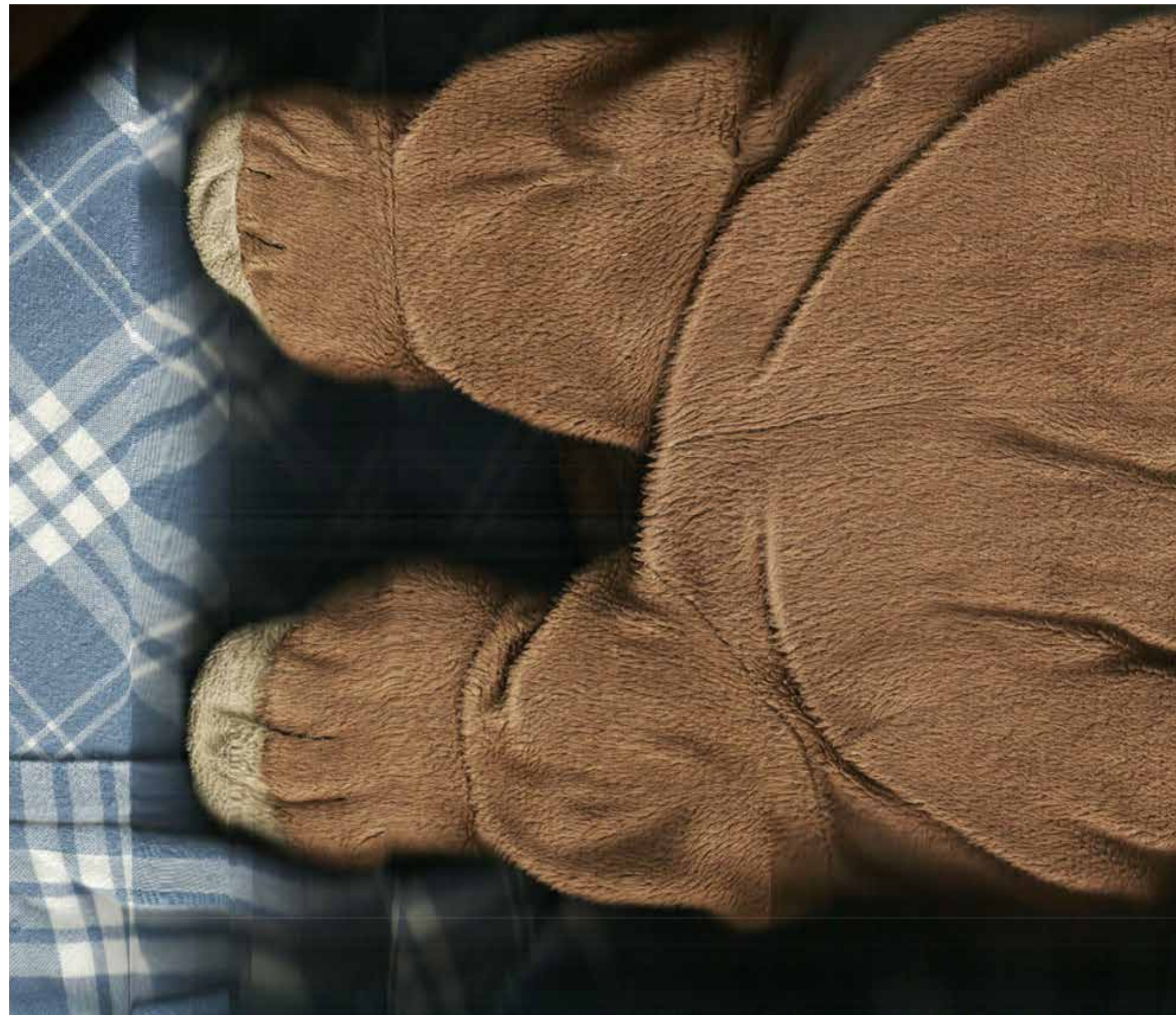




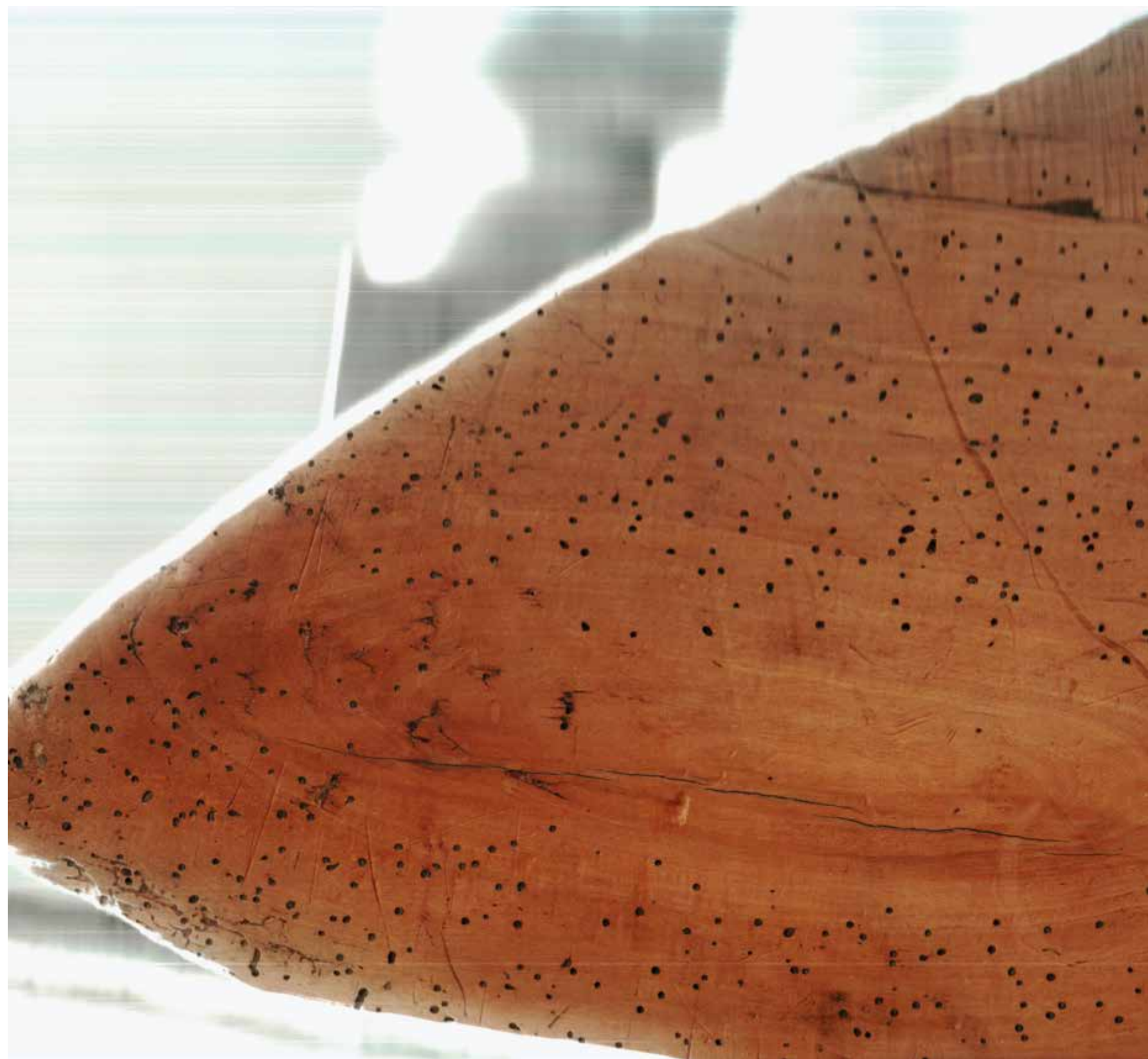




















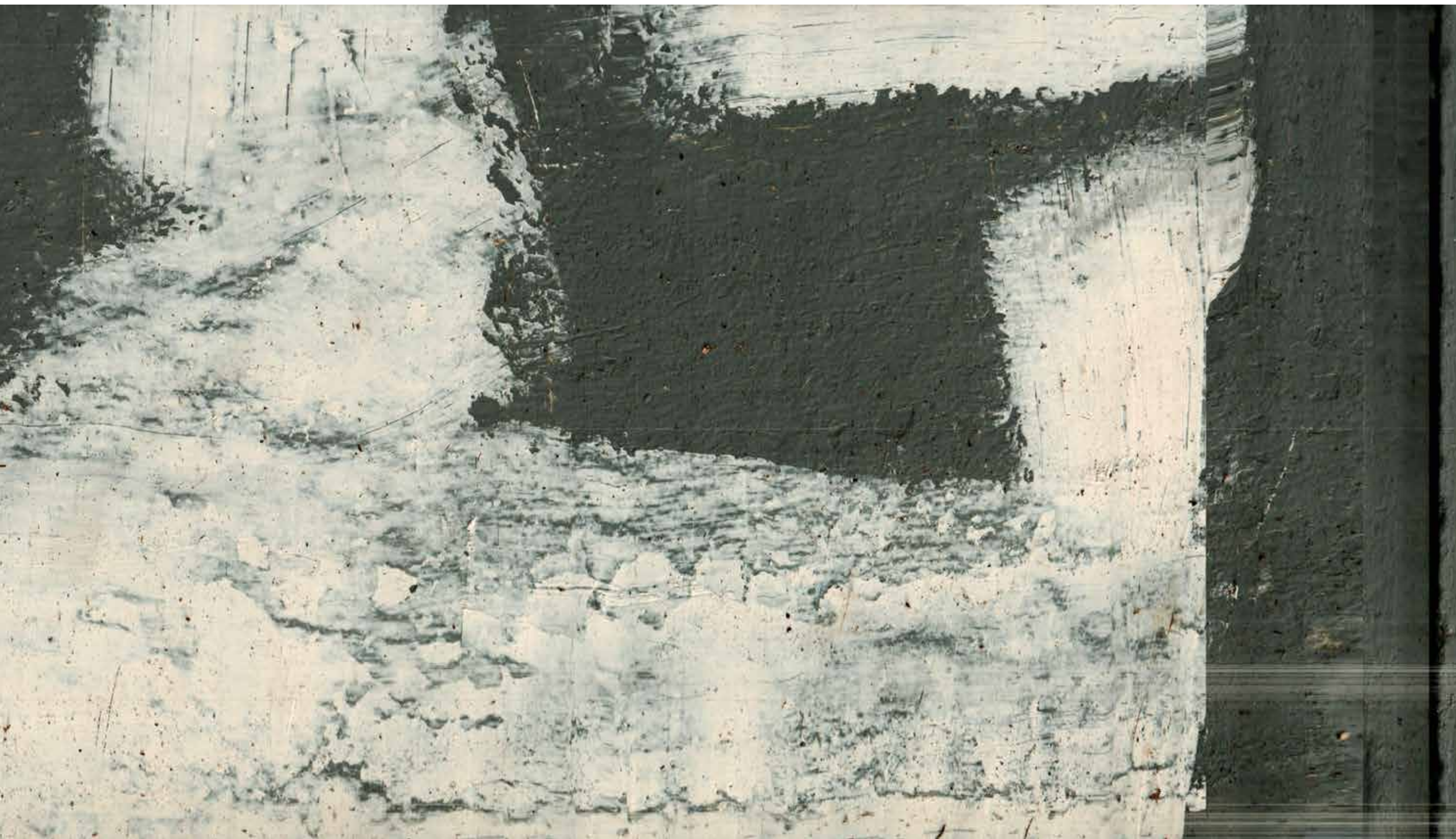




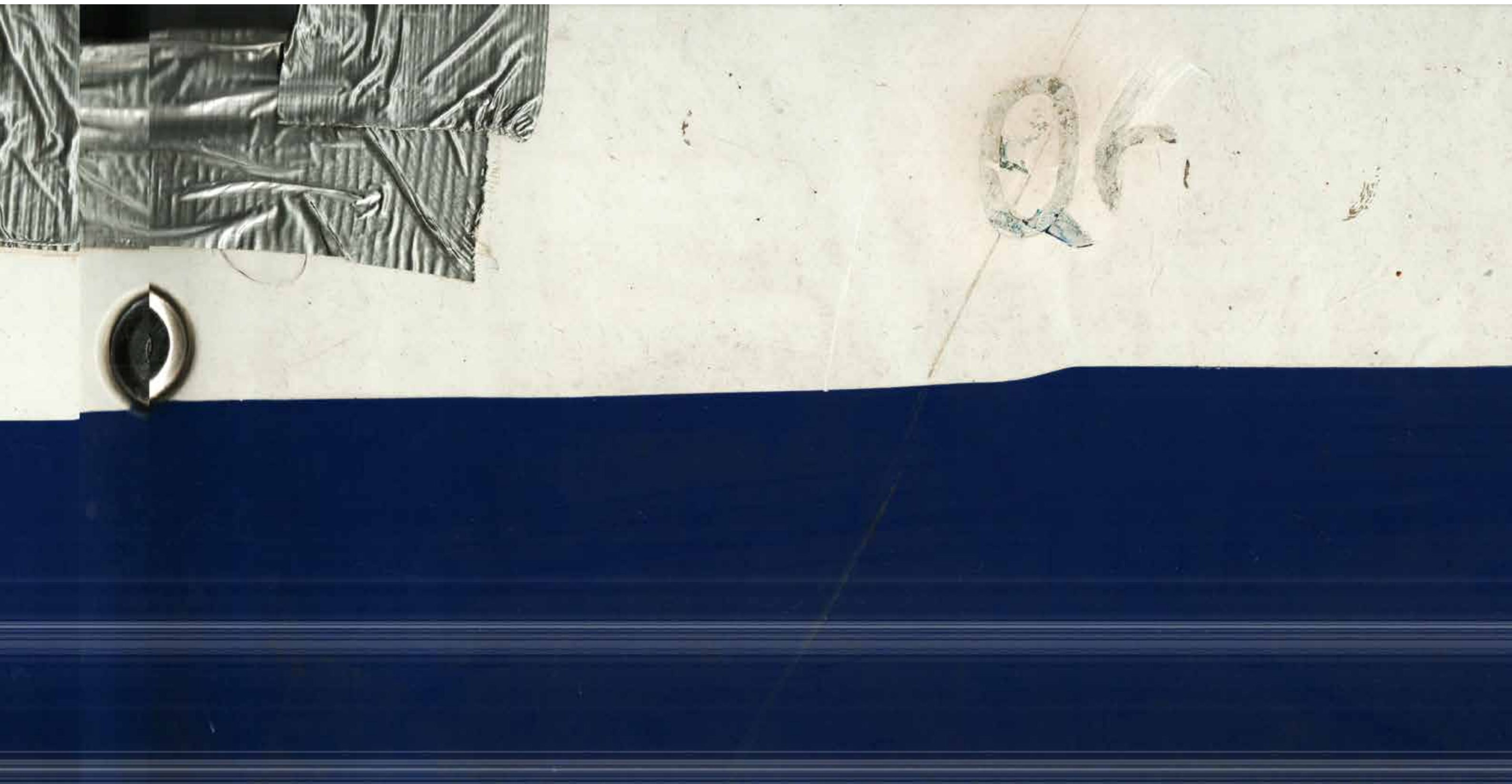




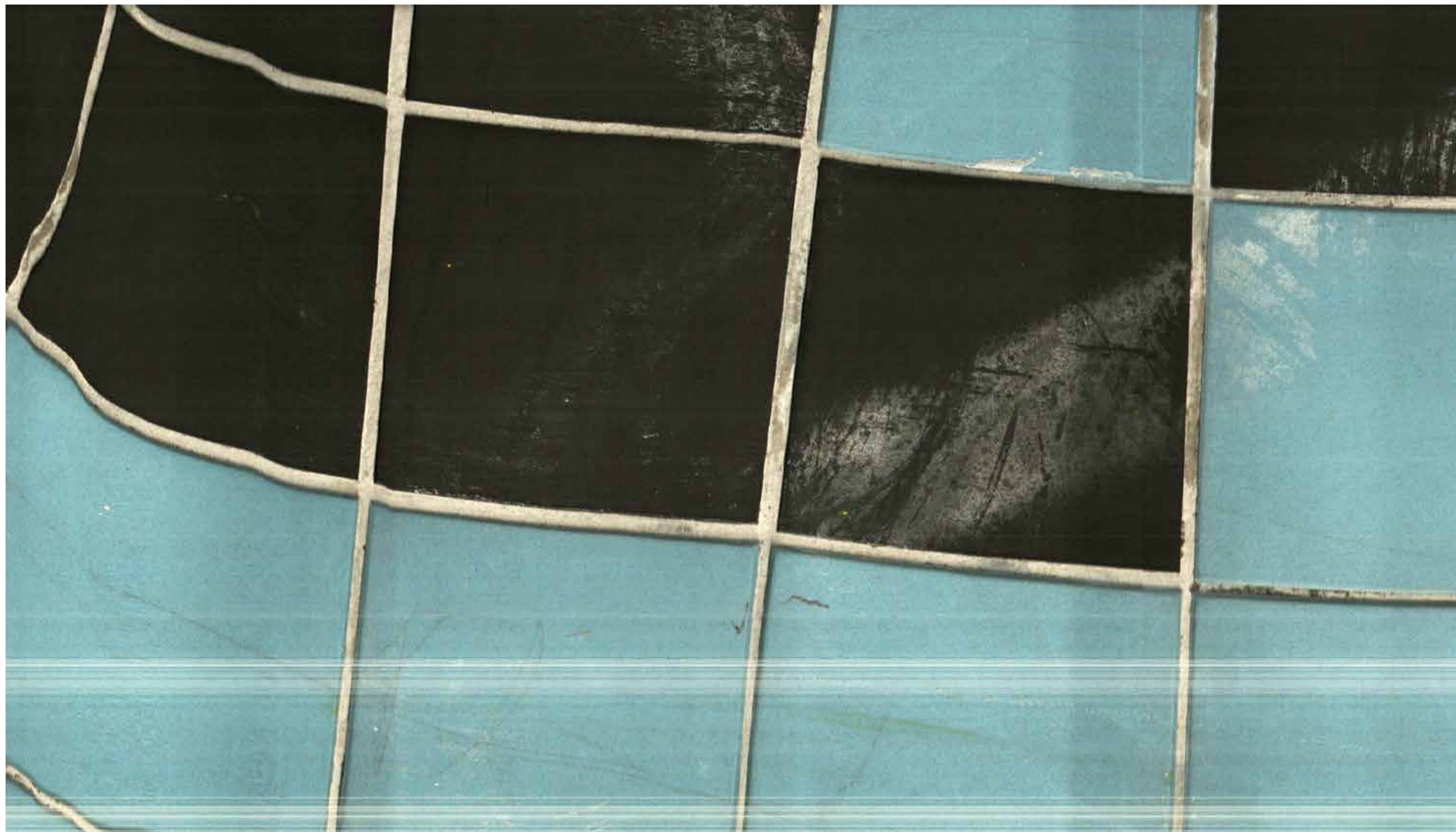




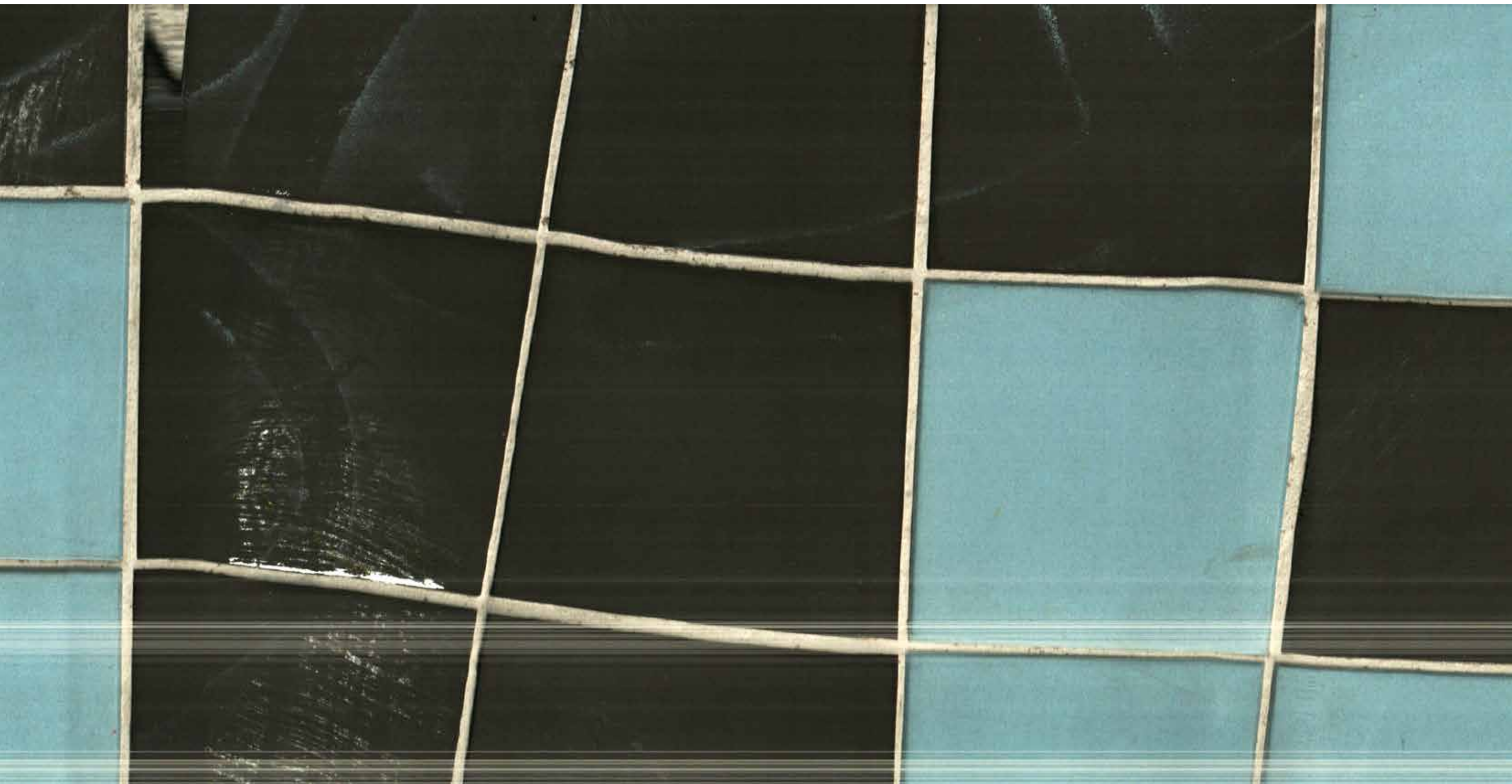




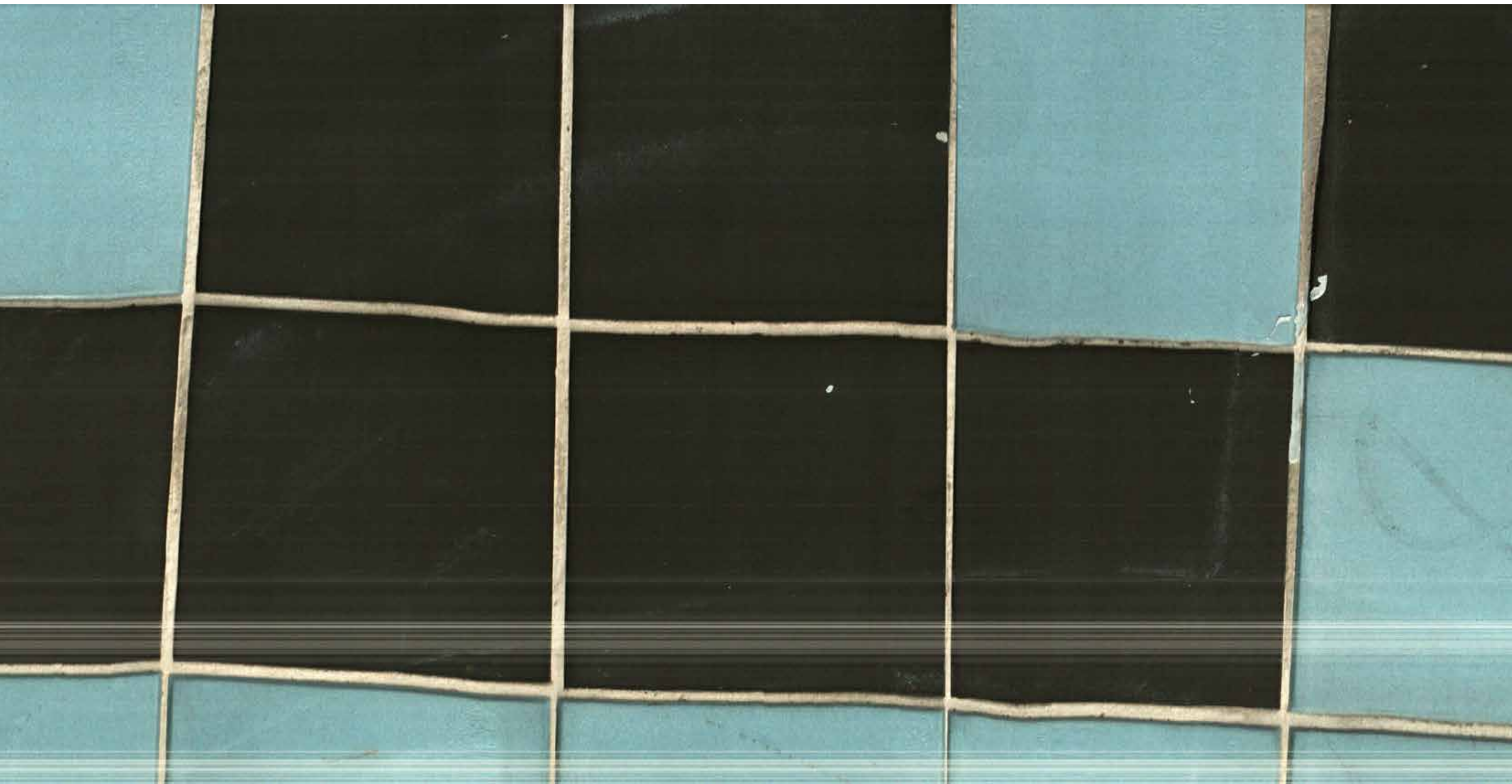




















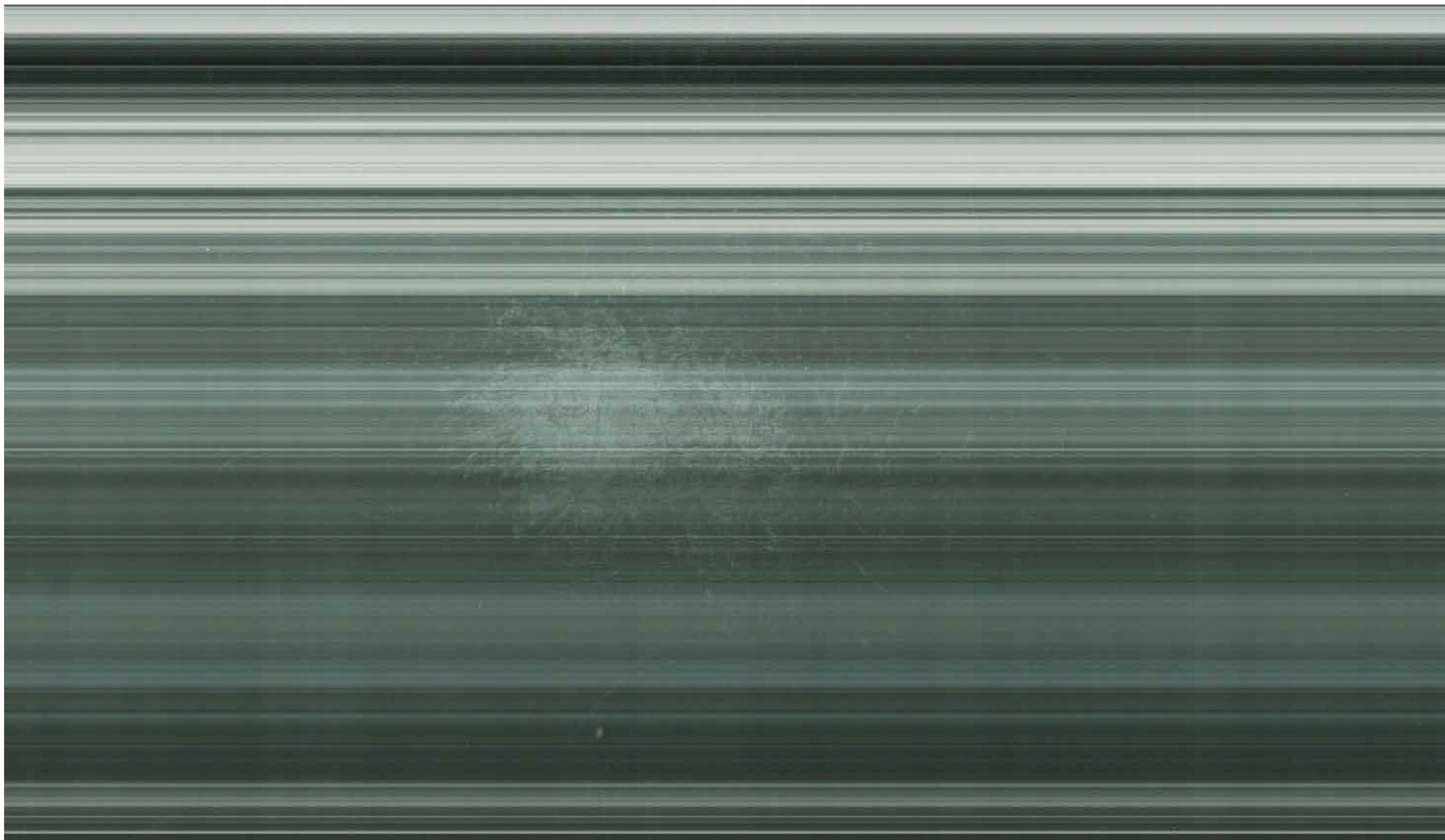


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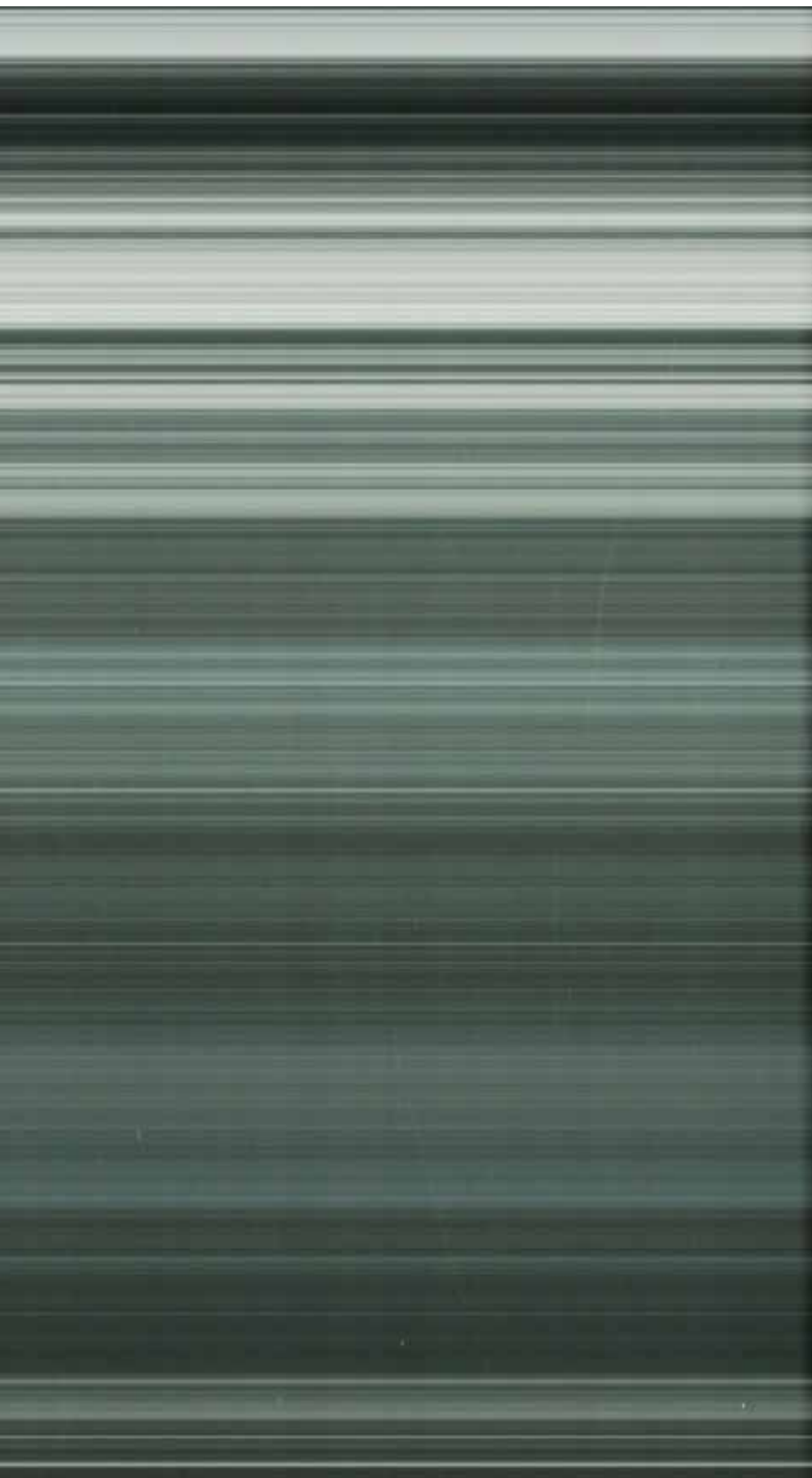


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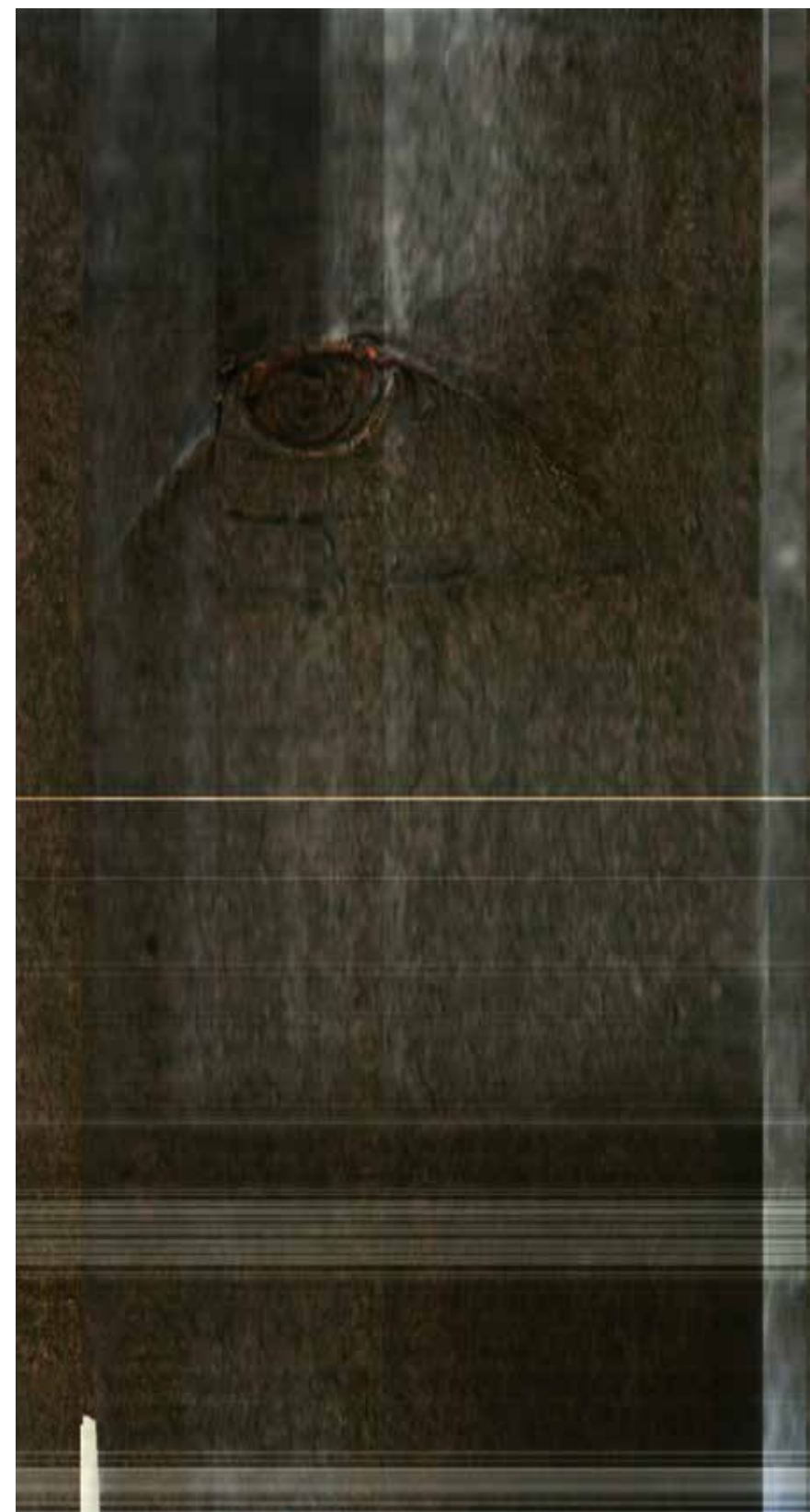




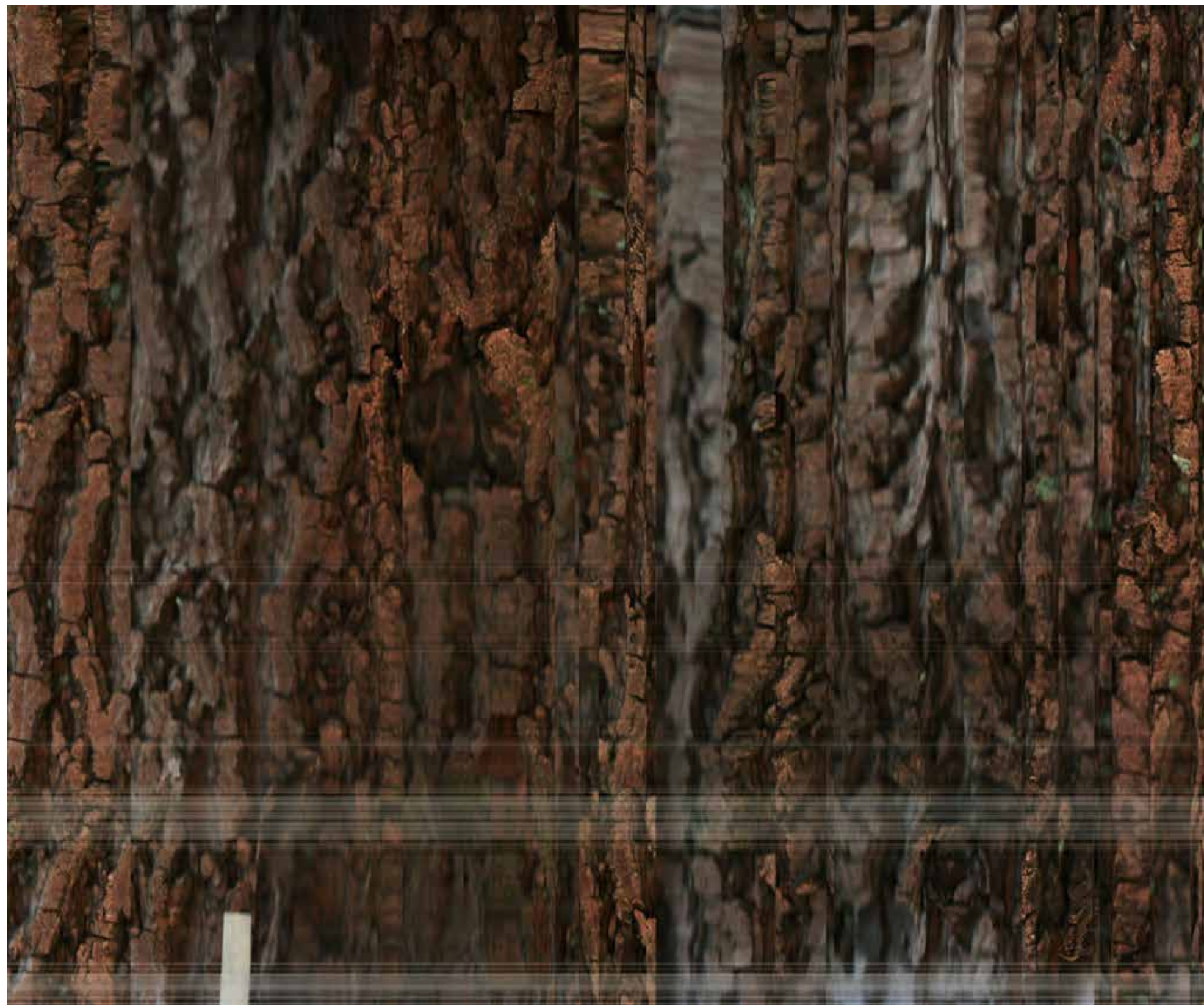




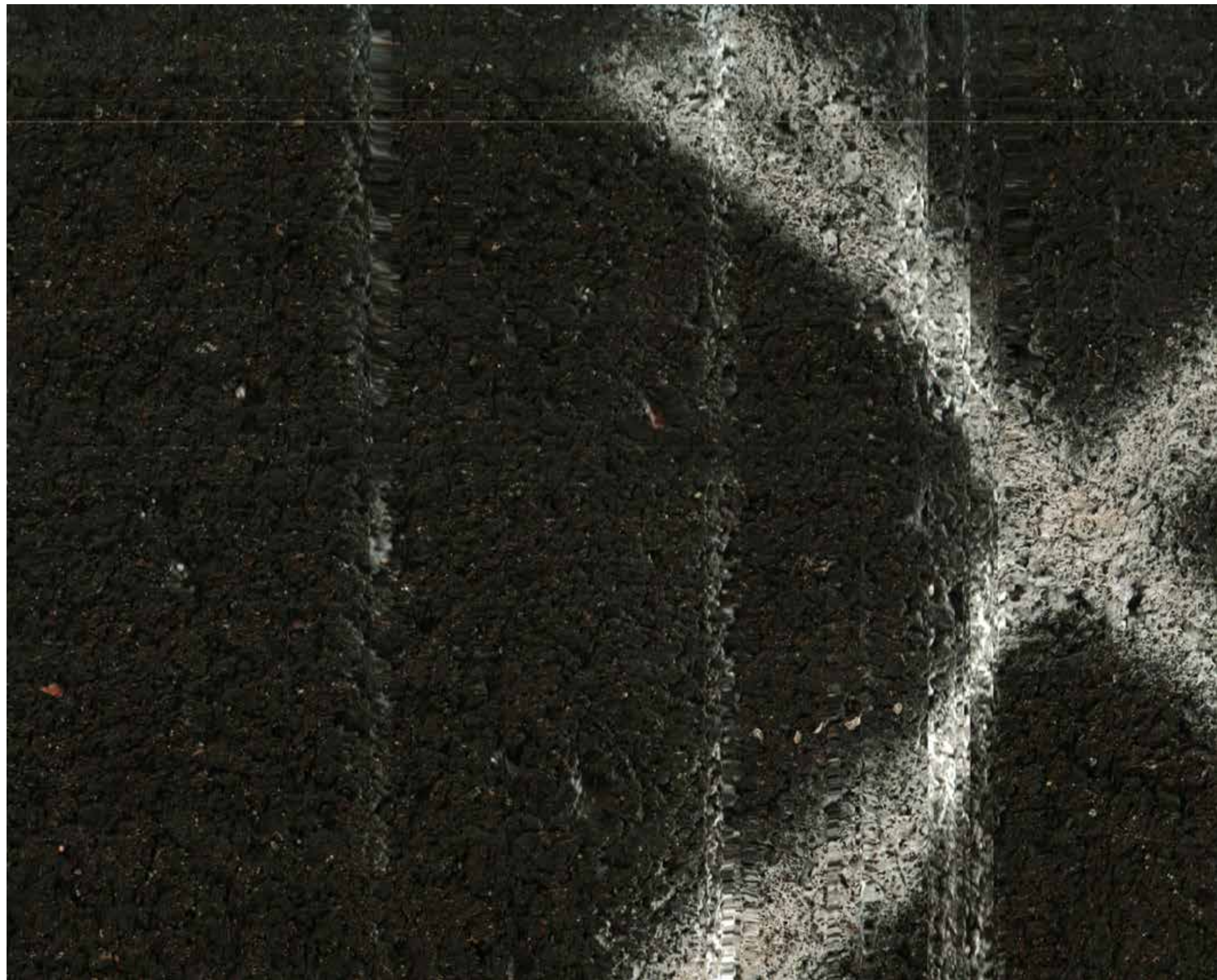








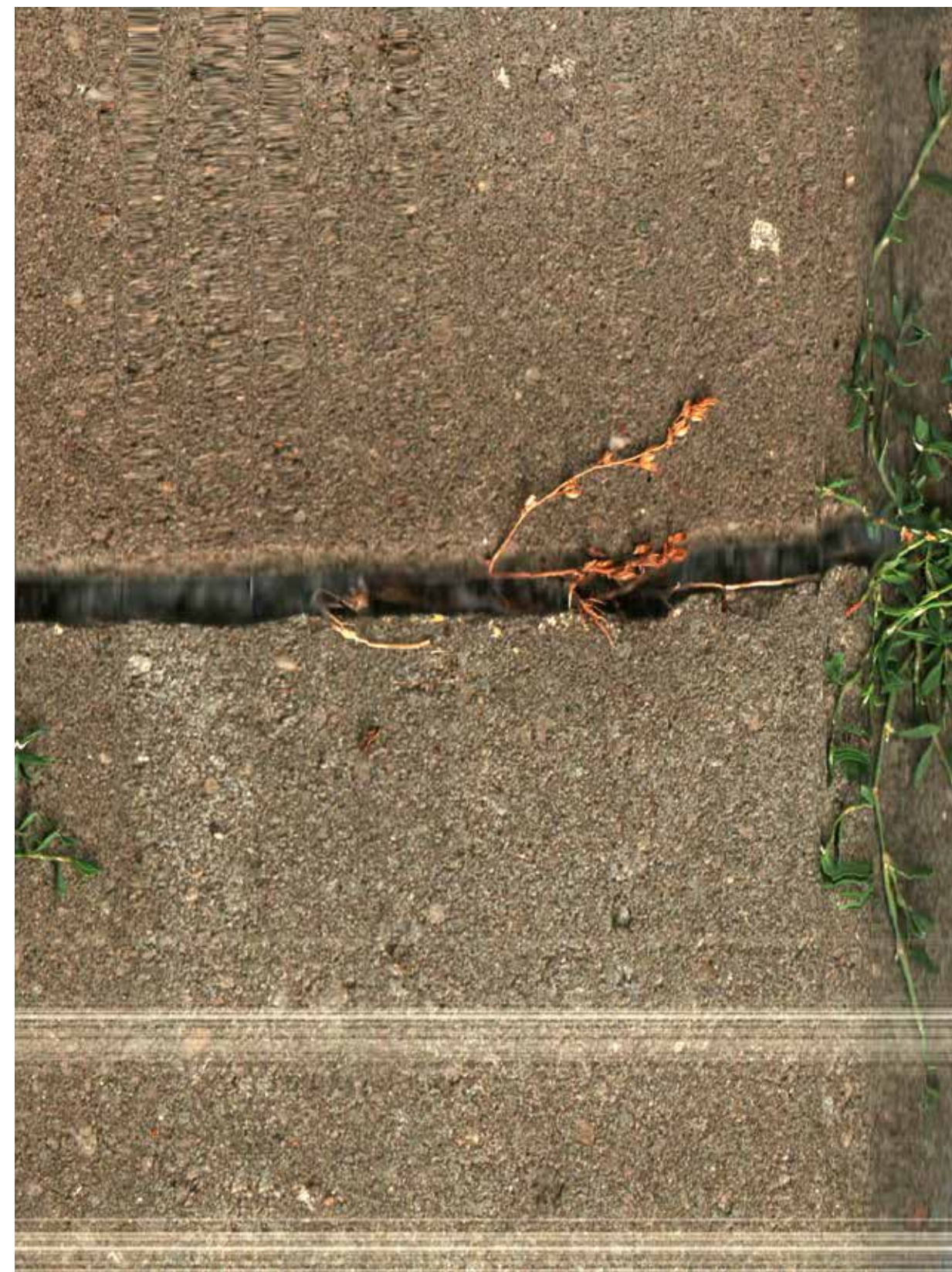
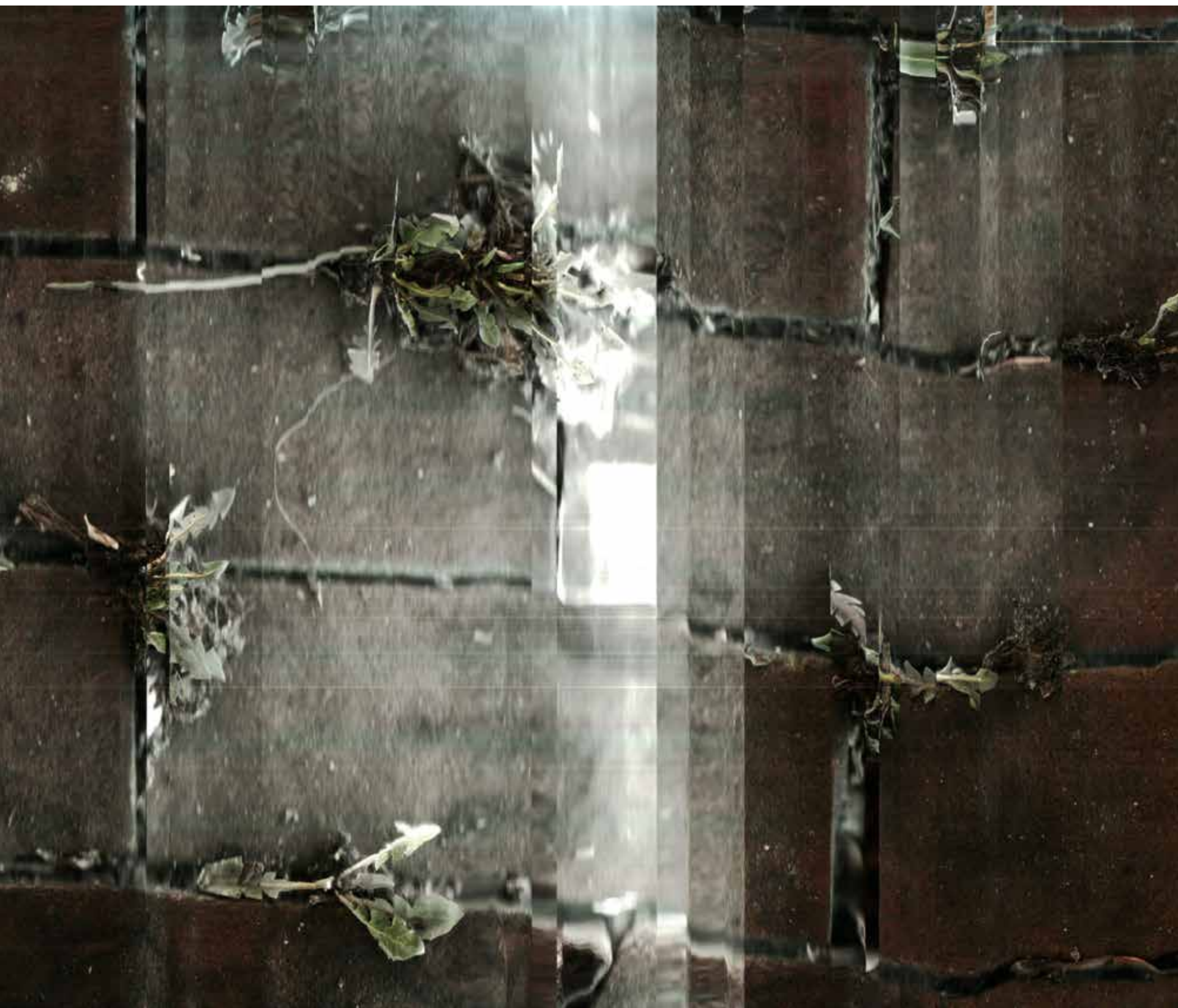




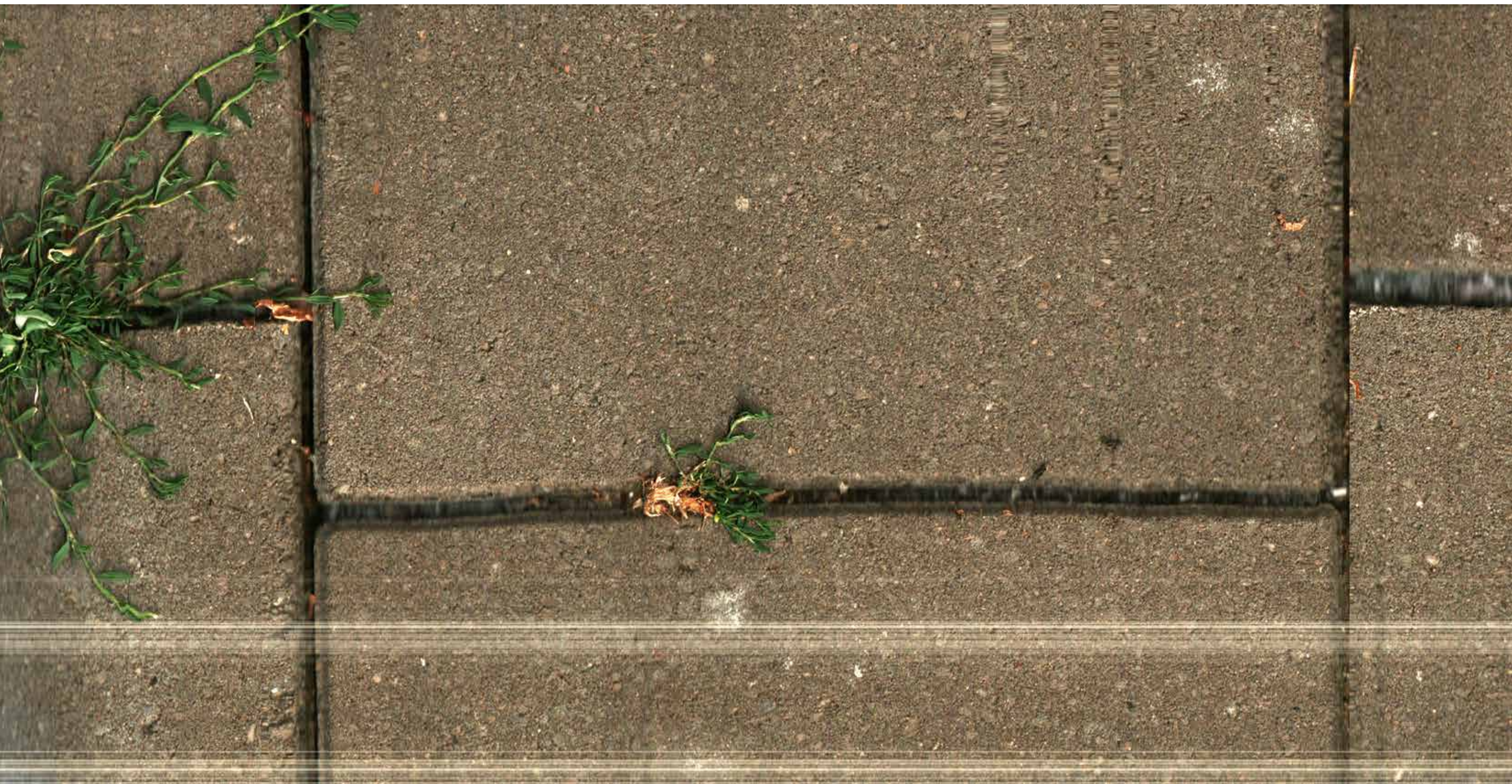








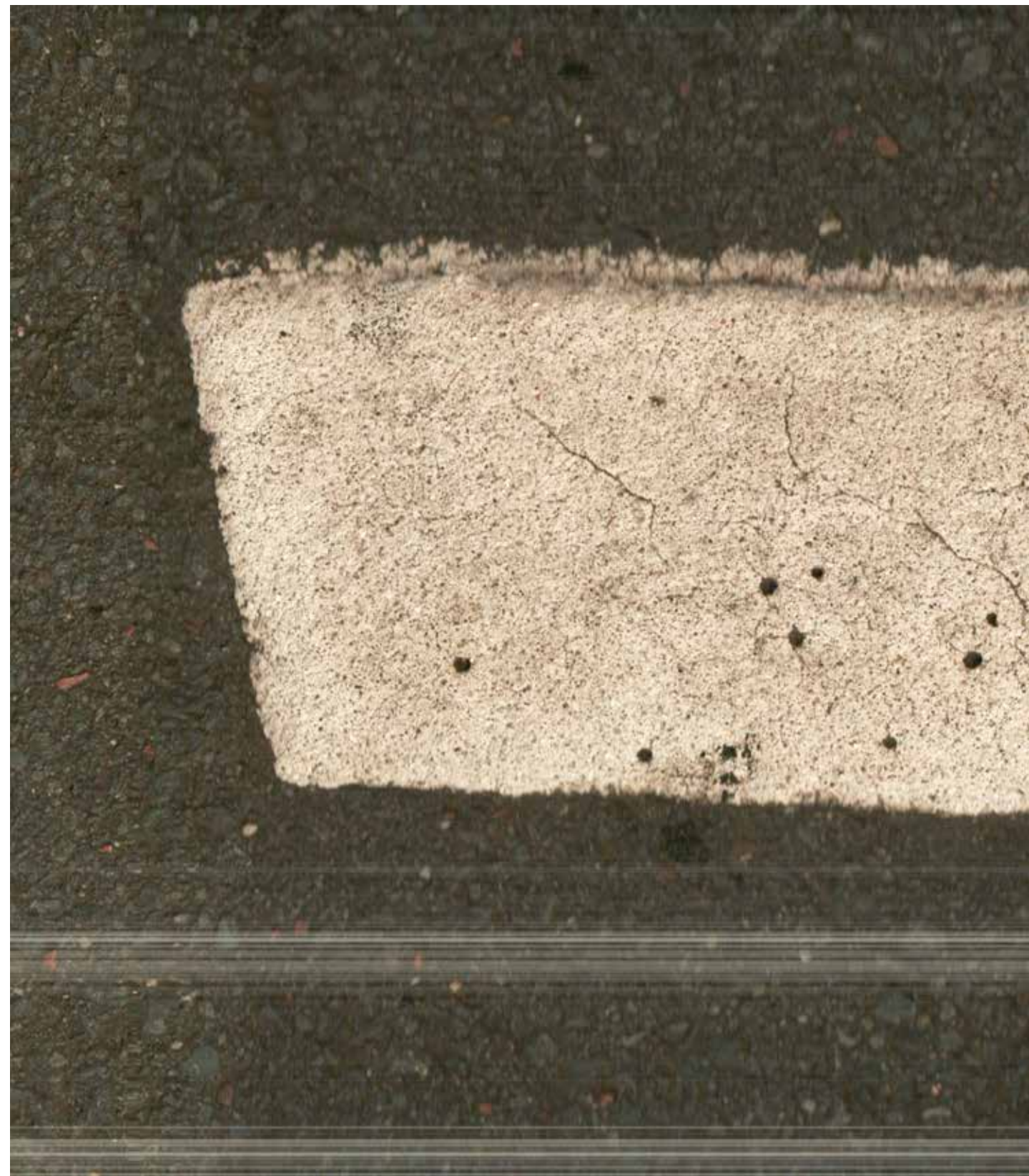
































AS ART

Photography is not Art. It is not even an art. Art is the expression of the conception of an idea. Photography is the plastic verification of a fact. The difference between Art and Photography is the essential difference which exists between the Idea and Nature.

Marius De Zayas, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 125

Of those who say that photography is too mechanical to produce works of art—and this category includes many otherwise competent art critics—is may be safely said that such an attitude denotes a lack of knowledge.

Paul Outerbridge, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 110

Has it led you to the conclusion that photography is an art? Or it is simply a means of recording? I'm glad you asked that. I've been wanting to say this for years. Is cooking an art? Is talking an art? Is even painting an art? It is artfulness that makes art, not the medium itself. Of course photography is an art—when it is in the hands of artists.

Aaron Scharf, *Creative Camera* (October 1968), p. 358

Photography is an artisan's field of work. A métier for which one shows more or less talent, like all craftsmanship.

Germaine Krull, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 138

Photography does not permit the same freedoms as painting. Pierre Bonnard painted his wife Marthe for almost forty years—but always as she looked at the age of twenty-five. Stieglitz faithfully photographed O'Keeffe as she changed and aged.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 119

The camera is a means of expression with virtues and limitations of its own; the photograph which looks like a drawing, etching of painting, is not a real photograph.

Ananda Coomaraswamy, quoted in *Truth and Photography*, Jerry, L. Thompson, Ivan R. Dee (2003), p. 23

Now, I do not mean to say decidedly that this photographic view is incorrect. It is quite possible that it is literally correct. But artistically it is absurd. At any rate, if it is correct, it destroys all feeling of size, impressiveness, and dignity.

Joseph Pennell, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 193

It supposes that there are artists who use photography as their medium and then there are photographers

who aspire to make art. The former group would be considered the hotspots while the others would be viewed as basically pathetic.

Joan Fontcuberta, *Conversations with Contemporary Photographers*, Umbrage Editions (2005), p. 32

Photographers presenting their work in an art context prefer to call themselves artists, lens-based artists, artists working with photography, and so on.

Taco Hidde Bakker, *Unseen Magazine*, Issue 1 (2014), p. 23

Foxy photographers who call themselves 'artists' who take photographs and not photographers, are moron oxys. If a photograph is labeled a mere photograph it is only worth \$3.000; if a photograph is labeled a conceptual piece, it fetches \$300.000—semantic sleight of hand.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

In short, while photography may be seen as an art, it is only ever a minor art. Hence, in this area, barbarism and incompetence are of no more consequence than virtuosity; reserved attachment or aloof refusal are two similar ways of expressing the limited value conferred upon photography, 'a cheap form of expression reserved for talentless people'.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 65

To identify 'art' as the preferred territory for their images is now the aspiration of many photographers.

Charlotte Cotton, *The Photograph as Contemporary Art*, Thames & Hudson (2004), p. 7

He (Weegee) would have laughed all the way to the bank being called an artist.

Lemagny & Rouillé, *A History of Photography*, Cambridge (1986), p. 172

For half a century photography has been the 'art form' of the untalented. Obviously some pictures are more satisfactory than others, but where is credit due? to the designer of the camera? To the finger on the button? To the law of averages?

Gore Vidal, photoquotes.com

I am not saying there that one must be an expert at painting or drawing in order to become a good photographer, but what I am saying is that one must be and artist.

Adalbert Cuvelier, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 48

Photography has never been about money, it had always been about photography. Now that the Haute Kunsters have deemed it art, it's all about money and not about photography.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)



When we look at photographs we literally see the objects that they are of. But seeing photographs as photographs engages aesthetic interests that are not engaged by seeing the objects that they are of. These claims appear incompatible.

Dominic McIver Lopes, *Mind* 112 (2003), p. 433

Photography was to the fine arts what logarithms were to mathematics; by its means work was more easy and was more rapidly accomplished.

Antoine Francois Claudet, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 20

In seeking to align photography with art, these practitioners faced a moving target.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 40

Earlier much futile thought had been devoted to the question of whether photography is an art. The primary question—whether the very invention of photography had not transformed the entire nature of art—was not raised.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p. 7

One advantage of the discovery of the Photographic Art will be, that it will enable us to introduce into our pictures a multitude of minute details which add to the truth and reality of the representation, but which no artist would take the trouble to copy faithfully from nature.

William Henry Fox Talbot, *The Pencil of Nature*, KWS Publishers (2011), Plate X

The art of photography is in a healthier state than the art of painting because any man may make photographs, art or otherwise, to suit himself.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 6

The original, instead of appearing in every reproduction, tends to disappear in its proliferation and live on as art-photography.

Siegfried Kracauer, cited in Volker Kahmen, *Photography as Art*, Studio Vista (1974), p. 12

Until it became Art, with a big A, photographs could not be experienced in terms of the dialectic of validity which marks all modernist aesthetic enterprises.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 35

Each photograph may be—or, must be considered as possibly being—no more than an illusion to an essay, an therefore not an autonomous work of art.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 38

It now seems clear that photography deserves to be considered as though it were *not* a fine art.

John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 291

It is quite unimportant whether photography produces ‘art’ or not.

Lászlo Moholy-Nagy, *A New Instrument of Vision*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 94

Under Stieglitz’s leadership, in reducing technique to the representation of an object directly seen, metaphysics was all that was left to justify photography as an art.

Sarah Greenough, *On the Art of Fixing Shadow, One Hundred and Fifty Years of Photography*, Bulfinch Press (1989), p. 37

In my vocabulary there are two bad words: art and good taste.

Helmut Newton, speaking in *Frames From the Edge—Helmut Newton*, DVD (2009)

The legitimate pictures are the photographs—the devotional pictures that people hang or set up in their homes. We then sometimes use them for art, and that may well be illegitimate.

Gerhard Richter, *Aperture* #145, Fall (1996), p. 43

Making a distinction between, or opposing, artists and photographers is, it strikes me, like making distinction between, or opposing, food and sausages—surely odd.

Keith Arnatt, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 121

I think photography is dead as a fine art. The photographs I use are not arty.

Ed Ruscha, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 46

Thus was met the first necessary condition of the genus art photography: that it be considered, at very least by its partisans, as an expressive as well as a transcriptive medium.

Abigail Solomon-Godeau, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 157

Actual photography is the result of the attempt by photographers to pollute their craft with the aims and methods of painting.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 120

The object here is to show that photography was not a bastard left by science on the doorstep of art, but a legitimate child of the Western pictorial tradition.

Peter Galassi, *Before Photography*, MoMA (1981), p. 12

The photographer who shows his works is acting improperly, while the painter is not, because, not being a universal subject, the photographing subject cannot address the universality of viewers.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 71

The ideal context to see photographic work is still the museum.

Ken Lum, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 82

The longstanding Romantic belief in the special ability of human imagination is required to make a modern technology like photography ‘creative’.

David Bate, *Photography: the Key Concepts*, Berg (2009), p. 27

Dat gebeurt als je fotografie gebruikt om dingen vast te leggen, niet om schilderen te maken.

Hans Aarsman, Interview, youtube.com

Alsof je naar een schilderij kijkt.

Wim van Sinderen, *Fotoverhalen*, Lecturis (2014), p. 141

Even in the most favourable case, photographic practice is hardly ever directed towards properly and strictly aesthetic ends.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 69

The discussion of these photographs, or anything that lacks focus for that matter, as being ‘painterly’ or pictorialist, drives me crazy. It assumes that a photograph would secretly—or overtly—aspire to the attributes of painting in order to justify itself as an artwork.

Uta Barth, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 193

When you look at a photography show, you see one photo, and one photo and one photo. When you see a painter who uses photography, you see the wall.

Christian Boltanski, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 12

Photographers began to think about the wall, and because of this, they enlarged their photographs.

Christian Boltanski, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 12

By their nature, photographs have little or no property value because they have no rarity value. The very principle of photography is that the resulting image is not unique, but on the contrary infinitely reproducible. Thus, in twentieth-century terms, photographs are recordings of things seen. Let us considered them no closer to works of art than cardiograms.

John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 291

And if photography be not quite an art, that is precisely because the element of nature in it remains more or less unconquered and ineradicable. Do we ever, indeed, feel complete satisfaction before even the best of photographs? Would not an artist vary and touch up much or little, remove or add something to all of them?

Benedetto Croce, *Aesthetic as Science of Expression and General Linguistic* (1953 (originally published in 1909)), p. 17

Signor Croce is speaking of the shortcomings of photographers and not of photography. He has not seen, for the simple reason that it did not exist when he wrote his book, fully achieved photographic *expression*. In the meantime the twaddle about the limitations of photography has been answered by Stieglitz and a few others of us here in America, by work done.

Paul Strand, in *Photographers on Photography*, Nathan Lyons (Ed.), Englewood Cliffs (1966), p. 143

The aesthetic value of photographs would in a measure seem to be a function of their explorative powers.

Siegfried Kracauer, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 267

The invention of the photograph as high art was only possible through its transformation into an abstract fetish, into ‘significant form’.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 103

They express the originality of their artistic intention by photographing different objects rather than photographing the same objects in a different way, refusing ritual functions rather than introducing new meanings into them.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 63

Photography itself—at its most artistically relevant, valid and interesting—was no longer a medium of reproduction or replication, but rather one of representation.

Aaron Schuman, in *Unseen Magazine* (2016), p. 9

The history of the art of photography is the history of successive attempts to break the causal chain by which the photographer is imprisoned, to impose a human intention between subject and appearance, so that the subject can be both defined by that intention and seen in terms of it.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 138



Question: Can a photograph be a work of art?  
Answer: A photograph is a disposition of sensible matter and maybe so disposed for an aesthetic end, but it is not a human disposition of sensible matter. Therefore it is not a work of art.

James Joyce, quoted in Roger Scruton, *The Aesthetic Understanding*, St. Augustine's Press (1998), p. 142

The realization of the artistic intention is particularly difficult in photography, probably because, fundamentally, it is only with difficulty that photographic practice can escape the functions to which it owes its existence.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 71

I also believe that photography as I encounter it in galleries, museums, and books is a form of art.

Andy Grundberg, *The Crisis of the Real*, Aperture (1999), p. xii

Ironischer kan het nauwelijks: de Kunst wordt tot medium opdat het medium—de fotografie—Kunst kan worden.

Oscar van Alphen, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 22

Photography's status as an art was usually measured by the degree to which its reality bearing function could be violated by the subjectivity that photographers managed to instill in their pictures.

Andy Grundberg, *The Crisis of the Real*, Aperture (1999), p. xi

Rijp en rot, vernieuwend en modieus: de fotomusea tonen alles, als het er maar een beetje prettig uitziet.

Hans den Hartog Jager, *Haai op sterk water*, De Bezige Bij (2008), p. 140

When photographers now deny that they are making works of art, it is because they think they are doing something better than that.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 128

Synthesized photographs—pictures assembled from a number of separate parts—rarely seem the product of a machine.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 198

Time eventually positions most photographs, even the most amateurish, at the level of art.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 21

Adams also urges that we stop saying that we “take” a picture and always say that we “make” one.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 123

Fotografie is een kunstvorm waar je serieuze experimenten met vorm, stijl en inhoud met een lampje moet zoeken.

Hans den Hartog Jager, *Haai op sterk water*, De Bezige Bij (2008), p. 164

AUTHORSHIP

Without him (the photographer), without this external representative of the photographer's spirit, there would be no pictures.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 198

The photographer, for example, can leave the process of making the image to the blind camera and concern himself with the construction of a filter that either accepts or rejects images made in this way.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 120

Hire enough photographers to take enough photographs of armed conflict and you will get the one-in-a-million shot that echoes the erection of the cross, or the pietà, or the crucifixion.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 212

If an automatic camera is mounted at a window, or at the intersection of streets, idle or busy, or in a garden where plants are growing, or in the open where time passes, shadows shorten and lengthen, weather changes, it will occasionally take exceptional pictures.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 73

Had he been there at the same time and taken the photo from the same angle, with similar equipment, wouldn't Ansel Adams, say, have achieved pretty much the same result?

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 123

In the universe of technical, telematic images, there is no place for authors or authorities. Both have become superfluous through the automation of production, reproduction, distribution, and judgment.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 123

There will be no end of making pictures, some with hands concealed, some with hands revealed, and some without hands, but we should make the distinction, while it is still clear, between photographs that mirror the subject, and images that reveal the photographer.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 73

Do cameras have a soul; do they take away life from the human? The political philosopher John Gray

implies yes: “As machines slip from human control they will do more than become conscious. They will become spiritual beings whose inner life is no more limited by conscious thought than ours. Not only will they think and have emotions. They will develop the errors and illusions that go with self-awareness.”

Paul Wombell, *Drone*, Kerber (2013), p. 27

Photographers maintain that automatic copying is inaccurate and that only when they control the apparatus (authorized print) can the copy be faithful to the intended message.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 97

All the great photographers are capable of metamorphosing themselves, if only occasionally and accidentally, into other photographers.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 170

Many of the published photographs by photography's greatest names seem like work that could have been done by another gifted professional of their period.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 134

Human-driven photography—in which an act of consciously looking through a viewfinder or, more frequently nowadays, at a liquid crystal display (LCD) screen held at arm's length—is only a small part of what goes on in the field of photography, even though it is often made to stand in for photography *as such*.

Joanna Zylińska, in *Drone*, Paul Wombell, (Ed.), Kerber (2013), p. 163

In the encyclopedia described by Borges one of the categories is animals ‘included in this classification’. In this inadequate encyclopedia of photography of the categories would be ‘photographs that look like photographs taken by someone else’.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 133

One shouldn't be only two photographers, but thousands.

Henri Lartigue, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 170

Is this a photograph of the horse, or of the photographer?

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 73

A year ago, a student of mine explained, with great agitation, why she was giving it all up: there was “no history of thought” in photography, but only a “history of things.” [...] There was only one thing to do: she would make films. And then: “What I mean is, films are made for the mind; photographs seem to

be only for the eye.” And again: “Anyway, all photographs are beginning to look alike to me, like pages of prose in a book.” Did I know what she meant? She meant that they all “looked as if they had been made by the same person.”

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 58

If we were to choose a photographer to have been at Golgotha, or walking the streets of Rome during the sacking, who would it be? Numerous photographers have been trained to get the picture, and many leave their mark on the picture they get. For that moment of history, or any other, I would personally prefer that the photograph was stamped Photographer Unknown. This would assure me, rightly or wrongly, that I was seeing a fragment of life, a moment of time, as it was.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 74

Cameras don't take pictures.

A.D. Coleman, *Light Readings*, University of New Mexico Press (1998), p. 234

A photograph, for example, is the result of a dialogue between the photographer and the photographic apparatus (and a whole series of less obvious conversation partners), and it is ridiculous to call each of these partners an “author.”

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 98

In the anonymous photograph, the loss of the photographer often proves to be a gain. We see only the photograph.

Wright Morris, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 71

Photography has powers that no other image-system has ever enjoyed because, unlike the earlier ones, it is *not* dependent on an image maker.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 158

Can an art without an artist still be an art?

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 77

I think that it has often been very clearly shown that photographic pictorial effect depends entirely on the man, and that he is not limited to prosaic actuality.

Henry Peach Robinson, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 96

Now in all of this it should be well understood, that the machine is a passive and an innocent party. The control of its mechanism and materials, the fineness and sensitivity of its accomplishments are those of man.



Paul Strand, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 150

Photographers had to fight an uphill battle: the prevailing belief had it that photographs emerged automatically from a soulless machine.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 41

In photography we can speak of the anonymous as a genre. It is the camera that takes the picture; the photographer is a collaborator.

Wright Morris, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 71

CAMERA

The camera is a structurally complex, but functionally simple, plaything.

Vilém Flusser (1983), *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 57

The camera can photograph thought. It’s better than a paragraph of sweet polemic.

Dirk Bogarde, in *Independent* (London, 28 Jan. 1990)

There are photographic fanatics, just as there are religious fanatics. They buy a so called candid camera... there is no such thing: it’s the photographer who has to be candid, not the camera.

Weegee, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 176

I myself have always stood in the awe of the camera. I recognize it for the instrument it is, part Stradivarius, part scalpel.

Irving Penn, *American Photo* (September/October 2001), p. 43

Some Cameras represent me thin, slender & not stout, whereas others raise me to the eminence of the “Stout Gentleman!”

David Brewster, letter to Fox Talbot (1844)

‘Cameras are like everything else, the most expensive one isn’t the best.’ ‘You need good material, but not complicated material.’

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 18

The only holiday that lasts forever is the holiday with a Kodak.

Kodak advertisement (1920)

For the photographer, the world is really there; it is an incredible thing, it is all interesting and in fact, more interesting when seen through the camera than when seen with the naked eye or with real sight. The

camera is this thing which can capture the world for you.

Susan Sontag, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 62

That is to say, then, that not only the gesture, but also the intention of the photographer is a function of the apparatus.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 20

The camera is like a Geiger counter, it indicates the presence or absence of radiation. It scans and registers what someone pointing the camera sees in front of it and has selected. To that extend it appears rather harmless.

Thomas Struth, in *Prospect: Photography in Contemporary Art*, Frankfurter Kunstverein (1996), p. 300

The camera is an instrument that teaches people how to see without a camera.

Dorothea Lange, quoted in *The Ongoing Moment*, Canongate (2005), p. 11

The camera is much more than a recording apparatus. It is a medium via which messages reach us from another world.

Orson Welles, in Bill Jay, *Views on Nudes*, Amphoto (1971), p. 118

I don’t think about what camera I should use that much. I just pick up the one that looks nicest on the day.

William Eggleston, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 24

Like the state, the camera is never neutral. The representations it produces are highly coded, and the power it wields is never its own.

John Tagg, *The Burden of Representation*, MacMillan Education (1988), p. 64

The photographic machine, simply put, is a device for accumulating energy.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 44

Photographers are magicians of time; their cameras are magical instruments.

Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 12

Nothing is more directly opposed to the ordinary image of artistic creation than the activity of the amateur photographer, who often demands that his camera should perform the greatest possible number of operations for him.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 5-6

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Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 5-6

For some photographers, the camera is an informant, which makes everything more beautiful; for others, it is an abusive way to transform reality, to abstract from it, to visualize a daring truth; and for some, the camera is either a limitation or as versatile as the painter’s palette and brushes.

Johan M. Swinnen, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 126

Minolta Camara, Polaroid und Leica, Hasselblad und Smallfilm  
Ich bin gleich da  
Lifestyle, Popmusik, Fashion und Politik  
See mich an, ich Clack dich  
Le Le, *Ich Clack Dich*

However numerous the objects—however complicated the arrangement—the Camera depicts them all at once. It may be said to make a picture of whatever *it sees*.

William Henry Fox Talbot, *The Pencil of Nature*, KWS Publishers (2011), Plate III

Take another picture with your click, click, click, click camera.

Bishop Allen, *Click, Click, Click, Click*

I let the camera capture whatever it captures... whether you believe it or not is up to you; it’s not my responsibility, blame my camera, not me.

Hiroshi Sugimoto, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 153

Throughout its history, the camera has repeatedly been seen as an objective machine that captures information without any interference from the artist.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 19

Idolaters and detractors of the apparatus most often agree, as M. Gilbert Simondon observes, that the degree of sophistication of an apparatus is proportional to its level of automatism.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 77

Cameras demand that their owners (the ones that are hooked on them) keep on taking snaps, that they produce more and more redundant images. [...] They are not ‘in charge’ of taking photographs, they

are consumed by the greed of their camera, they have become an extension to the button of their camera.

Vilém Flusser (1983), *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 58

If I could tell the story in words, I wouldn’t need to lug around a camera.

Lewis Hine, brainyquote.com

It is the photographer, not the camera, that is the instrument.

Eve Arnold, brainyquote.com

The camera sees more than the eye, so why not make use of it?

Edward Weston, quotefancy.com

In the act of photography the camera does the will of the photographer but the photographer has to will what the camera can do.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 35

No photographer, not even the totality of all photographers, can entirely get to the bottom of what a correctly programmed camera is up to. It is a black box.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 27

The Yashica Electro-35 GT is the spaceage camera your family will love. Take beautiful pictures day or night. Automatically. Without any nonsense. Just aim, focus and shoot. The GT’s computer brain and electronic shutter will do the rest.

Advertisement, cited in Susan Sontag, *On Photography*, Penguin Books (2002), p. 14

Look and think before opening the shutter. The heart and mind are the true lens of the camera.

Yousuf Karsh, brainyquote.com

The imagination of the camera is greater than that of every single photographer and that of all photographers put together.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 36

CHANCE

In photography, as in dice and cards, chance sidles up to cheating.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 36

Smart is ok, but lucky is better.

William Stafford, quoted in *Why People Photograph*, Aperture (1994), p. 16



Although photographers may not need much chance, that doesn't mean they don't get lucky.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press, Cambridge (2015), p. 211

Nor must we overlook that the operator's success largely depends upon his taking his shot at the moment when the interest of the scene culminates. This is not a matter of lucky chance, but of artistic skill which is the outcome of synthetic effort.

Marcel Natkin, *Photography and the Art of Seeing*, Fountain Press, London (1935), p. 12

A seemingly expressive photograph might represent the emotions of its maker, but it might stem largely from chance.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 255

Chance is always there. We all use it. The difference is a poor photographer meets chance one out of a hundred times and a good photographer meets chance all the time.

Brassai, photoquotes.com

All the artistic preparations of the photographer and all the design in the positioning of his model on the contrary, the viewer feels an irresistible compulsion to seek the tiny spark of accident, the here and now.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 202

If the rare practitioner of taste could make beautiful photographs through a cultivated discernment, what would prevent a legion of uncultured operators from occasionally doing so by sheer accident?

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 29

Until the photographer has learned to visualize his final result in advance, and to predetermine the procedures necessary to carry out that visualization, his finished work (if it be photography at all) will present a series of lucky—or unlucky—mechanical accidents.

Edward Weston, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 172

Chance has threatened to fill the disconcerting gap in the medium between intention and result.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 9

An instinct of our nature, scarcely so worthily employed before, seems to have been kindled, which finds something of the gambler's excitement in the frequent disappointments and possible prizes of the photographer's luck.

Lady Elizabeth Eastlake, *Photography* in *The London Quarterly Review*, No. 101 (1857)

Even so, one cannot consider a body of Riss's pictures without being impressed by his luck, which seemed to work so regularly for him, and so seldom against him.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 48

But despite their reluctance to say so, most photographers have always had—with good reason—an almost superstitious confidence in the lucky accident.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 117

CHARACTER

Einstein did not like photographers, who he called 'Lichtaffen' (Light monkeys).

Philippe Halsman, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 180

Like many photographers, Smith was obsessive in the pursuit of his vision, but fuelled by alcohol and a long-term addiction to amphetamines.

Sean O'Hagan, theguardian.com

This is also why, until recently, photography has had not status, as it's usually practiced by uncultivated people.

Walker Evans, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 140

So, all else being equal, subjects who do not take photographs much more often have an aesthetic attitude towards photography.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 71

In the photographic world of today there are recognized but three classes of photographers—the ignorant, the purely technical, and the artistic.

Alfred Stieglitz, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 117

Photographers must be very aggressive and open for life, you have to be a very social person.

Boris Mikhailov, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 42

I believe in equality for everyone, except reporters and photographers.

Mohandas Karamchand Gandhi, photoquotes.com

If I saw something in my viewfinder that looked familiar to me, I would do something to shake it up.

Garry Winogrand, thephotoargus.com

The photographer my dear Ernest. Is like a pariah at best.

He is a leper, he is Saint Genest.

Men flee from him like a pest.

Étienne Carjat, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 70

I don't think I would have written about photography if I had known any photographers.

Susan Sontag, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 62

You don't have to sleep with the photographer, although it helps at times.

Marie Itelvin, in James Sherwood, *Models Close Up by David Bailey*, James Sherwood, Channel 4 Books (1998), p. 64

I am a pervert, voyeur, and flasher all rolled into one photographic monster.

Bruce Davidson, *The Ongoing Moment*, Geoff Dyer, Canongate (2005), p. 27

Today, every creative photographer knows that it is he who makes photography what it is.

Jean-Claude Lemagny and André Rouillé, *A History of Photography, Social and Cultural Perspectives*, Cambridge University Press, p. 9

Photographers themselves have also proved extremely eloquent about their medium.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 11

The latter half of the nineteenth century offers that fantastic figure, the art photographer, really an unsuccessful painter with a bag of mysterious tricks. He is by no means a dead tradition even now, still gathered into clubs to exhibit pictures of misty October lanes, snow scenes, *reflets dans l'eau*, young girls with crystal balls.

Walker Evans, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 185

I used to call myself a war photographer. Now I consider myself as an antiwar photographer.

James Nachtwey, in *American Photo* (January/February 2000), p. 16

I was never a political animal. I mean the journalists had that sort of job to do. I think I just photographed what I saw. I never angled anything.

B. Hardy, *Bert Hardy, Camera*work 8 (1977), p. 9

I have now been photographing the sky for three years and notice that I am still finding new things all the time. I often surprised myself when I finish a new work. I wonder where these images come from—have I been carrying them inside myself?

Santeri Tuori, *Unseen Magazine*, Issue 1 (2014), p. 143

Only an idiot would take pictures of nothing but the filling stations, and the existence of a book of just those pictures is a kind of proof of the existence of such a person.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 44

The history of art and photography or the evolution of certain thoughts within it are pretty easy to trace because it's there and no one is going to know what you are talking about anyway.

Philip-Lorca DiCorcia, *Conversations with Contemporary Photographers*, Umbrage Editions (2005), p. 178

One of the things about photography is that a photographer, if they're attuned to their own visual responses and can really respond to their nerves, intuitively, can take surprisingly perceptive pictures of places they know little about.

Alex Webb, *Conversations with Contemporary Photographers*, Umbrage Editions (2005), p. 211

For amateur and professional alike, the successful picture can be an uneasy source of pride.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 2

Most of my photographer friends are either on medication, in therapy or they should be.

Naomie Harris, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 179

I drew close—I whispered something and kissed her—a tear rolled down her cheek—and then I captured forever the moment—let me see F.8-1/10 sec. K1 filter—panchromatic film—how brutally mechanical and calculated it sounds—yet really how spontaneous and genuine—for I have so overcome the mechanics of my camera that it functions responsive to my desires—my shutter coordinating with my brain is released in a way—as natural as I might move my arm—I am beginning to approach an actual attainment in photography.

Edward Weston, quoted in *The Ongoing Moment*, Canongate (2005), p. 116-117

I photograph what I'm most afraid of, and Borges was blind.

Richard Avedon, quoted in *The Ongoing Moment*, Canongate (2005), p. 54

"I have a problem, I think I have the gift of thought photography."

Quoted in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 146

I am so physically small, so temperamentally unobtrusive, and so neurotically inarticulate that people



tend to forget that my presence runs counter to their best interests. And it always does.

Joan Didion, quoted in *The Ongoing Moment*, Canongate (2005), p. 58

Photographers are themselves, in a limited way, sensitive to light. It is their responsibility to extend the range and power of their sensibilities.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 6

I do what I feel, that’s all, I am an ordinary photographer working for his own pleasure. That’s all I’ve ever done.

Andre Kertesz, in the TV show American Masters (1985)

I think you have to understand life, then you can take a picture. If you have a good mind, you can take a good picture.

Boris Mikhailov, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 40

In photography the formal issue may be stated like this: How much of the camera’s miraculous descriptive power is the photographer capable of handling? Or how much complexity can he make simple? Or, conversely, how much diversity must he sacrifice for the sake of order?

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 188

I took on board his obsessive genes and became an obsessive photographer, which I guess, is the only type of photographer you can be.

Martin Parr, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 64

Not every photographer starts off with a desire to question our image of the world.

Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 13

For me photography was like cooking: a little bit of this, a little bit of that. It was intuitive. I never got cerebral about it.

David LaChapelle, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 82

In the wake of a difficult loss, Margot Wallard felt the need to completely change the way she took pictures.

*Unseen Magazine* (2016), p. 137

Narcotic substances have long been the active principles of my capacity to constantly reinvent my own life and my approach to taking photographs.

Antoine d’Agata, in *Unseen Magazine* (2016), p. 140

Questions concerning temporality have haunted photographers of every generation since Talbot;

oddly enough – for they have always been a notoriously unlettered bunch – a number of photographers have even written on the matter. Not surprisingly, most of the writing is pseudo-scientific mystification, synesthetic gobbledygook, or plain evasion.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 41

Is it but necessary to master the implements of photography to become a good photographer? By no means: as in other fields of expression personality is required.

Franz Roh, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 158

I am a voyeur! ... If a photographer says he is not a voyeur, he is an idiot!

Helmut Newton, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 49

‘No, I’m not satisfied with the pictures I take, I don’t think I could take better ones with this camera; I’d need a better camera.’ [...] ‘To take indoor shots you have to love photography: if I did indoor shots or close-ups I’d want to develop them myself. I don’t have the time or the opportunity or the means.’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 17

En wekken niet die fotografen heimelijk genegenheid op, die willens en wetens een eenvoudige uitrusting gebruiken?

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p. 19

Rather than snooze, photographic artists should be alert.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 12

Now he felt that something in the essence of photographic man was eluding him, the secret appeal that made new adepts continue to join the ranks of the amateurs of the lens, some boasting of the progress of their technical and artistic skill, others, on the contrary, giving all the credit to the efficiency of the camera they had purchased, which was capable (according to them) of producing masterpieces even when operated by inept hands (as they declared their own to be, because wherever pride aimed at magnifying the virtues of mechanical devices, subjective talent accepted a proportionate humiliation).

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 221

Critics have argued that his photography was motivated by his huge ego and, to a degree, that’s not wrong.

Sean O’Hagan, theguardian.com

It is no accident that passionate photographers are always obliged to develop the aesthetic theory of their practice, to justify their existence as photographers by justifying the existence of photography as a true art.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 98

In the photographers aspiration to be an ‘artist’ does he enlarge his own image at the expense of the photograph?

Wright Morris, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 70

Your business page title should be short and concise, giving only the most important details: in most cases, your name followed by the words “Photography” or “Photographer” will do (and hopefully bring) the job.

Julia Ronen, wix.com

What you’ve got is not photographers. They’re a bunch of sociologists with cameras.

Ansel Adams, *In this Proud Land: America 1935-1943*, Greenwich (1973), p. 8

You know the bird heron can catch a fish by his statuesque talent. I am like that. I wait.

Don McCullin, Interview, americansuburbx.com

De beweeglijkheid van het onderwerp veronderstelt een beweeglijke fotograaf en een handzaam en relatief snel toestel.

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p. 81

‘We’re embarrassed to take photographs. A bit ashamed, a bit clumsy. It’s all right for holiday-makers’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 50

Well, things happen in a lot of ways. But it’s not a question of waiting; it usually doesn’t work that way. I’m very active, do you know what I mean? I’m aggressive. If photographing is a passive act, and I think it is – basically deal with what is – within that context, I’m aggressive. I’m probably, if not the most, aggressive photographer, certainly one of the most.

Garry Winogrand, quoted by Maurice Nio, *Een woord voor het beeld*, Uitgeverij Sua 1989, p. 174

I have always considered myself an artist rather than a photographer.

Andres Serrano, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 106

Photographers seemed so strikingly unable to write at length about what they had made, in fact, that I came to wonder if there was any exception at all, a

single case where an artist’s writing did not end up making a picture smaller, less complex, less resonant, less worthy of comparison with life.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 32

Ik heb daar ook wel een hekel aan, van die fotografen die dan een hongersnood gaan fotograferen en dan zichzelf als een soort integer persoon gaan neer zetten. Dat vind ik uitermate hypocriet.

Koos Breukel, Interview op youtube.com

A photographer down on his or her knees picturing a dog has found pleasure enough to make many things possible.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 51

De ‘pure’ fotografie betekende voor hem, dat de fotograaf dicht bij zijn emotie kwam op het moment dat hij de foto maakte.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 47

Zulke keuzes maken duidelijk dat Dijkstra zich niet geneert voor typische vuile fotografentrucs als het over de rug van haar modellen heen scheppen van mooie beelden van imperfectie.

Hans den Hartog Jager, *Haai op sterk water*, De Bezige Bij (2008), p. 152

Photographers have power over those who look at their photographs, they program their actions; and the camera has power over the photographers, it programs their acts.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 30

Photographs are certainly taken just as much – if not more – in order to be shown as in order to be looked at.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 88

Some photographers set up as scientists, others as moralists.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 59

Thought is regarded as clouding the transparency of the photographer’s consciousness, and as infringing on the autonomy of what is being photographe.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 116

Photographers, it is true, do not work but they do do something: They create, process and store symbols. There have always been people who have done such things: writers, painters, composers, book-keepers, managers.

Vilém Flusser, *Towards a philosophy of photography*, Reaktion Books (2000), p. 25



A photographer’s best work is, alas, generally done for himself.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 112

Sophisticated photographers discovered the poetic uses of bare-faced facts.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 116

On the basis of his pictures one would guess that Doisneau actually likes people, even as they really are.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 172

To take a picture is to have an interest in things as they are, in the status quo remaining unchanged.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 12

Show your photographs to someone – he will immediately show you his.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 5

I never have taken a picture I’ve intended. They’re always better or worse.

Diane Arbus, [petapixel.com](http://petapixel.com)

COLOUR

I take photographs in colour because the real world is in colour, and because colour film has been invented.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 21

The difficulty with color is to go beyond the fact that it’s color – to have it be not just a colorful picture but really be a picture about something. It’s difficult. So often color gets caught up in color, and it becomes merely decorative.

Mary Ellen Mark, in *Mary Ellen Mark: 25 Years*, Bulfinch (1991), p. 5

Color is the new black and white.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

Colour tends to corrupt photography and absolute colour corrupts absolutely... There are four simple words for the matter which must be whispered: colour photography is vulgar.

Walker Evans, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 243

Paradox is a habit of mine. Now I am going to devote myself with great care to my work in colour.

Walker Evans, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 244

You can’t be absolutely sure they’re oranges for the simple reason that the picture is in black-and-white.

It’s a major photo-philosophical question, this: can you photograph an orange in black-and-white?

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 241

Black and white are the colours of photography. To me, they symbolize the alternatives of hope and despair to which mankind is subjected.

Robert Frank, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 243

Imagine having to think about colour on top of all this.

Henri Cartier Bresson, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 243

The color photographer is faced with many esthetic problems.

Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 194

Those of us who began photographing in monochrome spent years trying to *avoid* subject matter exciting *because* of its colour; in this new medium, we must now *seek* subject matter *because* of its colour. We must see colour as form, avoiding subjects which are only ‘coloured’ black-and-whites.

Walker Evans, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 247

The colour-photo’s fascination is almost exclusively based on alienation; the divergence from natural colour opens up a whole new artificial, and hence sometimes artistic, field. All the rest is imitation.

Volker Kahmen, *Photography as Art*, Studio Vista (1974), p. 33

Kodachrome film for example, gives blue of a richness and depth which can validly be used for its own sake with no attempt at realism.

Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 194

One very important difference between color and monochromatic photography is this: in black and white you suggest; in color you state. Much can be implied by suggestion, but statement demands certainty... absolute certainty.

Paul Outerbridge, *Seeing pictures, Modern Photography* (Oct. 1976), p. 8

Such photography ((cheap) color photography) can reproduce the colour and texture and tangibility of objects as only oil paint had been able to do before. Colour photography is to the spectator-buyer what oil paint was to the spectator-owner. Both media use similar, highly tactile means to play upon the spectator’s sense of acquiring the *real thing* which the image shows.

John Berger, *Ways of Seeing*, Penguin Books (1972), p. 140–141

He wants at the same time to be precise and to make something striking; a highly coloured photograph must be his ideal.

Charles Baudelaire, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 94

The tropics, and it may be Asia, cannot be photographed on black-and-white film.

Dorothea Lange, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 244

When you photograph people in color you photograph their clothes. When you photograph people in black and white, you photograph their soul.

Ted Grant, [thephotargus.com](http://thephotargus.com)

The prejudice many photographers have against color photography comes from not thinking of color as form. You can say things with color that can’t be said in black-and-white.

Edward Weston, quoted in Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 194

The naive observer sees that in the photographic universe one is faced with both black-and-white and coloured states of things. But are there any such black-and-white and coloured states of things in the world out there?

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 41

If the colour is good, colour photography is always beautiful.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 92

Those who say that color will eventually replace black-and-white are talking nonsense.

Edward Weston, quoted in Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 194

All the photos we have seen taken in Iraq now are in color. I don’t really need to see the glory of blood in color. I don’t need to see people’s environment in color.

Don McCullin, Interview on [americansuburbx.com](http://americansuburbx.com)

Of all the intrinsic characteristics of the picture, only colour can suspend the rejection of photographs of trivial things.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 92

‘I don’t like cubism,’ says one manual worker, ‘or abstract photography or painting. I don’t understand it [...]. I like landscape photographs, particularly when they are in colour: you can see the period, the season, the place where it was taken. A colour

photograph is more alive than a black and white one.’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 58–59

Working in black and white offers an unbelievable range of possibilities and allows me to really maximise both the positive and negative qualities of light.

Fiona Struengmann, in *Unseen Magazine* (2016), p. 84

Everything looks worse in black and white.

Paul Simon, *Kodachrome*

As long as the picture is only required to capture a recognizable souvenir (and, thanks in part to custom, nothing else is desired from a family photograph), black-and-white photography is satisfactory.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 58

By exaggerating the darkness of her skin tone in many of the images, Muholi has described the project as a means with which she can reclaim her blackness.

*Unseen Magazine* (2016), p. 173

Personally I feel colour photography is more difficult... the reality of colour would make the subject matter harder to deal with.

Mary Ellen Mark, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 60

I always feel (unimportant what actually occurs) that in the same way, color is a coating applied later on to the original truth of the black-and-white photograph. For me, color is an artifice, a cosmetic (like the kind used to paint corpses).

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 81

Colour has since become the norm, and black and white photography is now associated with ‘old fashioned’ and ‘traditional’.

Frits Gierstberg, *Quickscan NL#1*, Nederlands Fotomuseum (2010), p. 58

Many photographers continue to prefer black-and-white images, which are felt to be more tactful, more decorous than color – or less voyeuristic and less sentimental or crudely lifelike.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 128

Many photographers therefore also prefer black-and-white photographs to colour photographs because they more clearly reveal the actual significance of the photograph, i.e. the world of concepts. [...] Colour photographs are of a higher level of abstraction than black-and-white ones.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 43–44



CONTEXT

A photograph changes according to the context in which it is seen.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 106

You pick a photograph and then another one and the way they are combined makes you view each of them in a different way.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 48

Most active photographers are aware of the phenomenon of the ‘third effect’: two images side by side tend to generate meanings not produced by either image on its own.

Victor Burgin, *Art, Common Sense and Photography*, p. 44

The meaning of any photographic message is necessarily context-determined.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 84

The context is very confusing in photography.

Gerald van der Kaap, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 72

*September 1986, San Francisco.* I photograph a friend in the foyer of the Castro Theater so he can send his picture to a new boyfriend in New York City. He’s wearing a leather jacket, a big grin, and leaning on his tightly wrapped umbrella. A week later he is diagnosed HIV positive. Does this make my picture of him a portrait of someone with HIV/AIDS?

Jan Zita Grover, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 105

The photograph is imagined to have, depending on its context, a power that is primarily affective or a power that is primarily informative.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 94

Focused in specific institutional sites and articulated across the range of intertextual practices, documentary was entirely bound up with a particular social strategy: a liberal, corporatist plan to negotiate economic, political and cultural crisis through a limited programme of structural reforms, relief measures, and a cultural intervention aimed at restructuring the order of discourse, appropriating dissent, and resecuring the threatened bonds of social consent.

John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 8

The photograph is not a magical ‘emanation’ but a material product of a material apparatus set to work in specific contexts, by specific forces, for more or

less defined purposes. It requires, therefore, not an alchemy but a history, outside which the existential essence of photography is empty and cannot deliver what Barthes desires: the confirmation of an existence; the mark of a past presence; the repossession of his mother’s body.

John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 3

Even if variation, innovation and dissent were exhibited by amateur photographic practice, it would not carry the weight of cultural significance, because, by definition, its space of signification is not culturally privileged.

John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 18

Can an anonymous snapshot, which visually records information about a person, a place, a family, or a group, be considered as a “documentary” photograph? Logic suggests that it cannot. The value of a documentary photograph rests entirely on the fact that all the details in it are explainable and identifiable.

Graham King, *Say “Cheese”!*, Dodd, Mead & Company (1984), p. 114

Rehabilitating old photographs, by finding new contexts for them, has become a major book industry.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 71

Photography as such has no identity. Its status as a technology varies with the power relations which invest it. Its nature as a practice depends on the institutions and agents which define it and set it to work. Its function as a mode of cultural production is tied to definite conditions of existence, and its products are meaningful and legible only within the particular currencies they have. Its history has no unity. It is a flickering across a field of institutional spaces.

John Tagg, *The Burden of Representation*, MacMillan Education (1988), p. 63

The ‘photographic text’, like any other, is a site of a complex ‘intertextuality’, an overlapping series of previous texts ‘taken for granted’ at a particular cultural and historical conjuncture.

Victor Burgin, *Thinking Photography*, Palgrave Macmillan, p. 144

Since then photography has become a household word and a household want; is used alike by art and science, by love, business, and justice; is found in the most sumptuous saloon, and in the dingiest attic—in the solitude of the Highland cottage, and in the glare of the London gin-palace in the pocket of the detective, in the cell of the convict, in the folio of the painter and architect, among the papers and patterns of the millowner and manufacturer, and on the cold brave breast on the battle-field.

Lady Elizabeth Eastlake, *Photography* in *The London Quarterly Review*, No. 101 (1857)

Will not captions become the essential component of pictures?

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 215

Photographs are these portable objects which are changed by their context.

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

Of course babies are born and nursed by their mothers all around the world, but photographs of them tell us nothing of the child’s life expectancy or of the likelihood that its mother might have died giving birth.

Roland Barthes, *The Great Family of Man*, in *Mythologies*, Paladin (1973)

De keuze van het onderwerp, compositie en lens, de pose van het gefotografeerde object, de omvorming van een drie- naar een tweedimensionale werkelijkheid, het combineren van de foto met talige uitdrukkingen (zoals het onderschrift) en vooral ook de context waarin de afgedrukte foto wordt geplaatst (fotoalbum, krant, theoretisch betoog, reclame, expositie, portefeuille), dit alles legt een tweede, connotatieve betekenis over de zuivere fotografische denotatie heen.

Jos de Mul, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 74

COPY

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But it should not be forgotten that the daguerreotype is, to a certain extent, merely a translator whose role is to instruct us more deeply in the secrets of nature. For, despite its astonishing realism in many respects, it is merely a reflection of reality, a copy, which, as it were, falsifies because of its very exactness.

Eugène Delacroix, quoted in Volker Kahmen, *Photography as Art*, Studio Vista (1974), p. 14

A digital image, even if it makes a photorealistic impression, is in many cases a simulacrum: a ‘copy’ without original.

Jos de Mul, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 54

The earliest photographers talked as if the camera were a copying machine.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 87

Technical reproduction can put the copy of the original into situations which would be out of reach for the original itself.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p. 2

I have chosen to photograph objects described as kitsch, for within them we may often glimpse a set of important contradictions: the mismatch between the copy and the real thing, or between the past and the desire for its image in the present. [...] So might we not also classify all photography as inevitably kitsch?

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 44

He is among a number of contemporary critics who argue that photography has given up attempting to provide depictions of things which have an autonomous existence outside the image and that we spectators no longer possess the psychic energy needed to compare the photograph with objects, persons or events in the world external to the frame of the camera. If a simulacrum is a copy for which there is no original; it is, as it were, a copy in its own right.

Derrick Price, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 22

In photography we possess an extraordinary instrument for reproduction.

Lászlo Moholy-Nagy, *A New Instrument of Vision*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 92

They believe they have in photography reached the extreme limits of perfection, when they have managed to fix on the paper a sharp, clear image, finely detailed, of some scene. The more exact the copy is, the more it seems to them they have succeeded.

Eugène Durieu, cited in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 141

The issue here is first the reproducibility of all generated information. The Latin *copia* means “surplus.” *To copy*, therefore, would be “to make superfluous.” The question is, what is actually made superfluous by copying? The first answer is that it makes the human labor of repeating information (rewriting, redrawing, recalculation) superfluous because copying is done by apparatuses. But that is just the first, harmless answer. Another, and far more dangerous one appears on closer consideration: copying makes all authority and all authors superfluous and so puts creative inspiration to the test.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 96

From a photographic negative, for example, one can make any number of prints; to ask for the ‘authentic’



print makes no sense. But the instant the criterion of authenticity ceases to be applicable to artistic production, the total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice—politics.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p.4

His way to make it new was to make it again... and making it again was enough for him an certainly, personally speaking, ‘almost him’.

Richard Prince, *Why I go to the movies alone*, quoted in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.161

A photocopy is, after all, a photograph, isn’t it?  
Jacques Derrida, in *Copy, Archive, Signature*, Stanford University Press (2010), p.4

As a copying device, the photograph is unexcelled among the graphic arts, and nowhere is its illusion more effective than in photographic copies of photographs.

A.D. Coleman, *Light Readings*, University of New Mexico Press (1998), p.235

A belief common to both schools of thought—that photographs were copies of nature.  
Siegfried Kracauer, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.249

Photography indeed can invent, create, and compose as well as copy. In fact, particularly in portraiture, the machine copies what the true artist has invented, created and composed, which could never have been copied or represented if the photographer had not possessed genius.  
Antoine Claudet, cited in *Photography A Very Short Introduction*, Oxford University Press (2006), p.44

I believe there is no more creative medium than photography to recreate the living world of our time.  
Berenice Abbott, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.179

The realists do not take the photograph for a “copy” of reality, but for an emanation of *past reality: a magic*, not an art.  
Roland Barthes, *Camera Lucida*, Vintage (1993), p.88

It hardly mattered that Benjamin, writing decades before the glut of mass media, including television, was wrong about the popular effect of mechanical reproduction. In truth, the vast manufacture and marketing of copies, be they of art or music, only increased people’s desire to see the original in a museum or to hear it played at a concert.  
Mary WarnerMarien, *Photography: a Cultural History*, edition 2, Laurence King Publishing (2006), p.428

They believe they are getting much closer to nature when, by much effort, they manage in their painting not to spoil the result obtained mechanically in the first place. They are crushed by the disheartening perfection of certain effects they find on the metal plate. The more they try to imitate the daguerreotype, the more they reveal their weakness. Their work then is only the copy—necessarily cold—of a copy, itself imperfect in other respects. In a word, the artist becomes a machine harnessed to another machine.

Eugène Delacroix, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.120

CORRELATIONS

Now all art aspires to the condition of photography.  
Susan Sontag, *On Photography*, Penguin Books (2002), p.149

Where film lets us believe in more things, photography lets us believe more in one thing.  
Christian Metz, *Photography and Fetish*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.144

Film is more capable of playing on fetishism, photography more capable of itself become a fetish.  
Christian Metz, *Photography and Fetish*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.145

Film is all light and shadow, incessant motion, transience, flicker, a sort of bachelardian reverie like the flames in the grate. Photography is motionless and frozen, it has the cryogenic power to preserve objects through time without decay. Fire will melt ice, but then the melted ice will put out the fire.  
Peter Wollen, in *Photography at the Cinema* (1984), p.111

Photography and cinema on the other hand are discoveries that satisfy, once and for all and in its very essence, our obsession with realism.  
Andre Bazin, *The Ontology of the Photographic Image*, p.7

Photography is truth. The cinema is truth twenty-four times per second.  
Jean-Luc Godard, en.wikiquote.org

The photographed world stands in the same, essentially inaccurate relation to the real world as stills do to movies.  
Susan Sontag, *On Photography*, Penguin Books (2002), p.81

The Great and distinguishing superiority of photographs over all other works of art is in the exquisite refinement, delicacy, and truthful perfection of their finish.  
Alfred H. Wall, *Photographic News* 14, No. 350 (January 18, 1867), p.26

The difference between traditional and technical images, then, would be this: the first are observations of objects, the second computations of concepts.  
Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p.10

Photography changed what pictures could be.  
Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p.311

By battling against the aesthetic distortion of nature the photographer acquires his right to social recognition, and not by painfully and uselessly striving to imitate models alien to photography.  
Osip Brik, in *Alexander Rodchenko*, David Elliot (Ed.), Museum of Modern Art, Oxford (1979)

“If Robert Frank is the Cézanne of the new formalism in photography,” wrote New York critic Gene Thornton, “and if Winogrand and Friedlander are its Van Gogh and Gauguin, we have to conclude that Eggleston is photography’s Matisse, Kandinsky, and Mondrian all rolled into one, its great liberator from order, purpose, meaning, nature, art, and everything else that has conspired to keep photography from being truly itself.”  
Graham King, *Say “Cheese”!*, Dodd, Mead & Company (1984), p.162

The photo reflects the maker just as a painting makes a statement about the painter.  
Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p.32

Just as typography is human speech translated into what can be read, so photography is the translation of reality into a readable image.  
Herbert Bayer, in 1000 *Photo Icons*, Taschen (2003), p.522

The myopic recording of everyday anecdotes, the stupid imitation of peep-hole views of nature, straightforward observation, illusionism, the distinction of being just as faithful, just as banal as the daguerreotype, will not satisfy any painter or any sculptor worthy of the name.  
G. Albert Aurier, cited in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.250

A man is much better known through painting than through photography.  
Pierre-Joseph Proudhin, cited in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.138

For me, vision is an intelligent form of thought.  
Andreas Gursky, in *Prospect: Photography in Contemporary Art*, Peter Weiermair (Ed.), Frankfurter Kunstverein (1996), p.204

Art presents to us what we may call the emotional or

intellectual truth; photography the material truth.  
Marius De Zayas, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.129

If temperament had not existed, all paintings would have of necessity to be simple photographs.  
Émile Zola, cited in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.149

The line between the photographer and the painter is no more clearly drawn than in color photography.  
Beaumont Newhall, *The History of Photography*, MoMA (1982), p.194

The dilemma, then, in the process of legitimating photography as a modernist art is that the medium has virtually no dispensable characteristics, the way painting, for example, does and therefore cannot conform to the ethos of reductivism.  
Jeff Wall, in *The Last Picture Show, Artists using Photography*, Walker Art Centre (2003), p.39

Let us remember too, that we don’t have to translate such pictures into realistic ones in order to ‘understand’ them, any more than we need to translate photographs into colored pictures, although black-and-white men or plants in reality would strike us as unspeakably strange and frightful. Suppose we were to say at this point: ‘Something is a picture only in a picture-language’.  
Ludwig Wittgenstein, quoted by Mel Bochner, in *The Last Picture Show, Artists using Photography*, Walker Art Centre (2003), p.109

I would like to see photography make people despise painting until something else will make photography unbearable.  
Marcel Duchamp, quoted by Mel Bochner, in *The Last Picture Show, Artists using Photography*, Walker Art Centre (2003), p.108

Photography came in 1839 into an axiomatic climate of utmost certainty. What art was, and what it was for, were known. The photograph simply inherited the current axioms of painting.  
Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p.62

As compared with a photograph, any painting has a relatively definite significance.  
Siegfried Kracauer, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.265

Every handbook on photography talks about composition. The good photograph is the well-composed one. Yet this is true only in so far as we think of photographic images imitating painted ones.  
John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.292



Photography is fundamentally unrelated to the plastic and graphic arts. To see painter and photographer as siblings, simply because the work of both is apprehended via the eye, is as absurd as confusing the humane disciplines of cooking and dentistry because the results of both are appreciated by the mouth.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 7

And the invention of photography made it forcibly obvious that representation was a task to which painting had never been very well suited.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 18

It is the artist who is truthful and it is photography which lies, for in reality time does not stop.

Auguste Rodin, quoted in *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 22

It is the photograph which is truthful, and the artist who lies, for in reality time *does* stop.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 30

*Why is photography so important in your work?*  
Because I was surprised by photography, which we all use so massively every day. Suddenly, I saw it in a new way, as a picture that offered me a new view, free of all the conventional criteria I had always associated with art. It had no style, no composition, no judgment. It freed me from personal experience. For the first time, there was nothing to it: it was pure picture. That’s why I wanted to have it, to show it – not use it as a means to painting but use painting as a means to photography.

Gerhard Richter, Interview with Rolf Schön (1972)

I paint what cannot be photographed, and I photograph what I do not wish to paint.

As quoted in *Man Ray: The Rigour of Imagination* (1977) by Arturo Schwarz, p. 10

One way to judge the importance of the photographs is to compare them to paintings from the same time.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 144

Photography has almost no reality; it is almost a hundred per cent picture. And painting always has reality: you can touch the paint; it has presence; but it always yields a picture – no matter whether good or bad. That’s all the theory.

Gerhard Richter, Interview with Jonas Storsve (1991)

While painting encourages a demand for realism, photography, which always and automatically appears realistic and therefore achieves no special merit by being so, inclines the viewer to expect

conformity to a formulable intention.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 93

‘Why are you looking at that?’ With a photograph, one mentions the features of the subject; with a painting, one mentions only the observable aspect captured in the picture.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 135

The photograph is a means to an end of seeing its subject; in painting, on the other hand, the subject is the means to the end of its own representation.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 133–134

The photograph is transparent to its subject, and if it holds our interest it does so because it acts as a surrogate for the thing which it shows. Thus if one finds a photograph beautiful, it is because one finds something beautiful in its subject. A painting may be beautiful, on the other hand, even when it represents an ugly thing.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 134

Under these conditions photography was a conceptual art; the content of the picture was determined minutes before the exposure was made.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 28

He once said that he wanted to get right in his paintings the difference between the way a cheap coat and an expensive coat hung. For this and a thousand other small verisimilitudes, photography was useful to him.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 118

Photos can also be used instead of drawings.

Frits Gierstberg, *Quickscan NL#1*, Nederlands Fotomuseum (2010), p. 54

Whereas in a traditionally deliberate art form, such as the novel, chance comes across as something contrived, in photography it comes across as something encountered.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 2

There is nothing surprising in the fact that painters from Delacroix and Turner to Picasso and Bacon have used photographs as visual aids, but no one expects photographers to get help from painting.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 146

Against the charge that photography was a soulless, mechanical copying of reality, photographers

asserted that it was a vanguard revolt against ordinary standards of seeing, no less worthy an art than painting.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 126

It is a very largely illusory claim that language can convey the idea of a visual object with any degree of precision.

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 192

The art of photography is imagining: ‘I could have had this encounter with the world.’ That’s what I get excited about. That’s what photography does. It’s very related to poetry.

Alec Soth, in *Image Makers Image Takers*, Anne–Celine Jaeger, Thames & Hudson (2007), p. 203

There’s no book but what’s full of photography. James Joyce is, Henry James is. That’s a pet subject of mine – how these men are unconscious photographers.

Walker Evans, in *The Artist’s Mentor*, Ian Jackman (Ed.), Random House Reference (2004)

Anybody doesn’t like these pitchers don’t like poetry, see?

Jack Kerouac, Introduction to *The Americans* (Robert Frank)

I think photography is one hundred percent about asking questions. Pictures with the most staying power transcend literal meaning. There’s poetry.

Kathy Ryan, quoted in *Image Makers Image Takers*, Anne–Celine Jaeger, Thames & Hudson, (2007), p. 10

The painter constructs, the photographer discloses.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 92

For it is in the nature of a photograph that it can never entirely transcend its subject, as a painting can.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 95

It makes sense that a painting is signed but a photograph is not (or it seems bad taste if it is).

Susan Sontag, *On Photography*, Penguin Books (2002), p. 133

I somehow like the idea of objectifying the human body and making it into a shape, or a sculpture. In fact I see myself more as a sculptor than a photographer.

Viviane Sassen, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 149

Photography has freed the plastic arts from their obsession with likeness.

Andre Bazin, *The Ontology of the Photographic Image*, p. 7

In some ways, photographers resemble musicians more than painters, sculptors, and other visual

artists. This is because photographers, like musicians, are more interested in the manipulation of energy than that of matter.

F. Hunter et al., *Light Science and Magic*, Elsevier (2007), p. 13

CULTURE

‘Family photographs? You have to take them, it’s more polite, isn’t it?’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 26

Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign.

Paul Valéry, *Aesthetics*, Pantheon Books (1964, originally published in 1934)

De fotografie geeft de indiscretie een machtsinstrument.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 23

Every progressive comrade must not only have a watch but also a camera.

Lunacharsky, *Sovetskoye foto*, No. 1 (1926)

Photography and hunting offered the compensatory fantasy of a winners only world.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 185

Images are not windows; they are history’s obstructions. The goal of the political demonstration is not to change the world but to be photographed. [...] Part of getting married is to be photographed, and weddings conform to a photographic program. This will become increasingly clear for all events.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 56

Using photographs in unexpected ways, Louise Lawler addresses the role of art as commodity and as spectacle.

Rosalind Krauss, *Aperture* #145, Fall (1996), p. 36

In photography, exhibition value begins to displace cult value all along the line.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p. 6

I think photographs are always on the social side otherwise you could say it was painting. For example when Lee Friedlander took pictures of trees, even



those could be interpreted on a social level.

Boris Mikhailov, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.43

‘You were at some wedding or other and you weren’t in the photograph. They noticed that. You weren’t in the group, they said that M.L. wasn’t in the photograph. They thought you’d sneaked off, and that doesn’t make a good impression.’

Pierre Bourdieu, *Photography–A Middle-brow Art*, Stanford University Press (1990), p.23

If “every man is an artist”, and that artist is a photographer, he will become so also in the process in which high-resolution photographic equipment is released from its cultish possession by specialists and is made available to all in a cresting wave of consumerism.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p.43

The physical difference between photographic and digital technology leads to the difference in the logical status of film-based and digital images and also to the difference in their cultural perception.

Lev Manovich, *The Paradoxes of Digital Photography*, p.59

The definition of a medium, particularly photography, is not autonomous or self-governing, but heteronymous, dependent on other media. It derives less from what it is *technologically* than what it is *culturally*. Photography is what we do with it. And what we do with it depends on what we do with other image technologies.

David Campany, *Art and Photography*, Phaidon (2003), p.130

To photograph is in some ways to appropriate the object being photographed. It is a power/knowledge relationship. To have visual knowledge of an object is in part to have power, even if only momentarily over it. Photography tames the object of the gaze, the most striking examples being of exotic cultures.

J. Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, Sage (1990), p.139

Stars and celebrities can make large sums of money from official photographs. Anthea Turner for example, a British television presenter, probably best known for being the first presenter of the National Lottery, made £250.000 for selling her wedding photographs to *OK* magazine for an exclusive feature in August 2000.

Anandi Ramamurthy, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p.200

Our photographic culture now not only accepts but also expects new vernaculars to form, new grammars to develop and new dialects to emerge within the language of photography itself—we want our visual

vocabularies to grow, our photographic understandings to be challenged, and our typical ‘truths’ to be undermined.

Aaron Schuman, in *Unseen Magazine* (2016), p.9

At the end of the day, photography is ninety-nine per cent about business, connections and politics and only one per cent about creativity.

Rankin, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.149

Short-Term Market Confidence Rank June 2014

Top 5 contemporary photographers

1. Edward Burtynsky	91,8
2. Hiroshi Sugimoto	89,7
3. Stephen Shore	81,6
4. Sally Mann	81,3
5. Sebastiao Salgado	78,4

Top 5 modern photographers

1. William Eggleston	94,0
2. Richard Avedon	94,0
3. Edward Weston	91,7
4. Irvin Penn	89,8
5. Henri Cartier-Bresson	89,3

*Unseen Magazine*, Issue 1 (2014), p.29

I am convinced that the badly applied advances of photography, like all purely material progress for that matter, have greatly contributed to the impoverishment of French artistic genius, rare enough in all conscience.

Charles Baudelaire, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.87

This project sees Briggs experiment with ways to visualise the ‘shared mind’ he felt he had with his sister growing up, and involves him physically making diagonal incisions in old family photographs. The very act of cutting a photograph is deeply loaded. Being able to shift the parts of the photograph around means that he can merge himself together with his sister, and their heads often then appear to rest on each other’s shoulders.

Oliver Whitehead, in *Unseen Magazine* (2016), p.36

The world was believed to have grown sober and matter-of-fact, but the light of photography has revealed an unexpected source of enthusiasm.

Lady Elizabeth Eastlake, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.41

Photography is what one does on holiday, and also what makes a holiday: ‘Yes, that’s my wife walking in the street; of course we were on holiday, otherwise I wouldn’t have taken the picture’.

Pierre Bourdieu, *Photography–A Middle-brow Art*, Stanford University Press (1990), p.36

It is significant that the debate becomes stubborn chiefly where the esthetics of *photography as art* are involved, while for example the much more certain social significance of *art as photography* is hardly accorded a glance.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.211

One of the first instincts of parents, after they have brought a child into the world, is to photograph it. Given the speed of growth, it becomes necessary to photograph the child often, because nothing is more fleeting and unmemorable than a six-month-old infant...

Italo Calvino, *Difficult Loves*, Harcourt BraceJovanovich, London (1984), p.221

The discrepancy between the number of photographs owned by bachelors and those owned by married couples increases with age.

Pierre Bourdieu, *Photography–A Middle-brow Art*, Stanford University Press (1990), p.25

“There is no work of art in our age so attentively viewed as the portrait photography of oneself, one’s closest friends and relatives, one’s beloved,” Lichtwark wrote as early as 1907.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.211

“A peasant taking photographs, don’t make me laugh! Leave that to the city people!”

Pierre Bourdieu, *Photography–A Middle-brow Art*, Stanford University Press (1990), p.49

Thus, dedication to photography can only be maintained insofar as consecrated activities, like going to concerts or the theatre, museums or art cinemas, do not compete with it or devalue it. It follows that senior executives in Paris, who, as we know, play a greater part in cultural activities, practice photography much less often than senior executives in Lille.

Pierre Bourdieu, *Photography–A Middle-brow Art*, Stanford University Press (1990), p.66

Instead of focusing attention upon the photograph as the product of a specific mechanical and chemical technology, we need to consider its technological, semiotic and social hybridness; the way in which its meanings and power are the result of a mixture and compound of forces and not a singular, essential and inherent quality.

Martin Lister, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.221

As if photography weren’t exhausting enough, there were the practical difficulties posed by the sheer number of women throwing themselves at him.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p.116

That I take a photograph to give me ‘the facts’ of a situation is ‘guaranteed’ by the extent to which I consciously or unconsciously accept the principles of empirical scientific method. That I read a photograph as the ‘subjective expression’ of an artist’s idiosyncratic way of seeing the world depends upon my having the idea that this is what art and artists do (and that it is appropriate to see a photograph this way). When a photograph is a poignant token of my past life, it is so because of a powerful compound of my belief in its scientific basis and my desire for what I have lost.

Martin Lister, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.223

If photography is allowed to deputize for art in some of art’s activities, it will not be long before it has supplanted or corrupted art altogether, thanks to the stupidity of the masses, its natural ally. Photography must, therefore, return to its true duty, which is that of handmaid of the arts and sciences.

Charles Baudelaire, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.88

DEATH

De dood, zo hebben meerdere auteurs opgemerkt, huist in de aard en de werking van de fotografie.

Ernie Tee, *Een woord voor het beeld*, Uitgeverij Sua 1989, p.110

How many people, after deciding to commit suicide, have been satisfied with tearing up their photograph!

Jules Renard, *The Journal of Jules Renard*, George Braziller (1964), p.21

People are photographed, they die. And then they come back and are photographed again, *by someone else*.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p.155

The photograph transmits only lifelessness.

Odilon Redon, cited in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.250

If we could photograph the dead under conditions that carefully exclude trickery, we would surely be so much wiser.

Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p.1

Life is a movie. Death is a photograph.

Susan Sontag, *The Benefactor*, Penguin (2013), p.52

A week or two ago a young woman came to get her portrait taken. She was recommended to me being



a spiritualist. She was in mourning. I took it. When she came for it she cried and kissed it and went away crying. There was a shadow of a little girl on it, and she has been crying, as they say, ever since. They think it will be her death.

They told Mrs. Z. we ought to be ashamed of ourselves to drag a child out of the grave and photograph it with its mother. They are of course not spiritualists.

Cited in Fred Gettings, *Ghosts in Photographs*, Harmony Books (1978), p.3

An anonymous photograph represents a wedding (in England): twenty-five persons of all ages, two little girls, a baby: I read the date and I compute: 1910, so they must all be dead, except perhaps the little girls, the baby (old ladies, an old gentleman now).

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 84

Strictly speaking, the person who has been photographed—not the total person, who is an effect of time—is dead.

Christian Metz, *Photography and Fetish*, October #34, p. 85

In the act of love, as in photography, there is a form of life and a kind of slow death.

Nobuyoshi Araki, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 84

DIFFICULT

As a photographer, I became my camera.

Dan Torres, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 278

Photography is like the art of another planet.

Henri Focillon, *The Life of Forms*, MIT (1989)

Photography is only a new road from a different direction but moving toward the common goal, which is Life.

Paul Strand, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 128

Alas my dear, I fear photo’s future has arrived.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

I didn’t necessarily photograph the clothing but the things that were in my head.

David Sims, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 98

The photographer makes his negative not with his hand but with his brain.

Laura Gilpin, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 130

In silent images and muted tones, Satijn Panyigay

uses her photographic practice to plunge deep into the internal spaces of her mind.

*Unseen Magazine* (2016), p.167

A photograph is the time correlative to a technics called photography; it is the time of photography.

Jae Emerling, *Photography, History and Theory*, Routledge (2012), p. 71

But if the “one single time,” if the single first and last time of the shot already occupies a heterogeneous time, this supposes a differing/deferring and differentiated duration: in a split second the light can change, and we’re dealing with a divisibility of the first time.

Jacques Derrida, in *Copy, Archive, Signature*, Stanford University Press (2010), p. 8

Photography is renouncing reference as such in order to elaborate an autonomous vision which has no external equivalent. Internal differentiation now stands as the mark and moment of a decisive displacement in which the older relationship of image to reference is superseded by an inner or interiorized one [...] the attention of the viewer is now engaged by a differential opposition within the image itself, so that he or she has little energy left over for intentness to that older ‘likeness’ or ‘matching’ operation which compared the image to some putative thing outside.

Fredric Jameson, *Postmodernism, Or, the Cultural Logic of Late Capitalism*, London: Verso (1991), p. 179

Thus, art-photography was compelled to be both anti-aestheticism and aesthetically significant, albeit in a new “negative” sense, at the same moment.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 34

My work is known as embroidered photographs, but in-between, it has a layered character. The photographic moment does not exist; it floats in space in-between history and the present. I try to work within that timeless gap. By using various fabrics, such as Indian opaque velvet of transparent organza, many different physical senses can be added. I believe embroidery is housed in our DNA. In my recent work, I present the back of the work as part of the experience. So it gets performative as well.

Berend Strik, *Unseen Magazine*, Issue 1 (2014), p. 118

And strangely, photography seems now to have taken up the cause of art’s presumed uniqueness, its supposed resistance to commodification both at the level of the object and at the level of its conditions of viewing. Which is to say that this paradoxical form of the photograph—itself never completely reproducible—seems to have taken up the cause of

uniqueness and at the time to be showing it to us from an extraordinary distance, bodying forth what might be seen as the sensuous equivalent of what we could call the past.

Rosalind Krauss, *Aperture* #145, Fall (1996), p. 39

It is the unselfconscious assumption of a realist discourse about photography that allows for the mediation of the medium to recede. Such a discourse, of course, elides the issue of the photograph’s illusionism, investedness, socially naturalized status. It is disengaged from a discourse that would seek to question the way in which photographic codes produce looks, as well as the way in which socially/psychically/historically situated looks produce photographic meaning.

Silvia Kolbowski Grover, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 168

Recent theory follows photography beyond where it has effaced its operations in the ‘nothing-to-explain’.

Victor Burgin, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 130

A photograph therefore shows its subject by means of showing what experience is like; in that sense it provides “an experience of experience”, and it defines this as the significance of depiction.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 44

Whatever else is its power, the photograph could be called sub- or presymbolic, ceding the language of art back to the impostions of things.

Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, (1986), p. 203

If the purpose of using photographs in history is to ‘see’ the past, then it is nevertheless important to remember that the photograph is always already a mediated view, an interpretation whose meaning is potentially polysemic, thoroughly plural.

David Bate, *Photography: the Key Concepts*, Berg (2009), p. 22

It is therefore not an arbitrary fact that photographs are deployed so that we need not look at them for long, and so that, almost invariably, another photograph is always already in position to receive the displaced look.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 191

Bureaucratic rationalism seized the photograph as a tool.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 91

The history of photography, has typically been a

general history or specific histories neglected by that general history.

David Bate, *Photography: the Key Concepts*, Berg (2009), p. 22

Through her employment of photography—a medium which is traditionally exploited for its ability to record—as a means with which to visualise the unconscious, Kawauchi intriguingly situates her work within a zone of contention.

*Unseen Magazine* (2016), p. 97

Photography’s proximity to life is therefore revealed in the temporal aspect of photography, which is enacted in its dual ontology: it can be seen as both object and practice, as both snapshot and all the other virtual snapshots that could have potentially been there, and as being both something here and now and something always unfolding into something else.

Joanna Zylińska, *Drone*, Paul Wombell, (Ed.), Kerber (2013), p. 167

In the psychoanalytic realm, in order to explore complicated and difficult personal matters, you have to feel contained. In the same way, the space of the photograph, or being in spaces like galleries, offers us a framework for thinking about massive, chaotic, painful things because they contain us.

Elizabeth Cotton, in *Unseen Magazine* (2016), p. 37

If one can erase images, since the imprint is no longer supported by a “support,” at least not the support of a stable paper substance, this means that we no longer have to do, one might say, with the recording of an image, even though one is recording something: recording an image would become inseparable from producing an image and would therefore lose the reference to an external and unique referent.

Jacques Derrida, in *Copy, Archive, Signature*, Stanford University Press (2010), p. 5

Christiane Feser sculpts paper into geometric labyrinths and photographs them in an ongoing process that transcends the two-dimensional.

*Unseen Magazine* (2016), p. 119

DIGITAL

Eenmaal digitaal heeft het geen zin meer om foto-graaf te blijven.

Arjen Mulder, *Het Fotografisch genoegen*, Van Gennep (2000)

Since the photographic medium has been digitalized, a fixed definition of the term ‘photography’ has become impossible.

Andreas Gursky, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 155



The computer knows what something in the physical world would look like if it were photographed.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 334

Whether the image is mechanically or digitally produced is irrelevant.

Sarah Kember, *Virtual Anxiety*, Manchester University Press (1998), p. 11

The digital image annihilates photography while solidifying, glorifying and immortalizing the photographic. In short, this logic is that of photography after photography.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 57

Bolter and Grusin argue, digitising the light that comes through the lens of a digital camera is no more or less artificial than the chemical process of traditional photography.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 333

Computer manipulated and simulated imagery appears to threaten the truth status of photography even though that has already been undermined by decades of semiotic analysis. How can this be? How can we panic about the loss of the real when we know (tacitly or otherwise) that the real is always already lost in the act of representation?

Sarah Kember, *Virtual Anxiety*, Manchester University Press (1998), p. 17

The digital medium ‘privileges fragmentation, indeterminacy, and heterogeneity’ and ‘emphasises process or performance’ rather than ‘a kind of objective truth’ which has previously been assured by traditional photography’s ‘quasi scientific procedure and closed, finished perfection’.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 316

This is then, the final paradox of digital photography. They are perfectly real – all too real.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 65

Digital photographs are fluid. Like the liquid metal ‘robot’ T-1000 in Terminator 2, a digitalized, immaterial image can liquefy and re-form into a flawless copy of anything it wishes, simply by having its pixels rearranged.

Michael Gibbs, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 65

A digital medium is not a transcription but a conversion of information.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 303

Digital images may be regarded as partial rather than universal forms of knowledge, and as image statements rather than truths.

Sarah Kember, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 215

The computer reduces the photo negative the way the brain simplifies what the eye sees.

Peter Campus, cited in *Aperture* 125 (1991), p. 71

Digital technology does not subvert ‘normal’ photography because ‘normal’ photography never existed.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 61

In ‘The Paradoxes of Digital Photography’ Manovich pointed out that two key points of difference between photography and digital images, which were made much of by Mitchell, while correct in technical principle, have no cultural significance. These differences were: (i) that there is no hierarchy between a digital original and its copy; (ii) that the information encoded in a photograph is indefinite and continuous while in a digital image it is precise and definite. Enlarging a photograph reveals more information (if at the loss of resolution) while enlarging a digital image reveals none.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 333–334

There are indeed signs that the new pixel technology will allow photographers so much control over the detail of their pictures that photography will become much closer to painting in the way that it achieves individual style.

Nigel Warburton, *British Journal of Aesthetics* 36 (1996), p. 396

The first half of the 20th century belongs to Picasso and the second half is about photography. They said digital would kill photography because everyone can do it but they said that about the box brownie in 1885 when it came out. It makes photography interesting because everyone thinks they can take a picture.

David Bailey, photoquotes.com

But what of the computer simulated images themselves? If not adjusted to match the look of photographs, they are photo-unrealistic in their hyperreality, and free from the limitations of human and camera vision.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 335

What happens in the transition from analogue to digital photography is that this reminder is underlined, the constructedness of the real becomes far more visible.

Sarah Kember, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 210

The emergence of digital imaging can be seen as a means to expose the aporias in photography’s construction of the visual world, to deconstruct the very ideas of photographic objectivity and closure, and to resist what has become an increasingly sclerotic tradition.

William Mitchell, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 225

We could call digital photography modal photography. This photography does not represent reality as it is, but as it *could* be.

Jos de Mul, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 54

As their name suggests, digital processes actually return the production of photographic images to the whim of the creative human hand (to the *digits*). For that reason, digital images are actually closer in spirit to the creative processes of art than they are to the truth values of documentary.

Geoffrey Batchen, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 15

The reverberating effects of deconstruction and digitization on the photographic image demand a reassessment of the crucial role of digital technology in the representation of information, particularly as the relationship between an event and its presence as a mediated image collapses – what Paul Virilio and others have theorized as the “eviction of direct observation.”

Timothy Druckrey, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 93

In oversaturating us with images, providing us with an indefinite and ever-growing archive of pictures, and compelling each and every one of us to converse, communicate and contemplate both ourselves and others through photography on a daily basis, the digital revolution has created a profoundly and intrinsically visual literal society.

Aaron Schuman, in *Unseen Magazine* (2016), p. 9

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Jos de Mul, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 54

EASE

You press the button, we do the rest.

Sales pitch for the first Kodak (1888)

The magic of photography is that it is the object which does all the work.

Jean Baudrillard, photoquotes.com

Photography is not easily mastered.

Francis J. Bruguère, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 132

Photography, unlike noble cultural practices, seems to be universally accessible.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 57

As for the camera as *machine* – well, I know the hole I have to look through, and I know how to press down with my finger. The rest is thingamajig.

Cynthia Ozick, quoted in *The Short Story & Photography*, University of New Mexico Press (1998), p. 254

The disconcerting ease with which photographs can be taken, the inevitable even when inadvertent authority of the camera’s results, suggest a very tenuous relation to knowing.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 115

Photography, on the other hand, was quick, easy, ubiquitous, and cheap, and was used to record everything, most of which seemed, by painters’ standards, evanescent and trivial.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 58

By the time I was making only the one sculpture, I knew how to use a camera. It’s actually quite easy. You don’t need three years of training.

Thomas Demand, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 14

The nature of photography is such that anyone might make a great photograph at some time in his or her life.

Brooks Johnson, *Photography Speaks*, Aperture Foundation (2004), p. 11

The rapidity of execution, dispensing with the fatigue and trouble of rigorous sittings, together with the supposed certainty of accuracy in likeness of photography, incline many persons to try their luck in Daguerreotype, a Talbotype, Heliotype, or some method of sun or light-painting, instead of trusting to what is considered the greater uncertainty of artistic skill.

F. Howard, *Journal of the Photographic Society*, (1853), p. 154

What could be more surreal than an object which virtually produces itself, and with a minimum of effort?

Susan Sontag, *On Photography*, Penguin Books (2002), p. 52

The simplicity of photography lies in the fact that it is very easy to make a picture. The staggering



complexity of it lies in the fact that a thousand other pictures of the same subject would have been equally easy.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 134

FLAUBERT

Flaubert consistently refused to be photographed.  
François Brunet, *Photography and Literature*, Reaktion Books (2009), p. 116

A basic drive in the development of all arts is to advance formally, the corollary of which is the Flaubertian urge to do away with content, to get to the point where ‘the subject would be almost invisible’.  
Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 226

In some ways, undertaking a history of photography today is rather like being a writer: seeking out information, collecting images, and writing a kind of adventure story—the life of photographs—creating reality while avoiding historical blunders, putting images in their proper place, and relocating the world of people like Bouvard and Pécuchet *around* images.  
Michel Frizot, in *A New History of Photography*, Michel Frizot (Ed.), Könemann (1998), p. 9

Why is it that I am alive *here and now*? [...] Flaubert derided (but did he really deride?) Bouvard and Pécuchet investigating the sky, the stars, time, life, infinity, etc. It is this kind of question that Photography raises for me: questions which derive from a “stupid” or simple metaphysics.  
Roland Barthes, *Camera Lucida*, Vintage (1993), p. 84-85

Art: Leads to the poorhouse. What good is it, since it is being replaced by mechanical processes that do the job better and faster?  
Artists: All jokers. Praise their disinterestedness. Be amazed that they dress like everybody else. Earn insane amounts, but spend it like water. Often invited to dinner in town. All women artists are sluts. What artists do can’t be called work.  
Daguerreotype: Will replace painting (v. *photography*).  
Photography: Will dethrone painting (v. daguerreotype).  
Gustave Flaubert, *Bouvard and Pécuchet*, *Dictionary of Accepted Ideas*, Dalkey Archive Press (2006), p. 286, 293 and 316

GENRE

If technically competent, aerial photographs are seldom truly uninteresting.  
John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 170

Both those taking snaps and documentary photographers, however, have not understood ‘information.’ What they produce are camera memories, not information, and the better they do it, the more they prove the victory of the camera over the human being.  
Vilém Flusser (1983), *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 59

Photographing a haunted place does not always yield a recognizable human figure. There are other forms of paranormal photography no less interesting and equally at variance with existing photographic and optical laws.  
Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 82

Supernormal photographs can be divided into two main groups—those which record visible supernormal phenomena and those which are the result of direct action of supernormal influences on the sensitive film or paper itself.  
Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 7

In sommige vormen van de geësceneerde fotografie is de gedachte zo groot en prominent aanwezig, dat het aandeel van de werkelijkheid is teruggebracht tot een aantal zwerfkeien of lachende worteltjes.  
Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 61

Either way, psychic photography, like it or not, is the very threshold of a new science.  
Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 7

The main problem in regard to the production of spirit photography is that no one knows how these genuine images find their way onto plates and film. Equally important is the fact that no one knows what these spirit images are themselves.  
Fred Gettings, *Ghosts in Photographs*, Harmony Books (1978), p. 5

The great value of supernormal photography is that it gives observable results of investigations into phenomena that were formerly outside the domain of physical laws.  
Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 79

A news photographer can become so busy that he has no time to do photography.  
Bill Owens, *Documentary Photography: A Personal View*, Addison House (1978), p. 12

If a documentary photograph is to have any life in it, it’s very important that it exhibits certain

characteristics. The photograph should, first of all, be about people. Nothing is more fascinating than the human face and the human condition.  
Bill Owens, *Documentary Photography: A Personal View*, Addison House (1978), p. 47

Popular photography operated within a technically constrained field of signifying possibilities and a narrowly restricted range of codes, and in modes—such as the head-on portrait pose—already connoting cultural subordination.  
John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 17

I knew that the most powerful thing in photography is photographing people, specifically the face.  
Alec Soth, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 196

My eyes traveled from his face to the photo; I was shocked. His mother was holding him all right, but she looked depressed, totally uninterested in her son.  
Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc., (1973), p. 23-24

The most frequently photographed footballer, David Beckham, never sounds particularly clever. What sets him apart from his teammates, though, is the ability to *look* intelligent.  
Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 76

Documentary photography traded on the status of the official document as proof and inscribed relations of power in representation which were structured like those of earlier practices of photo-documentation: both speaking to those with relative power about those positioned as lacking, as the ‘feminised’ Other, as passive but pathetic objects capable only of offering themselves up to a benevolent, transcendent gaze—the gaze of the camera and the gaze of the paternal state.  
John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 12

I think if you don’t love people and aren’t fascinated by them, you’ll never succeed as a portrait photographer, because your pictures will look cold.  
Rankin, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 149

Good portraits have always been a question of the interaction between photographer and model. The charisma of the model reacts to the charisma of the photographer, and in the most favorable cases the effect has been reciprocal.  
Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 13

All aspects of photography interest me and I feel for the female body the same curiosity and the same love as for a landscape, a face or anything else which interests me. In any case, the nude is a form of landscape.  
Jeanloup Sieff, in Bill Jay, *Views on Nudes*, Amphoto (1971), p. 45

Julia Margaret Cameron availed herself to badly made lenses in order to get at the “spirit” of the person portrayed without the disturbing interference of “accidental” detail.  
Siegfried Kracauer, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 249

You want to make a portrait of your wife. You fix her head in a temporary iron collar to get the indispensable immobility... You point the lens of the camera at her face, and when you take the portrait it doesn’t represent your wife; it is her parrot, or watering pot, or worse.  
*Le Charivari*, August 30, 1839, cited in Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 28

Every portrait, even the simplest and the least staged, is the portrait of another.  
Jean Francois Chevrier, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 9

The portrait—apparently a simple matter to manage—is perhaps the most difficult of photographic genres.  
Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 13

I believe that a true portrait should show something from the subject and also something from the photographer.  
Hanne van der Woude, in *Unseen Magazine* (2016), p. 191

Photographic theory can be taught in an hour, the basic technique in a day. But what cannot be taught is the feeling for light... It is how light lies on the face that you as artist must capture. Nor can one be taught how to grasp the personality of the sitter. To produce an intimate likeness rather than a banal portrait, the result of mere chance, you must put yourself at once in communion with the sitter, size up his thoughts and his very character.  
Nadar, cited in Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 66

Een foto van een persoon is niet in staat , ons iets voor zijn manier van doen in het algemeen, of over zijn typische karaktertrekken mee te delen. Een foto isoleert een momentaan gedrag zo radicaal, dat de functie van dit gedrag binnen de totale structuur van zijn persoonlijkheid volledig open blijft.  
Siegfried Kracauer, *Das ästhetische Grundprinzip der Fotografie*, in *De Vergeten Fotograaf*, Damon (1999), p. 46



Dat het bij portretfotografie om karakteronthulling moet gaan is een opvatting die teruggaat tot een Cameron, Nadar, of Disdéri. Maar de vraag die er aan vooraf gaat is, óf een karakter zich wel zo gemakkelijk laat onthullen.

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p. 46

Dat mensen op hun gemak moeten zijn op een foto is totale flauwekul.

Koos Breukel, Interview op youtube.com

Bekend is ook in de portretfotografie de strijd tussen fotograaf en geportretteerde om ‘het moment’.

Oscar van Alphen, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 23

In the normal rhetoric of the photographic portrait, facing the camera signifies solemnity, frankness, the disclosure of the subject’s essence.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 38

Nadar, speaking of his respectful, expressive pictures of Baudelaire, Doré, Michelet, Hugo, Berlioz, Nerval, Gautier, Sand, Delacroix, and other famous friends, said “the portrait I do best is of the person I know best,” while Avedon has observed that most of his good portraits are of people he met for the first time when photographing them.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 116

A portrait is not made in the camera but on either side of it.

Edward Steichen, photofocus.com

When you photograph a face... you photograph the soul behind it.

Jean-Luc Godard, azquotes.com

The so-called selfie, with its staging and posing, is the antithesis of the candid snapshot.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 317

Om in fotografie een groep te laten zien, is bijzonder veel rigiditeit nodig.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum (2007), p. 26

One of the reasons that so many women were happy to pose nude for Weston was that he left them in no doubt that they did so in the service of high art (of which he was the diminutive embodiment).

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 116

The Hustler body is an unromanticized body – no vaselined lens or soft focus: this is neither the air-brushed top-heavy fantasy body of Playboy, nor the ersatz opulence, the lingeried and sensitive crotch

shots of Penthouse, transforming female genitals into *objets d’art*. It’s a body, not a surface or a sun-tan: insistently material, defiantly vulgar, corporeal.

Laura Kipnis in *Cultural Studies*, Lawrence Grossberg (Ed.), Routledge (1992), p. 375

Stieglitz is not the only great photographer to have made erotically charged pictures of his wife but he is, perhaps, the only great photographer to have made erotically charged pictures of another great photographer’s wife.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 104

Naaktfoto’s bestaan niet. Ofwel is het dat mooie lijfje dat het beeld maakt en niet de foto zelf, ofwel mengt de fotograaf stijl in zijn beeld en dan is het ontblote lijf netjes in stijl gekleed (en dus niet meer naakt).

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 29

These days (1979) any self-respecting exhibition of nude photos has to have pornographically explicit images to prove that they *are* works of art.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 102

And surely it is this too which makes photography incapable of being an erotic art, in that it presents us with the object of lust rather than a symbol of it: it therefore gratifies the fantasy of desire long before it has succeeded in understanding or expressing the fact of it.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 147

Photos cannot reveal whether what we see is the key to someone’s personality or relationships or whether it is momentary and fleeting. In that respect, facial expressions generally tend to be more momentary experiences, while body posture tends to indicate more fixed attitudes and moods.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 29

News photographs tend to be captioned with the non-progressive present, in this case, a narrative present, since the reference is to the past time. Art photographs are usually captioned with noun-phrases, lacking verb-forms altogether. So are documentary photographs, though here we do find some use of the progressive present. [...] Finally, the imperfective is used throughout in the captions of Muybridge’s series photographs, in participle form.

Peter Wollen, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 77

Kijkend naar de fotowerken van Fleur van Dodewaard realiseer je je waarom het eeuwenoude genre van het stilleven altijd weer jonge generaties

kunstenaars kan inspireren tot het maken van lev-endige, oogstrelende, soms vervreemdende ‘stille’ scènes.

*Prospects & Concepts*, Catalogue (2014), p. 23

Isabelle Wenzel is vaak zelf het model in haar foto-werken. Zij gebruikt haar lichaam als een ‘responsive form’ om bewegingen en bijna onmogelijke hou-dingen vast te leggen in surrealistische scènes.

*Prospects & Concepts*, Catalogue (2014), p. 93

Wie denkt dat aan het fotograferen van stillevens geen droog brood te verdienen is vergist zich.

R. Soehl, *Het Stilleven*, *Focus*, februari (1977), p. 30

My identity has been constructed from my own sense of otherness, whether cultural, racial or sexual. The three aspects are not separate within me. Photography is the tool by which I feel most confident in expressing myself. It is photography therefore – Black, African, homosexual photography – which I might use not just as an instrument, but as a weapon if I am to resist attacks on my integrity and, indeed, my existence on my own terms.

Rotimi Fani-Kayode, *Traces of Ecstasy* (1988), p. 42

Some of the most successful photographs of thought – of ideas – turn out to have been made in what is often thought of as the brainless area of glamour of fashion.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 76

Paparazzi photography occupies a seemingly unique position outside the bounds of polite photography, defined by its self-admitted characteristics of aggression and stealthiness, narrow range of subjects, and elastic formal definitions of what constitutes a ‘good’ picture.

Carol Squiers, *OverExposed*, The New Press (2000), p. 271

Of course one is free to make aesthetic judgments about documentary photographs, but too often it is like judging a cow with an anatomical diagram of a horse as a guide.

Graham King, *Say “Cheese”*, Dodd, Mead & Company (1984), p. 116

Click click click

Pose for me, pose for me

Pose for me, pose for me

My camera loves you

New Kids on the Block, *Click Click Click*

Self portraiture is a way in which I connect with the self, seeking a space or a sense of healing. When I photograph myself that’s when I deal with me. I pause for a minute and question myself, creating a new dialogue where I invite others who care about

the politics of self-representation.

Zanele Muholi, in *Unseen Magazine* (2016), p. 173

Born in Switzerland to a Guinean mother and a Swiss father, Namsa Leuba uses her photographic practice to interrogate the varied aspects of her identity.

*Unseen Magazine* (2016), p. 161

With vast dreamlike landscapes and filmic scenes, Lois Patiño explores the spaces of consciousness and notions of the sublime.

*Unseen Magazine* (2016), p. 165

True, many say that there is no single snapshot that bears an absolute resemblance, but each one in its own way resembles him (Lenin) a bit.

Alexander Rodchenko, *Against the Synthetic Portrait, for the Snapshot*, *Novyi Ief* No. 4, p. 14–16

A documentary photograph is not a factual photograph per se, it is a photograph which carries the full meaning of the episode.

Dorothea Lange, quoted in *Why People Photograph*, Aperture (1994), p. 120

Stil en levenloos moeten letterlijk beschouwd worden. De dode fazant hoort in het stilleven, zoals hij daar vanaf het begin in voorkwam. Leeft het dier nog, dan hebben we te maken met dierenfotografie. De enige uitzondering geldt bloemen en planten, die leven wel, maar ze bewegen in ieder geval niet. Verder mogen handen en vliegen in een stilleven voorkomen, maar daarmee hebben we toch alle uitzonderingen gehad.

R. Soehl, *Het Stilleven*, *Focus*, februari (1977), p. 30

Photographs ordinarily show people face on, in the centre of the picture, standing up, at a respectful distance, motionless and in dignified attitude.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 80

When one attempts to persuade subjects to keep a ‘natural’ posture, they become embarrassed, because they do not think themselves worthy of being photographed or, as they say, ‘presentable’, and the best thing one can hope for is simulated naturalness, the theatrical attitude.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 80

The portrait photographer takes a picture of Jim. At the exact moment he opens the shutter, Jim sneezes. On the photo, Jim is not recognizable. The photographer doubts whether this result is still a picture of Jim, or just a blur on paper. The nature photographer has been concentrating on photographing a rabbit from his camouflaged position. As he takes



his picture, an eagle grabs the rabbit. After printing the photograph, the photographer also sees that a fox entered into the frame. It is the best photograph he has ever taken. The astrophotographer takes a picture of a far away galaxy with an exposure of many hours. When he sees the result, he wonders whether the colours are actually colours from space or whether his own equipment has created them.

*The Sneezing Man*, Salvo Periodical No. 2 (2014), back cover

For Moholy-Nagy the genius of photography lies in its ability to render “an objective portrait: the individual to be photographed so that the photographic result shall not be encumbered with subjective intention.” For Lange every portrait of another person is a “self-portrait” of the photographer, as for Minor White—promoting “self-discovery through the camera”—landscape photographs are really “inner landscapes.”

Susan Sontag, *On Photography*, Penguin Books (2002), p. 122

As photographers know that only those photographs that fit into the newspaper’s program will be published, they attempt to fool the newspaper’s censorship by surreptitiously smuggling aesthetic, political or epistemological elements into their image.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 55

Landscape photographs should be simple things... but they never are... we are always adding—allegories, histories, memories, emotions and spiritual insights.

Hope Kingsley, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 179

On the one hand it’s purely documentary, on the other hand the work is fiction, since I take photos from a viewpoint that in reality does not exist.

Andreas Gefeller, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 181

Zonder tekst bestaat de foto, althans de nieuwsfoto, niet.

Ernie Tee, *Een woord voor het beeld*, Uitgeverij Sua 1989, p. 105

The photojournalistic ‘snap’ has an authority which other forms of picture-making lack; it presents itself as factual evidence of an actual state of affairs.

Victor Burgin, *Art, Common Sense and Photography*, p. 44

In photojournalism, a particular moment may somehow come to signify a general truth.

Victor Burgin, *Art, Common Sense and Photography*, p. 44

The very best news photographs have been the disaster pictures. It is likely that no medium, visual or literary, has accumulated so rich an archive of

destruction—whether the result of bad luck, violent sin, or divine retribution—as news photography has in a mere half century.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 142

Het ‘probleem’ van de (documentaire) fotografie is namelijk haar afbeeldende karakter en daarmee haar verwijzing naar een inhoud, iets wat voor de modernistische kunstkritiek een niet terzake doend gegeven was.

Hripsimé Visser, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 9

‘Myself’ never coincides with my image; for it is the image which is heavy, motionless, stubborn (which is why society sustains it), and “myself” which is light, divided, dispersed

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 12

Meestal is het niet heel aardig om een model nat te maken tijdens een shoot. Het levert vaak wel mooie foto’s op.

Elja Trum, photofacts.nl

For at least a century, the wedding photograph has been as much a part of the ceremony as the prescribed verbal formulas.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 8

INFINITE

To collect photographs is to collect the world.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 3

But photography is complicated. The whole world can be photographed, for every possible reason.

Francis Hodgson, *Unseen Magazine*, Issue 1 (2014), p. 14

One cannot actually photograph everything that can be photographed.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 36

It’s marvellous, marvellous! Nothing will ever be as much fun. I’m going to photograph everything, everything!

Jacques-Henri Lartigue said this after taking his first photograph; photoquotes.com

What you can do with a hat...

Richard Avedon, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 135

My theory is, the more pictures you take, the better you get. It’s like a sport.

Tina Barney, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 122

This is the era of foto fast food. Too many Tillmans will give you heartburn, high cholesterol and a fat ass.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

In photography—as in chess or writing—it is always a matter of choice between a series of options, except that in the case of photography, their number is not finite but limitless.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 108

If everything that existed were continually being photographed, every photograph would become meaningless.

John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 292

Photography is, I think, a formidable visual language for fostering this desire for the infinite that inhabits each of us.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 110

A photographer is like a cod, which produces a million eggs in order that one may reach maturity.

George Bernard Shaw, shutterbug.com

There are now more photographs than there are bricks.

John Szarkowski, quoted in *Photography A Very Short Introduction*, Oxford University Press (2006), p. 11

With the daguerreotype everyone will be able to have their portrait taken—formerly it was only the prominent; and at the same time everything is being done to make us all look exactly the same—so that we shall only need one portrait.

Søren Kierkegaard (1854), photoquotes.com

Photograph and be photographed!

Alexander Rodchenko, *Against the Synthetic Portrait, for the Snapshot*, Novyi Ief No. 4, p. 14–16

Some photographers become synonymous with a single image.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 228

But that is all you need really, one photograph.

Anton Corbijn, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 132

There is only one Colosseum or Pantheon; but how many millions of potential negatives have they shed—representatives of billions of pictures—since they were erected! Matter in large masses must always be fixed and dear; form is cheap and transportable.

Oliver Wendell Holmes, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 21

What matter most to me [...] is to take photographs; to continue taking them and not to repeat myself. To go further, to go as far as I can.

Josef Koudelka, *Chaos*, Edition Nathan/Delphi (1999), Introduction

Theoretically, a perfect photograph is absolutely inexhaustible.

Oliver Wendell Holmes, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 77

Images contaminate us like viruses.

Paul Virilio, photoquotes.com

It has now become a series of over 500 works: “I think I have created a large enough number of works to explore or prove my idea. I think that if I continue this series, it will only become repetitive.”

Takashi Suzuki, *Unseen Magazine*, Issue 1 (2014), p. 155

Images proliferate. Am I wrong in being reminded of the printing of money in a period of wild inflation? Do we know what we are doing?

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 75

To reinvent himself, Steichen devised visual exercises, such as lighting and photographing a white teacup on a black background a thousand different ways.

Robert Hirsch, *Seizing the Light, a History of Photography*, Mc. Graw Hill (2008) p. 241

“Once is not enough”,  
Goes an old saying  
As a child I always thought that  
Made a lot of sense  
But at least when you photograph  
It’s not true

Then, ONCE is the ONLY TIME

Wim Wenders, *Aperture* #145, Fall (1996), p. 71

The problem of printing images immediately alongside words and in response to daily chaining events was solved [...] The era of throwaway images had begun.

John Tagg, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 218

Nevertheless, if in the future, as Andy Warhol once tantalizingly suggested, everyone will be famous for fifteen minutes, so, similarly, everyone taking snapshots could create a work of art once in a lifetime.

Graham King, *Say “Cheese”!*, Dodd, Mead & Company (1984), p. 131–132

One cannot photograph the photographable forever, and, apart from the photographable there is, as



they say, ‘nothing to photograph’.  
Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 34

No sooner would things become real quiet than some bright-surfaced messenger would come and excitedly announce “a balloon caught on the ascent!”—a lightning flash arrested!—a cannon-ball exposed in its murderer career!—a group of racers gathered in two, two and a half, three five feet from the winning post!—a bicycle wheel with its upper portion revolving more rapidly than the lower fellow!—a star located by its own track!—A cyclone taken in the very act of emptying a lake of its water and whirling it up to the clouds!—a “local freight” shown up plunging headlong into the “Western Express”!—a thief caught with his fingers holding the plunder midway between his won and his victim’s pocket! A murderer, with hand uplifted, under the electric light, in the act of striking the blow which cost two lives. Each day seems to bring some new “freak” for the museum of photographic possibilities, and the end has not come.

Edward Wilson, in *Photographic Mosaics* 24 (1888), p. 9

When we go through an exhibition of American photographs, we are struck by the conventionality of the subjects chosen; we see the same types of country roads, of wood interiors, the everlasting waterfall, villages scenes; we see the same groups at doorsteps and on piazzas; the same unfortunate attempts at illustrating popular poetry; the same etc. etc., *ad infinitum*.

Alfred Stieglitz, *Photographic Mosaics* 28 (1892), p. 136–137

In 1887 beslist een internationale van astronomen een fotografische kaart van de hemel te maken. 11.000 opnames zijn gepland, tientallen jaren werk worden ingecalculeerd, maar ondertussen werd de fotografie gevoeliger, telescopen sterker, en de kaart van 10 jaar terug blijkt achterhaald, terwijl het universum steeds verder uitdeint.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 21

Het project van een totale (fotografische) inventaris van feiten blijkt ook onwerkbaar.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 21

If there is a common photographic dilemma, it lies in the fact that so much has been seen, so much has been ‘taken’, there appears to be less to find.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 72

It is true, of course, that one cannot photograph all cabbages, but one can photograph one and generate

from the negative a potentially infinite supply of prints, happy in the certainty that one will never run out of cabbages.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 85

By the very fact that there barely seems to be any photograph that is untakeable, or even one which does not already seem to exist in a virtual state—since all it takes is the simple pressing of a button to liberate the impersonal aptitude by which the camera is defined—the hope is that the photograph will be justified by the object photographed, by the choice made in taking the photograph, or in its eventual use.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 78

But how many films have been used up by photographers in order to produce one or two outstanding images!

Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 12

When some photographers go on assignment, they shoot 80 rolls of film. Look at Winogrand. Young photographers use motor drives. It is overkill. When you take pictures, it is like picking berries. You go to the big ones and the best ones. Don’t be in a hurry to fill your bag with second-rate berries. The philosophy in photography is: Don’t overkill. Go slowly.

Don McCullin, Interview on americansuburbx.com

In view of the impossibility of taking pictures of everybody on the planet, she (Arbus) dared—by depicting individual idiosyncrasies—to convey the image of “a kind of generalized human being.”

Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 107

If in the graphic arts there are a thousand forms of recasting and reducing the exterior world, there are a hundred possibilities of focus, section and lighting in photography, and above all in the choice of the object. This limited range of possibilities permits of realizing a significant individualization. We generally overrate the number of the few elements required to obtain ingenious forms.

Franz Roh, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 159

The visible world, vast as it is, through overexposure has been devalued.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 72

For me photography is not about an attempt to make a two-dimensional work of art, but by taking photo

after photo, I come closer to truth and reality at the very intersection of the fragmentary nature of the world and my own personal sense of time.

Daido Moriyama, quoted in *Things as They are: Photojournalism in Context since 1955*, Mary Panzer (Ed.), London (2005), p. 178

I don’t want to take photographs, because everyone takes too many. People have stopped looking and only think about taking pictures.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 67

Your own photography is never enough.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 13

Having exhausted every possibility, at the moment when he was coming full circle Antonino realized that photographing photographs was the only course that he had left – or, rather, the true course he had obscurely been seeking all this time.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 233

Not that photographers flock especially to the metropolis; they are wanted everywhere and found everywhere.

Lady Elizabeth Eastlake, *Photography in The London Quarterly Review*, No. 101 (1857)

There are an unlimited number of photographs to take, every photographer knows that.

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

The range of that which suggests itself as really photographable for a given social class (that is, the range of ‘takeable’ photographs or photographs to be taken, as opposed to the universe of realities which are objectively photographable given the technical possibilities of the camera) is defined by implicit models.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 6

Crystallize man not by a single “synthetic” portrait, but by a whole lot of snapshots taken at different times and in different conditions. Paint the truth.

Alexander Rodchenko, *Against the Synthetic Portrait, for the Snapshot*, Novyi Ief No. 4, p. 14–16

Therefore, in order really to live, you must photograph as much as you can, and to photograph as much as you can you must either live in the most photographable way possible, or else consider photographable every moment of your life. The first course leads to stupidity; the second to madness.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 223

It’s a question of method. Whatever person you decide to photograph, or whatever thing, you must go on photographing it always, exclusively, at every hour of the day and night. Photography has a meaning only if it exhausts all possible images.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 230

If, in the abstract, the nature and development of photographic technology tend to make everything objectively ‘photographable’, it is still true that, from among the theoretically infinite number of photographs which are theoretically possible, each group chooses a finite and well-defined range of subjects, genres and compositions.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 6

Perhaps true, total photography, he thought, is a pile of fragments of private images, against the creased background of massacres and coronations.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 232

I see photographs everywhere, like everyone else, nowadays.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 16

The camera is programmed to produce photographs, and every photograph is a realization of one of the possibilities contained within the program of the camera. The number of such possibilities is large, but it is nevertheless finite: It is the sum of all those photographs that can be taken by a camera. It is true that one can, in theory, take a photograph over and over again in more or less the same way, but this is not important for the process of taking photographs. Such images are ‘redundant’: They carry no new information and are superfluous.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 26

With every (informative) photograph, the photographic program becomes poorer by one possibility while the photographic universe becomes richer by one realization. Photographers endeavour to exhaust the photographic program by realizing all their possibilities. But this program is rich and there is no way of getting an overview of it. Thus photographers attempt to find the possibilities not yet discovered within it: they handle the camera, turn it this way and that, look into it and through it. If they look through the camera out into the world, this is not because the world interests them but because they are pursuing new possibilities of producing information and evaluating the photographic program.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 26



The possession of a camera can inspire something akin to lust. And like all credible forms of lust, it cannot be satisfied: first, because the possibilities of photography are infinite; and, second, because the project is finally self-devouring.

Susan Sontag, *On Photography*, Penguin Books (2002), p.179

For thirty years Callahan has photographed his wife and child, the streets of the cities in which he has lived, and details of the pastoral landscapes into which he has periodically escaped—materials so close at hand, so universally and obviously accessible, that one might have supposed that a dedicated photographer could exhaust their potential in a fraction of that time.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.166

From its start, photography implied the capture of the largest possible number of subjects.

Susan Sontag, *On Photography*, Penguin Books (2002), p.7

It’s weird that photographers spend years or even a whole lifetime, trying to capture moments that added together, don’t even amount to a couple of hours.

James Lalropui Keivom, petapixel.com

Out of photography, one can make passport pictures, weather photographs, pornographic pictures, X-rays, wedding pictures, and Atget’s Paris.

Susan Sontag, *On Photography*, Penguin Books (2002), p.148

Photographers can photograph everything: a face, a louse, the trace of an atomic particle in a Wilson cloud chamber, a spiral nebula, their own act of photography reflected in the mirror. In reality, however, they can only photograph what can be photographed, i.e. everything located within the program. And the only things that can be photographed are states of things.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p.35-36

The number of photographs that could be taken of anything is unlimited.

Susan Sontag, *On Photography*, Penguin Books (2002), p.22

There were many possible photographs of Bice and many Bices impossible to photograph, but what he was seeking was the unique photograph that would contain both the former and the latter.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984) p.226

INVENTION

Officially at least, photography was invented in 1839.

Michel Frizot, in *A New History of Photography*, Michel Frizot (Ed.), Könemann (1998), p.15

The fever for reality was running high.

Beaumont Newhall, quoted in *Truth and Photography*, Jerry L. Thompson, Ivan R. Dee (2003), p.4

The images formed by means of a camera obscura, have been found to be too faint to produce, in any moderate time, an effect upon the nitrate of silver. To copy these images, was the first object of Mr. Wedgwood.

Thomas Wedgwood and Sir Humphry Davy, *Journals of the Royal Institution of Great Britain* 1 (1802), p.172

I succeeded in obtaining a point de vue from my work room in Gras using my Camera Obscura and my largest stone. The image of the objects is represented with a clarity, an astonishing fidelity, complete with myriad details and with nuances of extreme delicacy [...] and I must say my dear friend, this effect is truly something magical.

Joseph Nicéphore Niépce (1824), quoted in Robert Hirsch, *Seizing the Light*, McGraw-Hill (2000), p.12

I have found a way of fixing the images of the camera! I have seized the fleeting light and imprisoned it! I have forced the sun to paint pictures for me!

L.J.M. Daguerre (c.1839), quoted in Robert Hirsch, *Seizing the Light*, McGraw-Hill (2000), p.vii

And this building I believe to be the first that was ever yet known *to have drawn its own picture*.

William Henry Fox Talbot (1839), quoted in Robert Hirsch, *Seizing the Light*, McGraw-Hill (2000), p.16

Of all strange births, William Henry Fox Talbot’s invention of photography was one of the strangest.

Robert Harbison, in *Aperture* 125 (1991), p.2

Before anyone made a photograph, and before anyone was competent to photograph, didn’t someone have to have wanted to photograph?

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p.114

The invention of photography. For Whom? Against whom?

Jean-Luc Godard, Jean Pierre Gorin, *Weekend/Wind from the East*, New York (1972), p.179

Faced with the invention of photography, French painter Paul Delaroche is supposed to have declared, “From today, painting is dead!”

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p.207

It is surprising that the inventors of the first apparatuses, namely, of photographic and telegraphic apparatuses, did not recognize that both were constructed according to the same principle and could

be linked. Both photography and telegraphy rely on programming of particle elements that they encode, the camera on a two-dimensional pictorial code and the telegraph on a linear Morse code. [...] And yet it didn’t occur to anyone at the time that photographs could be telegraphed.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p.79-80

This is the end of Art. I am glad I have had my day.

JMW Turner, cited in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.102

The invention of photography provided a radically new picture-making process—a process based not on synthesis but on selection.

John Szarkowski, *The Photographer’s Eye*, MoMA (2007), Introduction

The camera was invented in 1839. Auguste Comte was just finishing his *Cours de Philosophie Positive*. Positivism and the camera and sociology grew up together. What sustained them all as practices was the belief that quantifiable facts, recorded by scientists and experts, would one day offer man such total knowledge about nature and society that he would be able to order them both.

J. Berger and J. Mohr, *Another Way of Telling*, Writers Publishing Cooperative Society (1982), p.99

William Henry Fox Talbot, who invented the negative-positive process that has become synonymous with photography, is the first person in whom we find, fully dissociated from the painter’s legendary object-making and surface-marking needs, *the need to make images*.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p.18-19

Eder credits Johann Heinrich Schulze with the discovery of photography in 1727 on the basis of having produced dark images (letters) by means of a stencil around a bottle of silver chloride.

Aaron Scharf, *Art and Photography*, Penguin Books (1986), p.329

M. Daguerre has found a way to fix the images which paint themselves within a camera obscura, so that these images are no longer transient reflections of objects, but their fixed and everlasting impress which, like a painting or engraving, can be taken away from the presence of the objects.

*Gazette de France*, January 6, 1839, cited in Beaumont Newhall, *The History of Photography*, MoMA (1982), p.19

It was during these thoughts that the idea occurred to me... how charming it would be if it were possible to cause these natural images to imprint themselves durably, and remain fixed upon the paper!

William Henry Fox Talbot, *The Pencil of Nature*, KWS Publishers (2011), Introduction

Considering that knowledge of its chemical as well as the optical principles of photography was fairly widespread following Schulze’s experiment [...] the circumstance that photography was not invented earlier remains the greatest mystery in its history.

Helmut Gernsheim, *The Origins of Photography*, Thames and Hudson (1982), p.6

Twenty-four persons claimed to have been the inventor of photography as from 1839.

Pierre Harmant, *Anno Lucis 1839: ist Part*, Camera No. 5 (1977), p.39

It is often said that it was the painters who invented Photography [...]. I say: no, it was the chemists.

Roland Barthes, *Camera Lucida*, Vintage (1993), p.80

And then he (Henry Talbot) is immersed (incompetently, or he wouldn’t be tracing his picture on an optical cheating device) in the fashionable activity of pretending to draw—indispensable, for Englishmen in Italy, as the piano in Flaubert’s receiving parlor—when, with no warning at all, he sees, for its own qualities and for the first time, the very thing that has been before him all along, and that has been his secret fascination: he realizes, in one piercing instant, that the “image” that he had sought to make is already there.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p.38-39

A number of names could be put forward as the “true”inventor of the idea of photography—Fulhame (1794), Wedgwood (c. 1800), the Niépce brothers (1814), Daguerre (1824), and Talbot (1833).

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p.35

The invention which I made and to which I gave the name “heliography” consists in the automatic reproduction, by the action of light, with their gradations of tones from black to white, of the images obtained in the camera obscura.

Joseph Nicéphore Niepce, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.5

One key impetus behind the invention of photography in the 1830s was the desire to escape from the restrictions imposed by handcrafted images.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p.3

One historian, Pierre Harmant, has already offered a surprisingly crowded list of twenty-four people who claimed at one time or another to have been the first



to have practiced photography; seven of these came from France, six from England, five from Germany, one from Belgium, one was American, one Spanish, one Norwegian, one Swiss, and one Brazilian.

Geoffrey Batchen, *Each Wild Idea*, The MIT Press (2001), p. 5

It appears that the three leading nations the French, the English, and the Germans – all share in the merit of having first suggested, then applied, and finally developed the existence of the photographic element.

Lady Elizabeth Eastlake, *Photography in The London Quarterly Review*, No. 101 (1857)

The first man who saw the first photograph (if we except Niepce, who made it) must have thought it was a painting: same framing, same perspective.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 30

The invention of photography constitutes a break in history that can only be understood in comparison to that other historical break constituted by the invention of linear writing.

Vilém Flusser, *Towards a Theory of Techno-Imagination* (2012), p. 195.

MEANING

More than any other textual system, the photograph presents itself as ‘an offer you can’t refuse’.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 146

‘The illiterate of the future’, it has been said, ‘will not be the man who cannot read the alphabet, but the one who cannot take a photograph’. But must we not also count as illiterate the photographer who cannot read his own pictures?

Walter Benjamin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 82

Captions do tend to override the evidence of our eyes; but no caption can permanently restrict or secure a picture’s meaning.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 108

Sometimes I enjoy just photographing the surface because I think it can be as revealing as going to the heart of the matter.

Annie Leibovitz, in an interview by David Van Biema, *Life* (April 1994)

After years of using family photographs in my psychoanalytic practice, I am convinced that most of us are visually illiterate.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 4

As Wittgenstein argued for words, that the meaning is the use – so for each photograph.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 106

A knowledge of photography is just as important as that of the alphabet. The illiterate of the future will be ignorant of the use of camera and pen alike.

László Moholy-Nagy, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 10

The illiterate of the future is not the person who cannot read, but the one who cannot read photographs.

Thomas Ruff, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 70

It has been repeatedly proved that a faithful drawing from nature, or a photograph, are blanks to a savage, and that he is unable to recognize in them either persons or places which are most familiar to him; the real representation of form has no significance to his senses.

Marius De Zayas, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 126

The ‘picture’ has almost replaced the ‘word’ as a means of communication.

Berenice Abbott, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 179

Een foto moet leesbaar gemaakt worden; hij is dat niet vanzelf.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 24

But even though we take them, collect them, and show them, what do we *really* see in all these photographs? Do we ever go beyond superficial responses to analyze the tremendous wealth of information that is stored in them? Can we use these photos to learn something deeper about ourselves?

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc., (1973), p. 3

In Germany, people aren’t really taught how to read photography or art in general, as art education is schools is becoming a bit of a joke.

Dr. Inka Graeve Ingelmann, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 245

Technical images are projections. They capture meaningless signs that come to us from the world (photons, electrons) and code them to give them a meaning.

Vilém Flusser, *Into the Universe of Technical Images*, University of Minnesota Press (2011), p. 48

The meanings of pictures change. It is well established, however, that the very best pictures adapt

themselves to many changes in meaning.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 104

If meaning is constructed within the frame, photography turns out to be more deluded than art.

Steve Edwards, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 185

What is your immediate impression? Who and what do you see? What is happening in the photo? Is the background against which the photo was taken of any significance, either real or symbolic? What feelings does it invoke in you? What do you notice about physical intimacy or distance? Are people touching physically? How are they touching? How do the people in the photo feel about their bodies? Are they using their bodies to show them off? To hide behind? To be seductive? Are they proud of their bodies? Ashamed? What do you notice about the emotional state of the person? Is he: shy, compliant, aloof, proud, fearful, mad, suspicious, introspective, superior, confused, happy, anxious, angry, weak, pained, suffering, bright, curious, sexy, distant, blank, bored, rigid, arrogant, content, lonely, trusting, strong, crazy, involved, frustrated, attractive, docile, bemused, correct, friendly, hurt, spontaneous, satisfied, depressed? Can you visualize how those emotions are expressed by facial dynamics and body movement? Is there more than one person in the photo, what do you notice about the group mood – the gestalt of the group? Is there harmony or chaos? How do the people relate? Are they tense or relaxed? What are their messages towards each other? Who has the power? The grace? Do you see love present?

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 35

Photography... is a map of motley differences, identities, jurisdictions, borders, and exclusions that charts a territorial project: the marking out of a yet-to-be-occupied landscape by the closures or power and meaning...

John Tagg, *The Disciplinary Frame*, University of Minnesota Press (2009), p. 179-180

I am always surprised at all the things people read into my photos, but it also amuse me. That may be because I have nothing specific in mind when I’m working. My intentions are neither feminist nor political.

Cindy Sherman, *Prospect: Photography in Contemporary Art*, Frankfurter Kunstverein (1996), p. 280

The indexical nature of the photograph – the causative link between the pre-photographic referent and the sign – is therefore highly complex, irreversible, and can guarantee nothing at the level of meaning.

John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 3

Apart from the foregoing gripes, what then makes a picture a creative piece of work? We know it cannot be just technique. Is it content – and if so, what is content?

Berenice Abbott, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 183

Visual literacy can be successfully mimicked due to the onslaught of images on screens and walls, but the truly great work will always rise to the top.

Fred and Laura Bidwell, in *Unseen Magazine* (2016), p. 51

When confronted with puzzle photographs of the “What is it?” variety (usually, familiar objects shot from unfamiliar angles) we are made aware of having to select from sets of possible alternatives, of having to supply information the image itself does not contain.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 146

Art photography [...] can be something you actually want to hold in your hand and actually press close to you. You want to hold it near to your face or body because there’s some subconscious reaction with it.

Sigmund Freud, *Fetishism*, Standard Edition, Vol. XXI, p. 152

Neither the photographer, nor the medium, not the subject, is basically responsible for the meaning of this photograph, the meaning is produced, in the act of looking at the image, by a way of talking.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 206

The non-coded character of the photographic sign cannot prevent this sign from still being coded after all.

Jos de Mul, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 49

Any meaningful encounter with a photograph must necessarily occur at the level of connotation. It elevates the photograph to the legal status of document and testimonial.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 87

The formal arrangement of a photograph explains nothing.

John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 293

The true content of a photograph is invisible, for it derives from a play, not with form, but with time.



John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 293

The meaning of a photograph, like that of any other entity, is inevitably subject to cultural definition.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 84

MEMORY

Memory does not make films, it makes photographs.

Milan Kundera, *Immortality*, Perennial Classics (1999), p. 314

The photograph captures the memory of this: more often than not it cannot tell what people were laughing at or why they were laughing; but it does show that they had a good laugh.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 27

Hm, we keep this love in this photograph  
We made these memories for ourselves  
Where our eyes are never closing  
Hearts were never broken  
And time’s forever frozen still

Ed Sheeran, *Photograph*

By looking at the picture, I was able to correct a distortion in my memory that had made a lasting, and damaging, impression. Discovery of this fresh photographic evidence forced me to reconsider the origins and causes of my difficulties in relating physically with my mother.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 16

Photographs appear as devices for stopping time and preserving fragments of the past, like flies in amber.

Peter Wollen, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 76

It may be said that the photographic image is not merely memorable but that it mimics memory.

Sarah Kember, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 212

Regardless of what it signifies, any photographic image also connotes memory and nostalgia, nostalgia for modernity and the twentieth century, the era of the predigital, prepostmodern.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 58

Every photo,  
Every ONE SINGLE TIME  
Is also the beginning of a story  
That starts “Once upon a time...”

Wim Wenders, *Aperture* #145, Fall (1996), p. 66

Neither words or the most detailed painting can recall the past so accurately, so realistically, and so completely as a good photograph.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 47

Sewing directly onto her photographs and making physical interventions into images of the landscape, Iris Hutegger explores questions of reality, perception, imagination and memory.

*Unseen Magazine* (2016), p. 123

The minute you start saying something, ‘Ah, how beautiful! We must photograph it!’ you are already close to the view of the person who thinks that everything that is not photographed is lost.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 223

Questioning the role of aesthetics in the depiction of history, Jan Rosseel works with colour and narrative to create a visual approach to memory.

*Unseen Magazine* (2016), p. 183

It is only when they have the photos before their eyes that they seem to take tangible possession of the day they spent, only then that the mountain stream, the movement of the child with his pail, the glint of the sun on the wife’s legs take on the irrevocability of what has been and can no longer be doubted. Everything else can drown in the unreliable shadow of memory.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 220

A photograph is like a recipe—the memory is the finished dish.

Carrie Latet, finestquotes.com

Het ziet er allemaal prachtig uit, heel diepzinnig ook, maar de verwijzingen zijn feitelijk betekenisloos. Want met de toename van artisticeit heeft de fotografie haar grote kracht—haar band met de werkelijkheid, haar functie van geheugen—opgegeven.

Hans den Hartog Jager, *Haai op sterk water*, De Bezige Bij (2008), p. 143

Every time I see your face  
It reminds me of the places we used to go  
But all I’ve got is a photograph  
And I realize you’re not coming back anymore

Ringo Starr, *Photograph*

The photograph can be an aid to memory, but it can also become an obstacle that blocks access to the understanding of the past. It can paralyse the personal and political ability to think beyond the image.

David Company, *Safety in Numbness*, MIT Press (2007), p. 186

MISCELLANEOUS

F/8 and be there!

Attributed to Weegee, shutterbug.com

A hundredth of a second here, a hundredth of a second there.

Robert Doisneau, *Weekend Guardian* (London, 4 April 1992)

Fotografie biedt haar de mogelijkheid om met haar eigen gevoelens om te gaan, om emoties van anderen waar te nemen en ze via haar werk op te roepen.

*Prospects & Concepts*, Catalogue (2014), p. 41

I dislike every photograph taken of me.

Albert Einstein, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 180

The question ‘Where is the photograph?’ presupposes that it has lost a direction perhaps of that we do not find it where it should be; that is has been misplaced; that it remains somewhere, unclaimed, in some lost property office of culture.

Olivier Richon, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 1

So it must be agreed, then, that bromide proves stronger than ink.

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 193

Never trust any photograph so large that it can only fit inside a museum.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

Murray: What was the barn like? Before it was photographed? What did it look like, how was it different from the other barns? We can’t answer these questions because we’ve read the signs, seen the people snapping the pictures. We can’t get outside the aura. We’re part of the aura. We’re here, we’re now.

Don DeLillo, *White Noise* (The Most Photographed Barn in America), Macmillan (2011)

That’s the beauty of photography that you get those beautiful photographic phenomena.

Tina Barney, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 122

And when will all the books that are worth anything stop being illustrated with drawings and appear only with photographs?

André Breton, *Surrealism and Painting* (1928), p. 32

Every image of the past that is not recognised by the present as one of its own threatens to disappear irretrievably.

Walter Benjamin, *Illuminations*, New York (1969), p. 255

All discourse about photography takes on the artificial air of an exercise in rhetoric, because feelings or tastes are being engaged without being applied to their proper objects.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 65-66

When I was preparing with (Geoffrey) Bennington the book “on me,” if I can put it thus, the idea occurred to me—an idea that I abandoned—of publishing a scanner image, a photograph from a scanner.

Jacques Derrida, in *Copy, Archive, Signature*, Stanford University Press (2010), p. 37

Sometimes I have taken photographs and just felt so excited that I could barely hold the camera steady, and the photo was boring.

Robert Rauschenberg, *Photographs by Robert Rauschenberg*, Pantheon (1981), unpaginated

Could such and such a fact, as it is narrated, have been photographed?

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 195

What is Plato’s famous cave if not a *camera obscura*, the largest ever conceived, I suppose?

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 197

The process of repeatedly staging or taking photographs to work through something the artists seem to have lost contact with—a mother or a schism—is a therapeutic act.

Elizabeth Cotton, in *Unseen Magazine* (2016), p. 37

Like many other modern contraptions, photography promised to save labor, but the labor it promised to save in the making of pictures had been exalted as a definitive human capacity, even a means of bridging heaven and earth.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press, Cambridge (2015), p. 311

A photograph is a universe of dots. The grain, the halide, the little silver things clumped in the emulsion. Once you get inside a dot, you gain access to hidden information, you slide into the smallest event. This is what technology does. It peels back the shadows and redeems the dazed and rumbling past. It makes reality come true.

Don DeLillo, *Underworld*, Scribner (2003), p. 177

The history of photography stands in relation to the history of Art as a history of writing would to a history of Literature.



John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 15

Much has been said about the clarity of photography, but little has been said about its obscurity.

John Szarkowski, *The Photographer's Eye*, MoMA (2007), Introduction

MOMENT

Why choose (why photograph) this object, this moment, rather than some other?

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 6

There is nothing in the world which does not have its decisive moment.

Cardinal de Retz, *mémoires* (book II, 1717)

The announced demise of the decisive moment is premature.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression.

Henri Cartier-Bresson, *The Mind's Eye*, Aperture (1999) p. 42

With photography you have one little moment and you allow everyone else to fill it in.

Alec Soth, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 203

Most of my pictures were based on the question: How long is a ‘moment’ in time? The basic idea is that experience takes place using different measures of time.

Mark Klett, photoquotes.com

Paradoxically perhaps—and not only for American photography—the moment a photographer thinks he is showing us reality is the moment when it is most distant.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 70

The photographer just looks through the lens with intense magic until the person posing is transformed into a timeless work of art. At that exact moment the shutter is released.

Howard Smith, in *Say “Cheese”!*, Dodd, Mead & Company (1984), p. 90

The magnesium flash had the disadvantage of giving the medium a nervous shock, which paralyzed her powers. Since the materializations also disappeared more or less instantly, the camera operator had to

wait until the last possible moment to take the photographs: an instant too soon and he risked interrupting the process of ideoplasty formation too early, an instant too late and he might miss it altogether.

Andreas Fisher, in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 179

I have always believed my photographs capture a moment that is real.

Nan Goldin, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 57

Last summer, I waited for twenty minutes for a moment when I could photograph a group of columns and avoid getting any tourists in my field of vision.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 63

Voor de fotograaf bestaat er maar één moment en dat is het leven zelf.

Wim van Sinderen, *Fotoverbalen*, Lecturis (2014), p. 109

This suggested to me the potential for including a marriage of a contemporary moment and a historical moment in one photographic plane.

Thomas Struth, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 60

The photograph is a particular sort of image, one which operates through a freezing moment in time, portraying objects, people and places as they appeared within the view of the camera at that moment.

Liz Wells, *The Photography Reader*, Routledge (2003), p. 1

What the Photograph reproduces to infinity has occurred only once.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 4

Een foto is onherroepelijk een bevroezing van een vloeiende stroom gebeurtenissen, een gestolde ervaring van het zien, en kan daarom alleen al nauwelijks een realistische afbeelding genoemd worden.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 53

But those moments of truth for which the photographic opportunist waits, finger on the button, are as great a mystification as the notion of autonomous creativity.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 40

I have been privileged to see one of Cartier-Bresson’s contact sheets: thirty-six images of a dying horse were as alike as intelligence could make them, and I am constrained to believe that the “decisive

moment,” if such a thing occurred, happened when the photographer decided which of the three dozen pictures he would print and publish.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 46

NEOLOGISMS

Despise not the camera, even though yellow-photography does exist.

Lewis Wickes Hine, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 72

The article stated that there are four kinds of photographs: documentary, pictorial, informational, and the *equivalent*.

John Szarkowski, *Mirrors and Windows*, MoMA (1978), p. 20

The *punctum* shows no preference for morality or good taste: the *punctum* can be ill-bred.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 43

Post photography promises a new image where the real and the unreal intermingle.

Kevin Robins, *Science as Culture* 14 (1992), p. 1

If the 20th century was the century of the ‘decisive moment’ in photography, the 21st century appears to be shaping up as the century of the ‘decisive space’.

Frits Gierstberg, *Quicksan NL#2*, Nederlands Fotomuseum (2016), p. 9

For above all, and in the first place, this apparent opposition (*studium/punctum*) does not forbid but, on the contrary, facilitates a certain *composition* between the two concepts. What is to be understood by composition? Two things which compose together. First, separated by an insuperable limit, the two concepts exchange compromises; they compose together, the one *with* the other, and we will later recognize in this a *metonymic* operation; the “subtle beyond” of the *punctum*, the uncoded beyond, composes with the “always coded” of the *studium*. It belongs to it without belonging to it and is unlocatable in it; it never inscribes itself in the homogeneous objectivity of the framed space but instead inhabits, or rather haunts it: “it is an addition (*supplément*): it is what I add to the photograph and *what is none the less* already there.” ... Neither life nor death, it is the haunting of the one by the other. ... Ghosts: the concept of the other in the same, the *punctum* in the *studium*, the dead other alive in me. This concept of the photograph *photographs* all conceptual oppositions, it traces a relationship of haunting which perhaps is constitutive of all logics.

Jacques Derrida, *Philosophy and Non-Philosophy since Merleau-Ponty*, Routledge (1988), p. 266–267

One of the most exciting discoveries yet made in the investigation of supernormal photographs is that some people have the ability to produce thoughtographs, that is photographs made directly on the photographic film or paper solely by their thoughts or mental powers and these thoughtographs, combining as they do both mental and physical phenomena, illustrate yet another of the varied ways we can interact with our environment.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 88

I am not a percentage photographer.

Neil Stewart, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 216

By temperament I am not unduly excitable and certainly not *trigger-happy*. I think twice before I shoot and very often do not shoot at all.

Bill Brandt, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 150

In this way the photographic result—having succeeded in acquiring by other means and investigations the expression and vibration of real life and having avoided obscene, brutal and static realism—is no longer the usual photograph but something far superior which we have called Photodynamics.

AG Bragaglia, *Futurist Photodynamism*, 1913

The figures were recorded on the plate in negative through the action of “V-rays” (v for vital) emitted by the brain.

Clément Chéroux, in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 119

A subject in “The Cost of Living” (Martin Parr) was so horrified by her portrayal, she claimed ‘photo-rape’.

Jackie Higgins, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 19

The photographic image can carry a large number of different meanings. It is ‘polysemic’.

Victor Burgin, *Art, Common Sense and Photography*, p. 48

What is aura? A strange web of time and space: the unique appearance of a distance, however close at hand.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 209

While it is possible to give an account of how people walk, if only in the most inexact way, all the same we know nothing definite of the positions involved in the fraction of a second when the step is taken. Photography, however, with its time lapses, enlargements, etc. makes such a knowledge possible. Through these methods one first learns of this optical unconscious,



just as one learns of the drives of the unconscious through psychoanalysis.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 202–203

What I feel about these photographs derives from an *average* affect, almost from a certain training. I did not know a French word which might account for this kind of human interest, but I believe this word exists in Latin: it is *studium*, which doesn’t mean, at least not immediately, “study,” but application to a thing, taste for someone, a kind of general, enthusiastic commitment, of course, but without special acuity. [...] The second element will break (or punctuate) the *studium*. This time it is not I who seek it out (as I invest the field of the *studium* with my sovereign consciousness), it is this element which rises from the scene, shoots out of it like an arrow, and pierces me. [...] This second element which will disturb the *studium* I shall therefore call *punctum*; for *punctum* is also: sting, speck, cut, little hole – and also a cast of dice. A photograph’s *punctum* is that accident which pricks me (but also bruises me, is poignant to me).

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 26–27

It is one thing to indulge in vague talk about being ‘pricked’ or ‘wounded’ by particular photographs, or about photographs or other things possessing ‘auras’ in ways that may not be scholarly defensible, but I don’t see why this *has* to be the case.

Diarmuid Costello, *Photography Theory* (ed. James Elkins), Routledge (2007), p. 160

Ultimately, what I am seeking in the photograph taken of me (the “intention” according to which I look at it) is Death: Death is the *eidos* of that Photograph.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 15

The *studium* is of the order of *liking*, not of *loving*.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 27

De ‘foto-als-thanatografie’ (Philippe Dubois) en de foto-als-index, dat is de vreemde paradox waarin elke persfoto gevangen zit.

Ernie Tee, *Een woord voor het beeld*, Uitgeverij Sua 1989, p. 111

The *noeme* of Photography is simple, banal; no depth: “that has been.”

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 115

OBJECTIVITY

If you want reality, take the bus!

David LaChapelle, *If you want reality, take the bus!* Artmosphere (2003), book title

All photographs are accurate, none of them is the truth.

Richard Avedon, brainyquote.com

No darkroom trickery (is) equivalent to the elastic tolerance of our eyes.

John Updike, quoted in *The Short Story & Photography*, University of New Mexico Press (1998), p. xiv

People believe photographs.

A.D. Coleman, *Light Readings*, University of New Mexico Press (1998), p. 248

There is nothing as mysterious as a fact clearly described.

Garry Winogrand, photoquotes.com

Supernormal photography shows that the wonderful experiences described by prophets and believers of all faith are true.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 11

Suppose this conversation:  
“What are you drawing, Johnny?”  
“God.”

“But nobody knows what he looks like!”

“They will when I get through!”

In a photographic epoch, the foregoing conversation becomes increasingly unlikely.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 54

Let me assure you, once for all, that photographs supersede no single quality nor use of fine art, and have so much in common with Nature, that they even share her temper of parsimony, and will themselves give you nothing valuable that you do not work for. [...] (photographs) are not true, though they seem so. They are merely spoiled nature.

John Ruskin, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 99

I will go to my grave believing this: without electromagnetic radiation, there would be no photographs. But it’s not indexicality.

Joel Snyder, *Photography Theory* (ed. James Elkins), Routledge (2007), p. 156

If we move (the pyramids) photographically, are we betraying history?

Martha Rosler, quoted in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 198

Rather than an embodiment of some absolute objective record of things as they *are*, the photograph is a *view*, a view taken from a single point in space – a *point of view*. It shows things as they *appear*, not as

they “are”: different views of the *same thing* have different *effects* on the viewer.

Jerry L. Thompson, *Truth and Photography*, Ivan R. Dee (2003), p. 7

I think that ever since ghosts were talked about in modern times the skeptics must have commented, “Yes, but try and photograph one!”

Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 65

A photograph of the pyramids is an image-idea of the pyramids, it is not the pyramids.

Sarah Kember, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 202

It has been argued that even the taking of a photograph showing an extra phantom image is, of itself, not proof that the phantom was physically present as it might be only a figment of imagination produced by the subconscious mind of the participant who had the further talent of impressing such images on to the photographic emulsion.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 57

Despite claims for its accuracy and trustworthiness, however, photography did not so much record the real as signify and construct it.

James R. Ryan, *Picturing Empire*, Reaktion Books (1997), p. 214

De fotografie, zoveel is inmiddels duidelijk, biedt ons een bewijs van het bestaan van de wereld.

Jos de Mul, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 78

Photography’s archaic truths have the power to ruin lives in ways more alarming than maniacal stabbing or drowning.

Eugenia Parry, *The Short Story & Photography*, University of New Mexico Press (1998), p. xiii

The implications of such photography, when one realizes that fraud is impossible, are that man possesses something more than a flesh-and-blood machine called the body.

Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 116

The very idea of what constitutes evidence has a history [...]. It is a history which implies definite techniques and procedures, concrete institutions, and specific social relations – that is, relations of power.

John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 4–5

Every image embodies a way of seeing. Even a photograph. For photographs are not, as is often assumed, a mechanical record.

John Berger, *Ways of Seeing*, Penguin Books (1972), p. 10

There are many cases on record of photographs recording phenomena that were not visible at the time that the photograph was taken.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 73

Photography never lies.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 87

Every photograph is a fiction with pretensions to truth. Despite everything that we have been inculcated, all that we believe, photography always lies; it lies instinctively, lies because its nature does not allow it to do anything else.

Joan Fontcuberta, photoquotations.com

Facts cling to photographs like dust.

Andy Grundberg, photoquotes.com

The two reigning myths of photography – the one that claims that photographs are “true” and the one that claims they are not – are shown to be grounded in the same praxis, available in the same place, the studio, at that place’s moment of historical transformation.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 37

Rather than producing a truthful image, wrote Henri Delaborde in 1856, photography gives us a brutal reality. By its own character it is the negation of sentiment and of the ideal. It produces sad effigies of human beings, without style and resulting in what today is called Realism.

Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 130

On one particularly chilling occasion he’d been photographing the widow of a man who had been murdered. On the negative the murdered man appeared next to his widow!

Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 51

The photograph, technically and aesthetically, has a unique and distinctive relation with that which is/ was in front of the camera. Analogical theories of the photograph have been abandoned; we no longer believe that the photograph directly replicates circumstances. But it remains the case that, technologically, the chemically produced image is an indexical effect caused by a particular conjuncture of circumstances.

Derrick Price, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 18

The great painter Meissonier... came to our laboratory concerned with the gaits of the horse which



he was trying to represent exactly. When he saw the first photographic analyses that we presented to him, he gave a cry of astonishment and accused our camera of seeing falsely. When you give me a horse galloping like this one—and he showed one of his sketches—then I shall be satisfied with your invention.

Georges Demenÿ, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 214–215

Now I believe that it is Géricault who is right, and not the camera, for his horses *appear* to run.

Auguste Rodin, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 226

On a more subtle level, however, we have to see that every photograph is the result of specific and, in every sense, significant distortions which render its relation to any prior reality deeply problematic and raise the question of the determining level of the material apparatus and of the social practices within which photography takes place.

John Tagg, *The Burden of Representation*, University of Minnesota Press (1993), p. 2

If Victorians thought that photographs were like the world, it was because they were making the world into something like photography.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press, Cambridge (2015), p. 312

The nineteenth century began by believing that what was reasonable was true and it would end up by believing that what it saw a photograph of was true.

Nathaniel Hawthorne, *The House of the Seven Gables*, Signet Classics (1961), p. 94

The subject and the picture were not the same thing, although they would afterwards seem so.

John Szarkowski, *The Photographer’s Eye*, MoMA (2007), Introduction

The photographer was tied to the facts of things, and it was his problem to force the facts to tell the truth.

John Szarkowski, *The Photographer’s Eye*, MoMA (2007), Introduction

Photography’s plausibility has always rested on the uniqueness of its indexical relation to the world it images, a relation that is regarded as fundamental to its operation as a system of representation. As a footprint is to a foot, so is a photograph to its referent. Susan Sontag says that a photograph is “something directly stencilled of the real,” while Rosalind Krauss describes it as “a kind of deposit of the real itself.” It is as if the objects have reached out and touched the surface of a photograph, leaving their own trace, as faithful to the contour of the original object as a

death mask is to the face of the newly departed.

Geoffrey Batchen, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 18

Photography is the mirror, more faithful than any actual mirror, in which we witness at every age, our own aging.

Christian Metz, *Photography and Fetish*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 140

Deception is the innermost principle of technical images.

Florian Rötzer, *Photography after Photography*, G&B Arts (1996), p. 13

In photography, the central impact of the postmodern was to destabilize links between representation and reality.

Liz Wells, *The Photography Reader*, Routledge (2003), p. 148

It is not necessary to be a semiotician in order to know that photographs, much as we might choose to believe in them, are not ‘true’.

Sarah Kember, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 202

The camera cannot lie, but it can be an accessory to untruth.

Harold Evans, quoted in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 202

A photograph is this paradoxical image, without thickness or substance (and, in a way, entirely unreal), that we read without disclaiming the notion that it retains something of the reality from which it was somehow released through its physicochemical make-up.

Hubert Damisch, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 288

The photographic act is a complex “cut” in space and time, dimensionless, in itself, as the intersections and figures in Euclid’s *Elements* ... and, in the mind, precisely as real.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 21

Knowing what we know about photographs, it is at least natural that we should be interested in them both because they are true to the facts and because they tell us useful things about their subject-matter.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 134

The more we are tempted to see some underlying connection between the phenomenon called “Realism” and the phenomenon called “Photography,” the more we must be aware of exploiting a coincidence.

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 194

To equate a photograph with “reality” is, as we know, naïve. And yet some photographs seem to come very close to what we might call reality.

Peter Stepan, 50 *Photographers You Should Know*, Prestel (2008), p. 12

I might add that photography even makes so bold as to practice an art in which the word has, from time immemorial, specialized: the art of lying.

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 193

Wat gefotografeerd is, is geloofwaardig.

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p. 11

I have yet to see a fine photograph which is not a good document.

Berenice Abbott, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 184

Photography, which is the first and only important contribution thus far, of science to the arts, finds its *raison d’être*, like all media, in a complete uniqueness of means. This is an absolute unqualified objectivity.

Paul Strand, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 141

Photography is basically too honest a medium for recording superficial aspects of a subject. It searches out the actor behind the make-up and exposes the contrived, the trivial, the artificial, for what they really are.

Edward Weston, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 174

It has been argued that this insertion of the ‘natural and universal’ in the photograph is particularly forceful because of photography’s privileged status as a guaranteed witness of the actuality of the events it represents.

John Tagg, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 117

Ask yourself, under what conditions would a photograph of the ‘Loch Ness Monster’ or an ‘Unidentified Flying Object’ become acceptable as proof of their existence?

John Tagg, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 117

“Sometimes it felt like I was carrying pieces of human flesh back home with me, not negatives. It’s as if you are carrying the suffering of the people you have photographed.”

Don McCullin, Interview, theguardian.com (2010)

...photographed just like this, with perfect clarity and philosophical disinterest; it seems scarcely a picture, but rather a house, in which we think we might like to live.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 129

The objectivity and accuracy of these photographs were so implicitly—and naïvely—trusted that they were regarded virtually as surrogates for the subjects themselves.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 18

A specific photograph, in effect, is never distinguished from its referent (from what it represents).

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 5

The theory of the photo as an analogue of reality has been abandoned, even by those who once upheld it—we know that it is necessary to be trained to recognise the photographic image.

Umberto Eco, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 33

The photographic document, like other kinds of document, is typically perceived to be a neutral, styleless, and objective record of information. The document is usually thought to be devoid of subjective intention, even of human will—it is frequently claimed that the camera produces images automatically, as if unaided by an operator.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 12

The work is no doubt a camera effect, but in photography, what is reality other than a camera effect?

Rodrigo Alonso, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 69

My predecessors...believed to have captured reality (whereas) I believe to have created a picture.

Thomas Ruff, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 70

But this particularly obstinate bit of bourgeois folklore—the claim for the intrinsic significance of the photograph—lies at the centre of the established myth of photographic truth.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 86

They cannot be called copies of nature, but portions of nature herself.

Samuel Morse, quoted in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 86

The closest scrutiny of the photographic drawing discloses only a more absolute truth, more perfect identity of aspect with the thing represented.



Edgar Allan Poe, quoted in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 86

The photographic picture does not only offer us a perfect representation of beings, but it also gives us an immediate certainty about their existence.

Jos de Mul, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 47

Admittedly, all photography is to a degree subjective, even that produced by an automatic camera in a bank; it results from a human choice to make the photograph, *there*.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 111

What really fascinates me about the photographic process is that it endorses the existence of things.

Vik Muniz, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 35

De fotografie is geen wetenschap. Gelukkig niet, zou ik haast zeggen, want wat zou de wetenschap met zoiets vaags en ondefinieerbaars als ‘de werkelijkheid’ moeten aanvangen?

Oscar van Alphen, *Een woord voor het beeld*, Uitgeverij Sua (1989), p.16

Given the existence of photography and the cinema, the pictorial representation of the truth does not and cannot any longer interest anyone.

Giacomo Balla, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 253

The photograph has value in as much as, by reproducing and imitating objectively, it has succeeded in its perfection in freeing the artist from the burden of reproducing reality with precision.

Umberto Boccioni, quoted in Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 258

The history of all photography is a history of image manipulation.

Martin Lister, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 311

The photographer B. had admitted to the court that all the photographs of ghosts he had delivered to his naive clients had been obtained by photographing prepared dummies. This argument may seem categorical. It did not shake the believers’ faith. Despite the confessions of the deceitful photographer, despite the production of the dummies he had used as models in the courtroom, the spiritualist clients energetically maintained that they had perfectly recognized the features of their deceased relatives in the photographs.

Gustave Le Bon, quoted in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 51

To say that photographs lie rather than tell the truth, however, is, as Stanley Cavell put it, to ‘replace the village idiot with the village explainer’.

David Company, *Photography and Cinema*, Reaktion Books (2008), p. 98

There is no doubt that the forte of the camera lies in the imitation of one surface only, and that of a rough and broken kind.

Lady Elizabeth Eastlake, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 64

The very things which an artist would leave out, or render imperfectly, the photograph takes infinite care with, and so makes its illusions perfect.

Oliver Wendell Holmes, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 79-80

The average person believes implicitly that the photograph cannot falsify. Of course, you and I know that this unbounded faith in the integrity of the photograph is often rudely shaken, for, while photographs may not lie, liars may photograph.

Lewis W. Hine, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 111

In conclusion, the DAGUERREOTYPE is not merely an instrument which serves to draw Nature; on the contrary it is a chemical and physical process which gives her the power to reproduce herself.

Louis Jacques Mandé Daguerre, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 13

To copy the millions of hieroglyphics which cover even the exterior of the great monuments of Thebes, Memphis, Karnak, and others would require decades of time and legions of draughtsmen. By daguerreotype one person would suffice to accomplish this immense work successfully. [...] These designs will excel the works of the most accomplished painters, in fidelity of detail and true reproduction of the local atmosphere.

Dominique Francois Arago, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 17

Photography is considered to be a perfectly realistic and objective recording of the visible world because (from its origin) it has been assigned *social uses* that are held to be ‘realistic’ and ‘objective’.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 74

What he stresses most about photographic images is their “unimaginable precision” of detail, which does not disturb the repose of the masses and does not detract in any way from the general effect.

Dominique Francois Arago, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 18

These are simply documents I make.

Eugène Atget, davidcompany.com

People say photographs don’t lie, mine do.

David LaChapelle, Collector’s edition of *Life, the Eisie Issue* (1998), p. 137

Photographers had to fight an uphill battle: the prevailing belief had it that photographs emerged automatically from a soulless machine.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 41

We think of photography as fact, but they can also be fiction, metaphor or poetry.

Garry Badger, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 7

Niet iedere foto roept het magische moment van ca à été overigens op.

Jos de Mul, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 76

The objective nature of photography confers on it a quality of credibility absent from all other picture-making.

Andre Bazin, *The Ontology of the Photographic Image*, p. 7

De foto reduceert de werkelijkheid tot een abstractie, waardoor de afgebeelde werkelijkheid van de foto tot een ‘denkbare realiteit’ wordt.

Oscar van Alphen, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 21

I don’t trust words. I trust pictures.

Gilles Peress, goodreads.com

Du hast den Farbfilm vergessen, mein Michael nun glaubt uns kein Mensch, wie schön’s hier war ha ha

Du hast den Farbfilm vergessen, bei meiner Seel’ alles blau und weiß und grün und später nicht mehr wahr

Nina Hagen, *Du hast den Farbfilm vergessen*

Thus it is commonly agreed that photography can be seen as the model of veracity and objectivity: ‘Any work of art reflects the personality of its creator,’ says the *Encyclopedie française*. ‘The photographic plate does not interpret. It records. Its precision and fidelity cannot be questioned.’

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 73

For some, photography is an objective view of the world, a means of producing a record. For others, the vision is totally subjective, and the photographer an artist who reaches agreement with reality and appropriates it to themselves in order to reveal

it all the better.

Michel Frizot, in *A New History of Photography*, Michel Frizot (Ed.), Könemann (1998), p. 11

A photograph is a photograph *of* something. But the relation is here causal and not intentional.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 121

De foto is een mechanisch beeld en staat los van de menselijke geest, en is dus vrij van interpretaties.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 50

Laten we het heel concreet maken: stel dat we een camera konden construeren waarmee we een zelfportret konden maken, waarop heel onze psychische en fysieke werkelijkheid zichtbaar zou worden, al onze verborgen gewoontes en al die beschamende tekortkomingen, zouden wij dan de moed hebben dit ondraaglijke onder ogen te zien?

Oscar van Alphen, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 25

Originality in photography as distinct from originality in painting lies in the essentially objective character of photography.

Andre Bazin, *The Ontology of the Photographic Image*, p. 7

A blurred, over exposed, or grainy image is by no means an iconic sign of reality, but it is an indexical sign of camera use, film type, etc.

Marko Mikael, archaeblogy.wordpress.com

But storage in terms of numerical data does not eliminate indexicality (which is why digital images can serve as passport photographs and the other sorts of legal evidence or documents, which ordinary photographs supply)

Tom Gunning, *What’s the Point of an Index? or, Faking Photographs* (2004), p. 40

Photography has the unappealing reputation of being the most realistic, therefore facile, of the mimetic arts.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 51

For these people—who look at photographs naively—photographs represent the world itself. . . . Any philosophy of photography will therefore seem to them a complete waste of mental energy.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 41

Although a photograph combines both types of signs, the indexical quality of a photograph must not be confused with its iconicity. The fact that ows of numbers do not resemble a photograph, or what



the photograph is supposed to represent, does not undermine any indexical claim.

Tom Gunning, *What’s the Point of an Index? or, Faking Photographs* (2004) p.40

De afgelopen decennia komt het zwaartepunt van een foto steeds meer bij de visie van de fotograaf te liggen, en doet de werkelijkheid er steeds minder toe [...] sterker nog: je kunt volhouden dat het belangrijker worden van de subjectieve blik de belangrijkste ontwikkeling is in de fotografie van de afgelopen twintig jaar.

Hans den Hartog Jager, *Haai op sterk water*, De Bezige Bij (2008), p.142

The indexicality of a traditional photograph inheres in the effect of light on chemicals, not in the picture it produces.

Tom Gunning, *What’s the Point of an Index? or, Faking Photographs* (2004), p.40

Because of the widespread use of image-editing programs, the photograph has permanently lost its status as a reliable representation of reality.

Frits Gierstberg, *Quicksan NL#1*, Nederlands Fotomuseum (2010), p.5

Hence photography ranks high in the order of surrealist creativity because it produces an image that is a reality of nature, namely, an hallucination that is also a fact.

Andre Bazin, *The Ontology of the Photographic Image*, p.9

Our evaluation of a photograph as accurate (i.e. visually reflecting its subject) depends not simply on its indexical basis (the chemical process), but on our recognition of it as looking like its subject.

Tom Gunning, *What’s the Point of an Index? or, Faking Photographs* (2004), p.41

Photography captures a literal energy configuration from the real world through a chemical process.

Paul Levinson, *The Soft Edge: a Natural History and Future of the Information Revolution*. p.37

M’Closky: Tis false!  
Scudder: Tis true! the apparatus can’t lie!

Dion Bouicault, *The Octoroon* (1859), in *A Broadview Anthology of British Literature* p.113

Photographs, especially instantaneous photographs, are very instructive, because we know that they are in certain respects exactly like the objects they represent. But this resemblance is due to the photographs having been produced under such circumstances that they were physically forced to correspond point by point to nature. In that aspect, then, they belong to the second class of signs, those by physical connection.

Charles S. Peirce, *The Essential Writings*, Prometheus Books (1998), p.5

Dat is het fictie-element: foto’s doen bijna altijd alsof de gebeurtenis die de toeschouwer ziet ook zo zou hebben plaatsgevonden als de fotograaf er niet was geweest, alsof de werkelijkheid niet is beïnvloed door de fotograaf met zijn lijf en zijn camera’s en tassen en lenzen en reflectieschermen. De meeste fotografen houden die fictie graag in stand: het geeft hun werk een aura van objectiviteit en onaantastbaarheid.

Hans den Hartog Jager, *Haai op sterk water*, De Bezige Bij (2008) p.165

De fotografie begrijpen als metafoor is onherroeplijk gekoppeld aan de ontkenning van een ‘echtheid’ van de zichtbare werkelijkheid.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p.60

At one end of the spectrum, photographs are objective data; at the other end, they are items of psychological science fiction.

Susan Sontag, *On Photography*, Penguin Books (2002), p.163

One of the interesting things about photography is the fact that its records of ourselves and our works so often do not correspond to our mental images. [...] Generally we assume that the difference between our expectation and the camera’s evidence is the result of some kind of photographic aberration. We call it distortion and preserve our faith in the validity of our mental image.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.146

But as people quickly discovered that nobody takes the same picture of the same thing, the supposition that cameras furnish an impersonal, objective image yielded to the fact that photographs are evidence not only of what’s there but of what an individual sees, not just a record but an evaluation of the world.

Susan Sontag, *On Photography*, Penguin Books (2002), p.88

Photographs – and quotations – seem, because they are taken to be pieces of reality, more authentic than literary narratives.

Susan Sontag, *On Photography*, Penguin Books (2002), p.74

Nadar understood that the fidelity of photography was a mixed blessing, and preferred not to make portraits of women, since the results were “too true to nature to please the sitters, even the most beautiful.”

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.24

By nature, the Photograph [...] has something tautological about it: a pipe, here, is always and intractably a pipe.

Roland Barthes, *Camera Lucida*, Vintage (1993), p.5

He realized, however, that his pictures “proved” nothing; if they were to contribute to social change they must first affect the sensibilities of those who saw them.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.60

Photographs furnish evidence.

Susan Sontag, *On Photography*, Penguin Books (2002), p.5

The news that the camera could lie made getting photographed much more popular.

Susan Sontag, *On Photography*, Penguin Books (2002), p.86

When the eye had the perfection of a magnifying glass, photography would be unbearable.

Eugène Delacroix, *Journal of Eugène Delacroix*, p.645

It has not generally been in the photographer’s interest to make an issue of the fact that the photograph of the mountain was only one man’s opinion, for his customers did not want opinions. They wanted unchallengeable and objective truth. The popular formulation of this convention was expressed in the claim that the camera does not lie.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.196

ONTOLOGY

A photograph shows us “what we would have seen” at a certain moment in time, *from* a certain vantage point *if* we kept our head immobile and *closed* one eye *and if* we say with the equivalent of a 150-mm or 24-mm lens *and if* we saw things in Agfacolor or in Tri-x developed in D-76 and printed on Kodabromide #3 paper.

Joel Snyder, *Photography, Vision and Representation, Critical Inquiry*, vol. 2 No. 1, Autumn (1975), p.152

A photograph could also be described as a quotation, which makes a book of photographs like a book of quotations.

Susan Sontag, *On Photography*, Penguin Books (2002), p.71

Photography: do we still know what it is?

Frits Gierstberg, *Quicksan NL#2*, Nederlands Fotomuseum (2016), p.5

The definition of photography has always been a matter of critical argument and struggle, reflecting continuing uncertainty about the nature and most appropriate use of the medium.

Charles Hagan, *Aperture* 125 (1991), p.56

Contemporary ontological debates relating to the photograph are divergent.

Derrick Price, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p.25

We might say that Photography is unclassifiable.

Roland Barthes, *Camera Lucida*, Vintage (1993), p.4

Strictly speaking, one never understands anything from a photograph.

Susan Sontag, *On Photography*, Penguin Books (2002), p.23

Photography, in a way, is the negation of chronology.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p.155

It is perhaps appropriate to note here that there is no satisfactory and simple definition of the word photography that is not a tautology: *e.g.* photography is the process by which photographs are made.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.82

A photograph is both a pseudo-presence and a token of absence.

Susan Sontag, *On Photography*, Penguin Books (2002), p.16

Photographs are generally said to show either technical or artistic excellence.

Frank Meadow Sutcliffe, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p.72

A photograph is a moral decision taken in one eighth of a second.

Salman Rushdie, *The Ground Beneath Her Feet*, Vintage Books (2000), p.13

Many photos have a narrative character as well.

Frits Gierstberg, *Quicksan NL#1*, Nederlands Fotomuseum (2010), p.46

Still photographs, then, cannot be seen as narratives in themselves, but as elements of narrative.

Peter Wollen, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.78

Photography is the art of limitation. Framing the world. It’s as much about what you leave out as what you put in.

Alec Soth, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.203

Photographs are images turned into pictures.

Jerry L. Thompson, *Truth and Photography*, Ivan R. Dee (2003), p.3

It has now become generally realised that the ability to photograph an invisible or even non-material object is no more improbable than the original discovery of the latent image itself.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p.36

The line between the reality that is photographed because it seems beautiful to us and the reality that



seems beautiful because it has been photographed is very narrow.

Italo Calvino, *Difficult Loves*, Harcourt Brace Jovanovich, London (1984), p. 223

There is, I am beginning to suspect, a strange rule in photography, namely that we never see the last of anyone or anything.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 202

The central act of photography, the act of choosing and eliminating, forces a concentration on the picture edge.

John Szarkowski, *The Photographer’s Eye*, MoMA (2007), Introduction

Should the identity of photography be confined to the realm of nature or that of culture? Or will we find that, wherever we look—at photographic theory or at the medium’s history—any given foundation is continually being displaced by a dynamic and troubling play of differences?

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p. 21

This question of whether a photograph is defined by the person who took it or by what it is of is absolutely central to all discussion of the medium’s history.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 132

On the one side are those who believe that photography has no singular identity because all identity is dependent on context. On the other are those who identify photography by defining and isolating its most essential attributes, whatever they may be. One group sees photography as an entirely cultural phenomenon. The other speaks in terms of photography’s inherent nature as a medium. One approach regards photography as having no history of its own; the other happily provides an historical outline within which all photographs are thought to have a place determined in advance. One stresses mutability and contingency; the other points to eternal values. One is primarily interested in social practice and politics, the other in art and aesthetics.

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p. 20

De fotografie is niet-selectief, dat wil zeggen wel objectief, maar niet-interpreterend en dus ongeticuleerd en zonder inzicht.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 24

Virtually every commentator on photography, whether formalist or postmodern, has regarded the invention of perspective as one of the key events in the medium’s history.

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p. 107

Photographs have a language of their own, and all photographs tell some kind of story beyond the purely visual record.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 9

Nuclear fission is something that happens in the external world but the phenomena recorded in supernormal photographs come from inside us.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 68

Photography (the writing of light) is the condition of possibility of its own history, of any history whatsoever.

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p. 183

And a photo offers a pure visual experience that is not contaminated, distorted, influenced, or distracted by words or movement.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 9

The type of consciousness the photograph involves is indeed truly unprecedented, since it establishes not a consciousness of the *being-there* of the thing (which any copy could provoke) but an awareness of its *having been there*. What we have is a new space-time category: spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the *here-now* and the *there-then*.

Roland Barthes, *Image Music Text*, Hill and Wang (1978), p. 44

Photography at its best is often ambiguous.

Kathy Ryan, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 269

May I say that a photograph gives us the naked truth, which has to be clothed by the imagination.

Frank Meadow Sutcliffe, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 72

To be more precise, photographs of fluids represent nothing real, nothing belonging to the space-time continuum. They are abstract, or rather “a-photographic,” as Adrien Guébbard often calls them.

Clément Chéroux, in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 122

The more strange and fantastic the forms of his old teapots, the more advantage in having their pictures given instead of their descriptions.

William Henry Fox Talbot, *The Pencil of Nature*, KWS Publishers (2011), Plate III

Modern photographic processes can be extended to produce more than their usual thin slices of reality and can be made to show pictures of the past, of extra spectra and dimensions and, perhaps, even of the future.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 7

De fotograaf is een chirurg van het optische: hij amputeert.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 35

There is in fact something obscene and sinister about photography, a desire to imprison, to incorporate, a sexual intensity of pursuit.

William S. Burroughs, goodreads.com

Like a machine, photography was efficient and reproductive, but unlike a machine, it yielded products that were arbitrary and unpredictably varied.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 255

The reflection of reality in a mirror, if it could be caught, colour and all, would not be a picture at all, no more than a photograph.

Vincent van Gogh, *letter to Theo van Gogh*, summer 1888

Photography has no clean relationship between form and function.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p. 255

For example, in photography, process reproduction can bring out those aspects of the original that are unattainable to the naked eye yet accessible to the lens, which is adjustable and chooses its angle at will.

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p. 2

Behind the photograph there is no real object, only another image. We consume photographs of photographs of photographs...

Don Slater, ‘*The Object of Photography*’, *Camera*work #26 (1983), p. 4

Fotografie is immers niet in de eerste plaats dat cyclo-penoog, ze is: openbaarmaking, publiek worden van het gefotografeerde.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 23

If the surface is all there is, if what you see is what you get, then any claim of a photographic dialogue with the world is an illusion.

Steve Edwards, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 185

Although photographs may be shown in art galleries and sold in book form, most photographs are not seen by deliberate choice, they have no special space or time allotted to them, they are apparently (an important qualification) provided free of charge—photographs offer themselves gratuitously.

Victor Burgin, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 130

It is a different nature which speaks to the camera than speaks to the eye.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 202

De foto is onkritisch, ze kijkt niet naar wat men wil zien en laten zien, maar noteert alles.

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 18

Before a photograph can be taken, no matter how abstract, surreal, or symbolic, there *must* be a subject—a real scene, person, object, or natural effect—something that exists in the world the moment the shutter is sprung. With this constraint, photography can hardly serve as the ideal “means to self-expression,” which must operate in a realm as limitless as the human imagination.

Graham King, *Say “Cheese”!*, Dodd, Mead & Company (1984), p. 194

Photography is full of symbolism, it’s a symbolic language.

Sebastiao Salgado, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 80

It frequently happens, moreover—and this is one of the charms of photography—that the operator himself discovers on examination, perhaps long afterwards, that he has depicted many things he had no notion of at the time.

William Henry Fox Talbot, *The Pencil of Nature*, KWS Publishers (2011), Plate XIII

Let us first say what photography is *not*. A photograph is not a painting, a poem, a symphony, a dance. It is not just a pretty picture, not an exercise in contortionist techniques and sheer print quality.

Berenice Abbott, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 183

In this sense no photographic picture that ever was taken, in heaven, or earth, or in the waters underneath the earth, of any thing, or scene, however defective when measured by an artistic scale, is destitute of a special, and what we may call an historic interest.

Lady Elizabeth Eastlake, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 65



The photographic image partakes more of the nature of a mosaic than of a drawing or painting. It contains no *lines* in the painter’s sense, but is entirely made up of tiny particles.

Edward Weston, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.172

The medium of photography, one might say, is inherently pornographic.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 147

The photograph must only supply a representation that is true and precise enough to permit recognition.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 22

But a photograph is, above all, a sign of the radical *absence* of its pretext.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 100

The photograph belongs inextricably to the past.

Christian Metz, quoted in David Campany, *Photography and Cinema*, Reaktion Books (2008), p. 9

Concern with structure, cell forms, the improvement of medicine through these techniques: the camera is ultimately more closely related to these than to the moody landscape or the soulful portrait.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 203

It must be admitted that we cannot open our eyes without being unconsciously disposed not to see some of the things before us, and to see others which are not there. The snapshot has rectified our errors both of *deficiency* and of *excess*.

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 196

The photograph, like the fetish, is the result of a look which has, instantaneously and forever, isolated, ‘frozen’, a fragment of the spatio-temporal continuum.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 190

Photographs aren’t accounts of scrutiny. The shutter is open for a fraction of a second.

David Hockney, brainyquote.com

Every photographic message is characterised by a tendentious rhetoric.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 87

If we attempt to strip the photographic image to its own specifications, we are left, in the case of the

projected image, with a blank screen, with a Euclidean surface; if we strip the photographic print, we run aground upon an emptied specification that is no longer a photograph. It is only, and exclusively, a piece of paper.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 70

He assumed that the images of ghosts imprinted the plate in a different way from natural forms, in other words that they did not respect normal photographic laws, and so had a different appearance from other images.

Andreas Fisher, in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 35

Given its inferior rank in the hierarchy of the arts, photography appears to merit neither effort nor sacrifice, and attempts to apply artistic intentions to photography appear excessive because the models and norms required for this are missing, and also because the opportunities for personal expression or creation seem to lie in the choice of object rather than in the treatment of that object, which could have, one imagines, only a limited number of variations.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 72

The first role, which determines the empirical value of the photograph as report, is that of *witness*. The second role, through which the photograph is invested with spiritual significance, is that of *seer*, and entails the notion of expressive genius.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 108

Digital images, being inherently (and so easily) mutable, call into question “our ontological distinctions between the imaginary and the real” or between photographs and drawings.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 61

History generalizes; photography and eye-witness accounts particularize.

A.D. Coleman, *Light Readings*, University of New Mexico Press (1998), p. 261

Among all the qualities of the object, the only ones retained are the visual qualities which appear for a moment and from one sole viewpoint; these are transcribed in black and white, generally reduced in scale and always projected onto a plane.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 73

Firstly, we need to define what we mean by “photography”. Above all, it is an ensemble of highly disparate images which possess in common the fact that

they were created by the action of light on a sensitive surface.

Michel Frizot, in *A New History of Photography*, Michel Frizot (Ed.), Könemann (1998), p. 11

After all, photography is really nothing more than a detector of photons, those particles which signal to our eyes the innumerable events of the universe.

Michel Frizot, in *A New History of Photography*, Michel Frizot (Ed.), Könemann (1998), p. 11

Image processing techniques make us realize that any photograph contains more information than can be seen with the human eye.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 57

**photograph 1:** a picture, image, or likeness obtained by photography **2:** a portrayal, description, or mental picture or image characterized by great truth of representation or minute detail in reproduction.

*Webster’s Third New International Dictionary* (1986)

**photographic 1:** of or relating to photography: obtained by or used in photography **2:** representing nature and human beings with the exactness, fidelity, and minuteness of a photograph: concerned only with accurate presentation of external objective details **3:** capable of retaining vivid impressions.

*Webster’s Third New International Dictionary* (1986)

**photography 1:** an art or process of producing a negative or positive directly or indirectly on a sensitized surface by the action of light or other form of radiant energy **2:** extremely faithful, minutely detailed, or mechanically accurate reproduction or representation.

*Webster’s Third New International Dictionary* (1986)

Lifes light. Life is light. You can make light do anything you want to. Photography means ‘light writing’.

L. Ron Hubbard, photoquotes.com

Manipulation is of the essence of photography; photography would not exist without it.

Victor Burgin, *Art, Common Sense and Photography*, p. 41

In this sense, photography always implies subtraction, or a sense of something missing, something outside the frame.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 21

But photography has no language of its own. One learns to read photographs as one learns to read footprints or cardiograms. The language in which photography deals is the language of events. All its references are external to itself.

John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 293

More precisely we can say that Stalinist visual culture eliminated the very difference between a photograph and a painting by producing photographs which looked like paintings and paintings (I refer to Socialist Realism) which looked like photographs.

Lev Manovich, *The Paradoxes of Digital Photography*, p. 61

A photograph of the Krupp works or of the A.E.G. reveals almost nothing about these institutions. The real reality has shifted over into the functional.

Walter Benjamin, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 213–214

Theoretically speaking, photography is nothing other than a process of recording, a technique of *inscribing*, in an emulsion of silver salts, a stable image generated by a ray of light.

Hubert Damisch, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 287

Photographs do not just copy nature but metamorphose it by transferring three-dimensional phenomena to the plane, severing their ties with the surroundings, and substituting black, gray, and white for the given color schemes.

Siegfried Kracauer, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 259

Photography is a language in which the difference between reproduction and interpretation, however subtle, exists and gives rise to an infinite number of imaginary worlds.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 65

The photograph is an automatic record through the mediation of light of a given event: yet it uses the *given* event to *explain* its recording. Photography is the process of rendering observation self-conscious.

John Berger, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 292

In this sense it is almost impossible to separate what we think photography and film *are* from what we think they are *for*.

David Campany, *Photography and Cinema*, Reaktion Books (2008), p. 9

As the quintessentially realist medium, photography would have to be rejected by the poet who insisted that “for a total revision of real values, the plastic work of art will either refer to a purely internal model or will cease to exist”.

Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, (1986), p. 97

Photography’s failure to explain large public issues has become increasingly clear.

John Szarkowski, *Mirrors and Windows*, MoMA (1978), p. 13



The photographic image is not only a trophy of this reality, but a document of its unity as that-which-was-present-at-one-time.

Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, (1986), p.107

In the end, photography seems to say (and to let this be dictated to itself): this took place, and it took place only once. It is the repetition of what has taken place only once.

Jacques Derrida, in *Copy, Archive, Signature*, Stanford University Press (2010), p.3

The photographic medium is exploited to produce a paradox: the paradox of reality constituted as sign—or presence transformed in to absence, into representation, into spacing, into writing.

Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, (1986), p.112

Ze (de fotografie) is in beginsel ook ongeschikt tot het weergeven van complexe samenhangen.

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p.76

Photography’s historians have a vested interest in moving as quickly as possible from the troubling philosophical question, “what is photography?” to the safe and expository one, “where and when did photography begin?”.

Jacques Derrida, quoted in Geoffrey Batchen, *Each Wild Idea*, The MIT Press (2001), p.3

How can one unite under a single identity images as varied as passport photos, advertising, topographic studies, family snaps, medical records, news pictures and police documents? Faced with such diversity, definitions of photography have tended to rely upon comparison and contrast.

David Campany, *Photography and Cinema*, Reaktion Books (2008), p.9

Not withstanding frequent claims to the contrary, photography has never been very successful at telling stories. This is not surprising if one considers that isolating single fragments out of the continuity of time—what photographs do—is very close to the opposite of what narrative does.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.154

There is no such thing as naïve, nonconceptual photography. A photograph is an image of concepts.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p.36

De foto lijkt zo op een brug, met aan de ene oever de onpersoonlijke geschiedenis en aan de andere kant het individu met zijn verlangen naar een zalvende orde.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p.48

The so-called ‘alternative techniques’ or ‘darkroom experiments’ have always reminded me of amateur D.I.Y., with their rather ridiculous attempts to revisit obsolete photographic processes or to try out anti-technological methods, which goes against the very idea of photography!

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p.21

The frame cuts into space and the shutter cuts into time, turning the photographic act into an event in itself.

David Campany, *Photography and Cinema*, Reaktion Books (2008), p.27

Er zijn mensen die in de foto het gedicht zien, anderen zien het document en nog anderen zien simpelweg Kunst. Toch is ze geen van deze verschijningsvormen, ze is precies dat wat haar ontbreekt om iets anders te zijn, ze is het gemis zelf, het gemis aan substantie.

Oscar van Alphen, *Een woord voor het beeld*, back cover

Pure photography is a system of picture-making that describes more or less faithfully what might be seen through a rectangular frame from a particular vantage point at a given moment.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.22

In the Photograph, the power of authentication exceeds the power of representation.

Roland Barthes, *Camera Lucida*, Vintage (1993), p.89

So successful has been the camera’s role in beautifying the world that photographs, rather than the world, have become the standard of the beautiful.

Susan Sontag, *On Photography*, Penguin Books (2002), p.85

Photographs are supposed to be maps but they turn into screens: instead of representing the world, they obscure it until human beings’ lives finally become a function of the images they create.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p.10

If allowed to follow its natural bent, the camera described not Man but men, not Nature but countless precise biological and geological facts. This tendency was not in harmony with the artistic spirit of the time, which preferred an idealized view, and which sometimes confused vagueness with poetry.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.62

Most of the photographs that surround us operate somewhere between fact and fiction, between

history and memory, between the objective and the subjective.

David Campany, *Photography and Cinema*, Reaktion Books (2008), p.98

What the moralists are demanding from a photograph is that it do what no photograph can ever do—speak.

Susan Sontag, *On Photography*, Penguin Books (2002), p.108

Through photographs, the world becomes a series of unrelated, freestanding particles; and history, past and present, a set of anecdotes and *faits divers*.

Susan Sontag, *On Photography*, Penguin Books (2002), p.22–23

This results in a broader definition of a photograph: It is an image created and distributed automatically by programmed apparatuses in the course of a game necessarily based on chance, an image of a magic state of things whose symbols inform its receivers how to act in an improbable fashion.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p.76

Is it a mirror, reflecting a portrait of the artist who made it, or a window, through which one might better know the world?

John Szarkowski, *Mirrors and Windows*, MoMA (1978), p.25

Nobody ever discovered ugliness through photographs.

Susan Sontag, *On Photography*, Penguin Books (2002), p.85

Honoré Daumier said that photography described everything and explained nothing. This is often true.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.72

Photographing is essentially an act of non-intervention.

Susan Sontag, *On Photography*, Penguin Books (2002), p.11

Photography is in any case always surreal in its changes of scale and its constant juxtapositions, and in comprising both the conscious (?) and unconscious (?) images of a reality no longer present. Reality is being transformed into a colossal photograph, and the photomontage already exists: it’s called the real world.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p.24

In Photography, I can never deny that *the thing has been there*.

Roland Barthes, *Camera Lucida*, Vintage (1993), p.76

To the casual viewer, photography may seem like a mechanical process because of the manufactured camera and lens. However, the process of

photography might be more easily likened to that of a magician at work.

Brooks Johnson, *Photography Speaks*, Aperture Foundation (2004), p.13

Actually, the word photography stands for a family of processes united by the fact that they produce images through the agency of natural energies.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.82

Photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation, and fantasy.

Susan Sontag, *On Photography*, Penguin Books (2002), p.23

In the Photograph, the event is never transcended for the sake of something else.

Roland Barthes, *Camera Lucida*, Vintage (1993), p.4

As a rule, photography has not been especially generous to those of her followers possessed by the romantic imagination.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.174

Photography creates nothing of “use” (aside from its marginal and primarily scientific applications); it rather lays down the premises of an unbridled destruction of utility.

Hubert Damisch, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p.290

Photography has generally been defended on the ground that it is useful.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p.204

A photograph is useful not because it ‘speaks’, or ‘says a thousand words’; rather its silence makes it useful.

David Campany, *Photography and Cinema*, Reaktion Books (2008), p.106

Photography is the pleasure of making time come to a stop.

Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p.13

The final aim, whether you are a documentary, conceptual, portrait or fashion photographer remains the same: it’s about making a picture rather than simply taking it.

Anne-Celine Jaeger, *Image Makers Image Takers*, Thames & Hudson (2007), p.11

OPINIONS

Jesus would have been one of the best photographers that ever existed.

Francis Bacon, photoquotes.com



If still photography has produced a single saint, then that one is indisputably Edward Weston.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 68

My images are going to be among the very few great images done in North America by a white man.

Frederick Sommer, *Lenswork* (Mar. 2002), p. 75

I’m the world’s most famous photographer, most sought-after photographer, most awarded photographer.

Peter Lik, quoted on nytimes.com (February 22, 2015)

**Top 10 Most Famous Photographers of All Time**  
1. **Ansel Adams** is probably the most easily recognized name of any photographer. His landscapes are stunning; he achieved an unparalleled level of contrast using creative darkroom work. You can improve your own photos by reading Adams’ own thoughts as he grew older, when he wished that he had kept himself strong enough physically to continue his work.  
2. **Yousuf Karsh** has taken photographs that tell a story, and that are more easily understood than many others. Each of his portraits tells you all about the subject. He felt as though there was a secret hidden behind each woman and man. Whether he captures a gleaming eye or a gesture done totally unconsciously, these are times when humans temporarily lose their masks. Karsh’s portraits communicate with people.  
3. **Robert Capa** has taken many famous wartime photographs. He has covered five wars, even though the name “Robert Capa” was only the name placed to the photos that Endre Friedmann took and that were marketed under the “Robert Capa” name. Friedmann felt that if you were not close enough to the subject, then you wouldn’t get a good photograph. He was often in the trenches with soldiers when he took photographs, while most other war photographers took photos from a safe distance.  
4. **Henri Cartier-Bresson** has a style that makes him a natural on any top ten photographer list. His style has undoubtedly influenced photography as much as anyone else’s. He was among the first to use 35mm film, and he usually shot in black and white. We are not graced by more of his work, since he gave up the craft about 30 years before he passed away. It’s sad that there are fewer photographs by Cartier-Bresson to enjoy.  
5. **Dorothea Lange** took photographs during the Great Depression. She took the famous photo of a migrant mother, which is said to be one of the best-known photographs in history. In the 1940s, she also photographed the Japanese internment camps, and these photographs show sad moments in American history.  
6. **Jerry Uelsmann** created unique images with composite photographs. Being very talented in the

darkroom, he used this skill in his composites. He never used digital cameras, since he felt that his creative process was more suited to the darkroom.

7. **Annie Leibovitz** does fine photographic portraits and is most well known for her work with *Vanity Fair* and *Rolling Stone* magazine. Her photographs are intimate, and describe the subject. She’s unafraid of falling in love with the people she photographed.  
8. **Brassaï** is the pseudonym for Gyula Halasz, and he was well known for his photographs of ordinary people. He was proof that you don’t have to travel far to find interesting subjects. He used ordinary people for his subjects, and his photos are still captivating.  
9. **Brian Duffy** was a British photographer who shot fashion in the 1960s and 70s. He lost his photographic interest at one time and burned many negatives, but then he began taking photos again a year before he died.  
10. **Jay Maisel** is a famous modern photographer. His photos are simple; he doesn’t use complex lighting or fancy cameras. He often only takes one lens on photo outings, and he enjoys taking photos of shapes and lights that he finds interesting.

*About the Author:* Morris Pawtucket writes about the famous photographers throughout history who have changed the way we see.

Morris Pawtucket, picturecorrect.com (2012)

The 10 best photographers of all time

1. Ansel Adams
2. Diane Arbus
3. Eve Arnold
4. Richard Avedon
5. David Bailey
6. Brassai
7. Larry Burrows
8. Cecil Beaton
9. Bill Brandt
10. Robert Capa

Jeff Meyer, techradar.com (July 17, 2012)

Top 10 Photographers

1. Edward Steichen 1872–1970
2. Alfred Stieglitz 1864–1946
3. Henri Cartier Bresson 1908–2004
4. Robert Capa 1913–1954
5. Ansel Adams 1902–1984
6. Yousuf Karsh 1908–2002
7. Edward Weston 1886–1958
8. Arnold Newman 1918–2006
9. Michael Kenna 1953–present
10. Dorothea Lange 1895–1965

Joel Tjintjelaar, bwvision.com (Mar. 24, 2015)

If your pictures aren’t good enough, you’re not close enough.

Robert Capa, pro.magnumphotos.com

It is not altogether wrong to say that there is no such thing as a bad photograph – only less interesting, less relevant, less mysterious ones.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 141

The hardest things to photograph are green beans and kiwis.

Theo van Dusseldorp (during photography class, 2005)

What’s a meeting that isn’t photographed by Salomon? People won’t believe it’s important at all!

Aristide Briand, in Beaumont and Nancy Newhall, *Masters Of Photography*, Castle Books (1958), p. 134

An eight-by-ten inch photograph by Robert Frank can be heroic.

An eight-by-ten foot Gursky is just a billboard with pretensions.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

‘Brilliant, if it isn’t a montage!’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 87

Unless a picture shocks, it is nothing.

Marcel Duchamp, photoquotes.com

Photographers whose next three books will look like their last three books should quit.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

“Photography, thy name is disappointment!” But the photographic back is fitted to the burden.

Lady Elizabeth Eastlake, *Photography* in *The London Quarterly Review*, No. 101 (1857)

Do you know what Picasso said when he looked at my drawings in 1939? “You’re crazy, Brassai. You have a gold mine and you spend your time exploiting a salt mine!” The salt mine was – naturally – photography! Brassai, quoted in Paul Hill, *Dialogue With Photography* (1979), p. 39

The language in which photographs are generally evaluated is extremely meager. Sometimes it is parasitical on the vocabulary of painting: composition, light, and so forth. More often it consists in the vaguest sort of judgments, as when photographs are praised for being subtle, or interesting, or powerful, or complex, or simple, or – a favorite – deceptively simple.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 138–139

To photograph reality is to photograph nothing.

Duane Michals, brainyquote.com

The camera, you know, will never capture you. Photography, in my experience, has the miraculous

power of transferring wine into water.

Oscar Wilde, in *Lillie*, photoquotes.com

I think we can all agree: Instagram is terrible for photographers.

Wired staff, wired.com

In a way, I’ve always been at war with what the still photograph did.

Duane Michals, artnews.com

Any intelligent man will tell you about the photograph’s shortcomings

Alexander Rodchenko, *Against the Synthetic Portrait, for the Snapshot*, Novyi lef No. 4, p. 14–16

The photograph is paramount. The photographer subordinate.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 72

Museums should never exhibit photographs of visitors looking at art in museums to visitors who are looking at art in museums.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

In the last analysis, good photography is a question of art.

Lewis Hine, quoted in *The Ongoing Moment*, Geoff Dyer, Canongate, (2005) p. 16

Diane Arbus is authentic; Cindy Sherman is inauthentic.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

It can render things with magnificent beauty but also with terrifying truthfulness, and it can also be extraordinarily deceptive.

August Sander, *Photography in the Modern Era*, Metropolitan Museum of Art and Aperture (1927), p. 107

Perhaps it is for this reason that many people, when writing about photography, say that it always shows what we already know – that which is common knowledge. I think this assertion should be corrected to say instead: photography always shows what we already *think* we know.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 23

The Beckers are the godfathers of The Düsseldorf Avant-Garde Photo Kunst Academie of Derriere-Garde Photography mafia.

Duane Michals, *Foto Follies*, Thames & Hudson (2006)

What an annoyance that so blatant a thing as picture-taking is considered worth applying a history to!

Cynthia Ozick, quoted in *The Short Story & Photography*, University of New Mexico Press (1998), p. xiv



Photographic spectral analysis, which has become an essential part of astronomical research since the late nineteenth century, has the visual expressiveness of a barcode.

Saskia Asser, *First Light, Photography & Astronomy*, Architectura & Natura Press (2010), p.123

The literature about photography by professional photographers is incredibly defensive.

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

Some writers on photography struck a balance by asserting that sharp focus brought one closer to scientific truth, whereas soft focus brought one closer to artistic truth.

Robin Kelsey, *Photography and the Art of Chance*, The Belknap Press (2015), p.162

Photography is becoming ‘meta-’; it looks in the mirror and reflects upon itself.

Frits Gierstberg, *Quicksan NL#2*, Nederlands Fotomuseum (2016), p.5

And of course, when you take photographs, the poles and wires always ruin your framing.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p.110

I am not a photographer at all.

Ed Ruscha quoted in A. D. Coleman, *I’m not Really a Photographer*, New York Times, September 10 (1972)

There were important photographers I happened not to be interested in (Irving Penn, for one).

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 9

We have all heard the expression ‘a picture is worth a thousand words’. And this is as true now today as it has ever been.

Martin Evening, *Adobe Photoshop CS for Photographers*, Elsevier (2003), p.XXI

I would submit that the history of photography is not the history of remarkable men, much less a succession of remarkable pictures, but the history of photographic uses.

Abigail Solomon-Godeau, *Photography at the Dock*, Introduction

Photographic history, it seems, always carries within itself the process of its own erasure.

Geoffrey Batchen, *Burning with Desire*, The MIT Press (1999), p.202

The rectangle of the viewfinder and the speed of the shutter, photography’s “window of equipment”, is all that remains of the great craft-complex of composition.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p.33

American photography, despite many affinities with that in Europe, appears to be altogether more subjective.

Ian Jeffrey, *Photography, a Concise History*, Thames and Hudson (1981), p.143

The lover of photography is fascinated both by the instant and by the past.

Peter Wollen, *Fire and Ice*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003) p.76

The photogram... is the real key to photography.

Lászlo Moholy-Nagy, *A New Instrument of Vision*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p.92

Many amateur photos are more beautiful than a Cézanne.

Gerhard Richter, *Aperture #145*, Fall (1996), p.42

Professionele fotografie haal je niet uit een pakje.

Gordon S. Smith, *Focus*, februari (1977), p.15

At the end of the day it’s all about editing, scale and presentation. And that is as important as taking the photograph in the first place.

Camilla Brown, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.224

We must always remember a picture is also made up of the person who looks at it.

Robert Doisneau, Interview in *Camera* (1977)

There are always two people in every picture: the photographer and the viewer.

Ansel Adams, en.wikiquote.org

Because unlike Kodak’s 1888 catch phrase suggested, great photography is anything but straightforward. Perhaps a better slogan would be: ‘Its not what you click, but how you tick’.

Anne-Celine Jaeger, *Image Makers Image Takers*, Thames & Hudson (2007), p.12

I don’t have favorites. I look at pictures democratically. To me they are all equal.

William Eggleston, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.28

For me photography is about exploring – either myself or another place.

Mario Sorrenti, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.100

According to Balzac’s theory, all physical bodies are made up entirely of layers of ghostlike images, an

infinite number of leaf-like skins laid one on top of the other. Since Balzac believed man was incapable of making something material from an apparition, from something impalpable – that is, creating something from nothing – he concluded that every time someone had his photograph taken, one of the spectral layers was removed from the body and transferred to the photograph. Repeated exposures entailed the unavoidable loss of subsequent ghostly layers, that is, the essence of life.

Nadar, *My Life as a Photographer*, cited in *October* 5 (1978), p.9

At the end of the day, it’s only a photograph and if someone is going to get really upset about a photograph, then they have a lot of issues.

Rankin, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.149

En nu, precies 150 jaar na haar uitvinding, beheerst de fotografie ons hele leven.

Jos de Mul, *Een woord voor het beeld*, Uitgeverij Sua (1989), p.78

At first Loretta Lux’s images made me feel uncomfortable because I wasn’t sure whether her work wasn’t just well-executed kitch. But then I realized it’s not that at all, it’s very sophisticated.

Dr. Inka Graeve Ingelmann, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.242

I don’t think you can take pictures without having a philosophy.

Dr. Inka Graeve Ingelmann, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p.243

Anything which is unsigned is anonymous and is up for grabs by anyone who wants to incorporate it into his/her work.

A.D. Coleman, *Light Readings*, University of New Mexico Press (1998), p.234

Is photography here to stay? Absolutely.

Zelda Cheatle, in *Unseen Magazine* (2016), p.45

Photography is both very important and very dear to me. It is a big part of my work and methods, but I don’t consider myself a photographer.

Katja Mater, in *Unseen Magazine* (2016), p.151

I call the found photographs I collect *Reproductions* or *Cuts*.

Harald F. Müller, in *Unseen Magazine* (2016), p.157

I realize that while we are on this earth, it will be impossible to ever truly tell it like it is through a photograph.

Christina Schuman, bagpipeonline.com

Finally I released the shutter. My heart was thump-

ing, I had never heard my heart thump before. Had I gotten my picture? I knew if I had, another milestone in photography would have been reached.

Alfred Stieglitz, in *Photographers on Photography*, Nathan Lyons (Ed.), Englewood Cliffs (1966), p.129-130

Counter to the nineteenth-century aesthetics which still dominate most teaching of photography, and most writings on photography, work in semiotics has shown that a photograph is not to be reduced to ‘pure form’, nor ‘window to the world’, nor is it a gangway to the presence of an author.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p.153

They say that we Photographers are a blind race at best; that we learn to look at even the prettiest faces as so much light and shade; that we seldom admire, and never love. This is a delusion I long to break through.

Lewis Carroll, quoted in *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p.58

After seeing these pictures you end up finally not knowing any more whether a jukebox is sadder than a coffin.

Jack Kerouac, Introduction to *The Americans* (Robert Frank)

Fotografisch-esthetisch gezien is het (say-cheese) eerder verwant met de rudimentaire apengrijns; simpel teken van angst en aanpassing.

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p.58

There is no untheoretical way to see photography.

David Bate, *Photography: the Key Concepts*, Berg (2009), p.25

Photography is only a byword for me. It’s a means to an end.

Don McCullin, Interview, americansuburbx.com

Eén van die verrukkelijke mogelijkheden die zo fotografie-eigen is, is het fotograferen van bestaande foto’s. Mits close-up en uitgekaderd, zijn foto’s van foto’s uiterst verwarrend omdat de dimensies en verhoudingen dan zoek zijn.

Wim van Sinderen, *Fotoverbalen*, Lecturis (2014), p.109

The photography I most respect pulls something out of the ether of nothingness...you can’t sum up the results in a single line.

Paul Graham, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p.157

I believe that photography is a way of looking at the self. Rather than thinking about what I can do with photography, I take pictures in a quest to see what I can become through photography.

Sohei Nishino, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p.169



Standing behind the camera, looking through the viewfinder, closing the shutter is like momentarily departing the world.

Naoya Hatakeyama, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 196

I think that now is the most interesting time for documentary photography. Rather than feeling like it’s in its demise, now is a time of real re-birth.

Adam Broomberg, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 210

I get rather sad when I realize that what people seem to want is to be told whether photography is okay or not.

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

Photography is not an ‘art-in-itself’ any more than film, but an option within an inter-semiotic and inter-textual ‘arena’.

Peter Wollen, *Photography and Aesthetics*, Screen, Vol. 19, (1978), p. 28

A photograph, even a figurative one, is rejected when no function can immediately be assigned to it.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 91

Ik kwam erachter dat ik Nikon fotograferen, dus ik ga Sony verder. Ik ken mensen die het veel beter Canon.

Anonymous, kortemop.nl

But the characteristic of the photographic image clearly has something to do with the power of advertising.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 9

Hij (Barthes) blijft naar mijn mening in *La Chambre Claire* op cruciale plaatsen vastgeklonken aan de metafysica die hij expliciteert, en daardoor bevangen in de schijnbeelden van het moderne wereldbeeld.

Jos de Mul, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 93

I am a camera with its shutter open, quite passive, recording, not thinking.

Christopher Isherwood, *Goodbye to Berlin*, in *The Berlin Stories* (1952)

Ik zie de foto niet als wereldverbeterend.

Koos Breukel, Interview op youtube.com

Outside the museum, we rarely encounter photographs in a pure, or self-contained form.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. xii

‘It’s a war photograph. I’m a pacifist. I hate that.’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 86

De paprika van Weston is meer dan een paprika: een verwijzing naar het gevoelsleven van een hartstochtelijk man.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 47

If anything, camera pictures constitute some of the most compelling works of art of the late twentieth century.

Andy Grundberg, *The Crisis of the Real*, Aperture (1999), p. xii

Fotografie als waarneming: ‘Ik vind dat er een fotografie moet ontstaan, die de technische mogelijkheden van de camera overstijgt.’

D. Appelt, *Das Denken in Bildern, Schichtung und Langzeitbeleuchtung*, Metz (1986)

White is a matter of good, black is a matter of taste.

Theo van Dusseldorp (during photography class, 2005)

Freedom is playing against the camera.

Vilém Flusser, *Towards a Philosophy of Photography*, Reaktion Books (2000), p. 80

So, photography is clearly the most important event in the history of the plastic arts.

Andre Bazin, *The Ontology of the Photographic Image*, p. 9

As everyone knows, primitive people fear that the camera will rob them of some part of their being.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 158

Fotografie hoeft niet te communiceren, zij is vrijblijvend en zonder enig nut.

Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 58

I realized that I have never liked *all* the pictures by any one photographer.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 16

Given enough time, many photographs do acquire an aura.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 140

A photograph is a secret about a secret, the more it tells you, the less you know.

Diane Arbus, goodreads.com

“In my view,” the foremost ideologue of literary idealism, Zola, declared in 1901 after fifteen years of amateur picture-taking, “you cannot claim to have really seen something until you have photographed it.”

Susan Sontag, *On Photography*, Penguin Books (2002), p. 87

Hence, strangely, the only thing that I tolerate, that I like, that is familiar to me, when I am photographed, is the sound of the camera.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 15

Dutch Photography is held in high esteem, both nationally and internationally

Frits Gierstberg, *Quicksan NL#1*, Nederlands Fotomuseum (2010), p. 4

Kafka smiled and replied: “We photograph things in order to drive them out of our minds. My stories are a way of shutting my eyes.”

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 53

Photographs, when they get scrofulous, tarnished, stained, cracked, faded still look good; do often look better.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 79

Most things in life are moments of pleasure and a lifetime of embarrassment; photography is a moment of embarrassment and a lifetime of pleasure.

Tony Benn, goodreads.com

“A photograph is not an accident—it is a concept,” Ansel Adams insists. “The ‘machine-gun’ approach to photography—by which many negatives are made with the hope that one will be good—is fatal to serious results.”

Susan Sontag, *On Photography*, Penguin Books (2002), p. 117

Top ten creative activities that turn on:  
1. Playing sports  
2. Taking a date on a spontaneous road trip  
3. Recording music  
4. Making a clever remark  
5. Writing music  
6. Performing in a band  
7. The taking of artistic photographs  
8. Performing in comedy  
9. Dressing in a unique style  
10. Writing poetry  
blogs.scientificamerican.com

The best thing about a picture is that it never changes, even when the people in it do.

Andy Warhol, goodreads.com

PHOTOGRAPHIC SEEING

I really believe there are things nobody would see if I didn’t photograph them.

Diane Arbus, photoquotes.com

Another point should be made that there is such a thing as photographic seeing.

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

Photographic seeing meant an aptitude for discovering beauty in what everybody sees but neglects as too ordinary.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 89

But in photography everything is so ordinary; it takes a lot of looking before you learn to see the ordinary.

David Bailey, in *Face*, (London, Dec. 1984)

Is he just holding the camera up to it or is he looking at it with a photographic eye?

Dr. Inka Graeve Ingelmann, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 245

All documentary photographs are subjective. But great photographers are special because of the way they see the world.

Mary Ellen Mark, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 60

Wilson aims to document and convey what he is feeling through photography. He sees it “much like the conscious act of looking as opposed to the unconscious act of seeing.”

*Unseen Magazine*, Issue 1 (2014), p. 125

To be a successful photographer, you have to have a unique point of view otherwise you’ll get lost in the mix.

Mario Sorrenti, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 100

We must break out beyond the customary radius of the normal human eye, we must learn to photograph objects with the camera outside the bounds of that radius, in order to obtain a result other than the usual monotony.

Ossip Brik, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 91

Until the photographer has learned to visualize his final result in advance, and to predetermine the procedures necessary to cut out that visualization, his finished work (if it be photography at all) will present a series of lucky—or unlucky—mechanical accidents.

Edward Weston, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 106

The camera is blind. It is you who must see your own picture and persevere until you capture whomever, within their own light, and with all that you cannot capture the reality of anyone. We all remain free and unrecordable.

Richard Pousette-Dart, *Aperture* #145, Fall (1996), p. 58



Every time we look at a photograph, we are aware, however slightly, of the photographer selecting that sight from an infinity of other possible sights. This is true even in the most casual family snapshot. The photographer’s way of seeing is reflected in his choice of subject.

John Berger, *Ways of Seeing*, Penguin Books (1972), p. 10

Of course you could say ‘Everything has been photographed’ but it’s the way in which a theme is approached that’s exciting.

Rudolf Kicken, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 245

Thanks to photography, the eye grew accustomed to anticipate what it could see, and to see it; and it learned not to see nonexistent things which, hitherto, it had seen so clearly.

Paul Valéry, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 192

I think photographs should be provocative and not tell you what you already know. It takes no great powers or magic to reproduce somebody’s face in a photograph. The magic is in seeing people in new ways.

Duane Michals, lensculture.com

The seemingly arbitrary cropping of figures by the picture edge, the unexpected shapes created by overlapping forms, the asymmetrical and centrifugal patterning, the juxtaposition of busy and empty masses – these qualities constitute a visual definition of what is meant, in large part, by the phrase “photographic seeing.”

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 22

STYLE

‘As for me, I’ve no style when it comes to taking photographs, absolutely none.’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 60

I can’t talk about my style. It is kind of difficult for me. I don’t like styles. I only like taking photos and expressing myself through them.

Andre Kertesz, photoquotes.com

Inevitably the reality of photography was criticized for its lack of style.

Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 208

There are almost as many kinds of photographs as there are serious and competent photographers.

Jerry, L. Thompson, *Truth and Photography*, Ivan R. Dee (2003), p. 51

Documentary photography is an aesthetic mode or a style.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 28

Like the other arts, the art of photography has its progression of style.

Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 196

The photograph is the most perfect picture. It does not change; it is absolute, and therefore autonomous, unconditional, devoid of style. Both in its way of informing, and in what it informs of, it is my source.

Gerhard Richter, *Notes 1964–65*

Numerous photographers use a grainy finish for their images, but this certainly does not constitute a style. Style involves a far more sophisticated pattern of embodied intentions than this.

Nigel Warburton, *British Journal of Aesthetics* 36 (1996), p. 391

Photographic artists actually create individual style through a number of techniques, predominant among which is the selection of particular photographs as part of their artistic output.

Nigel Warburton, *British Journal of Aesthetics* 36 (1996), p. 395

If the photograph is interesting, it is only because what it portrays is interesting, and not because of the manner in which the portrayal is effected.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 137

Hence the formal qualities of style – the central issue in painting – are, at most, of secondary importance in photography, while what a photograph is of is always of primary importance.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 93

Greatest disaster of all, he wrote a book in 1869 entitled *Pictorial Photography*. His system was to flatter everything. He sought to correct what the camera saw. The inherent genius and dignity of the human subject was denied. Typical of his sentimental pictures were his titles, and titles of other photographers of the period: “Poor Joe,” “Hard Times,” “Fading away,” “Here Comes Father,” “Intimate Friends,” “Romantic Landscape,” “By the Stream,” “End of a Winter’s Day,” “Kiss of Dew,” “Fingers of Morning.”

Berenice Abbott, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 181–182

I also wanted to learn more about – or at least become more sensitive to – the differences between certain photographers, to get more of an idea of their styles. To see if style could be identified in and by – if it

inherited in – content. The only way to do this was to see how different people photograph the same thing.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 9

Lee Friedlander’s career, like most photographers’, has evolved more by changes in subjects than shifts in style.

Vicky Goldberg, *Aperture* 125 (1991), p. 72

Cartier-Bresson, for example, was taking photographs of the Civil War in Spain. Basically, what you get when you look at one of these photographs is an expression of Cartier-Bresson’s understanding of light, shade and form... the Civil War in Spain does not matter very much.

Douglas Crimp, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 37

It’s not that I don’t care about content, but content is not the only way a photograph has meaning.

James Welling, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 98

‘A photograph is like a painting, when all’s said and done [...]. It reflects a little the character of the person who takes the picture, and it’s a style, really.’

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 60

As no two people are ever impressed in quite the same way, no two interpretations will ever be alike. To this is due the fact that from their pictures it is as easy a matter to recognize the style of the leading workers in the photographic world as it is to recognize that of Rembrandt or Reynolds.

Alfred Stieglitz, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 120

This is the real photography, the photography of today; and that which the world is accustomed to regard as pictorial photography is not the real photography, but an ignorant imposition.

Alfred Stieglitz, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 123

For one thing, we lack all except the grossest features of style in photography.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 136

Dit specifieke karakter van de fotografische representatie onderscheidt de fotografie tevens van andere analoge representatievormen zoals de schilderkunst, het theater en de film. Deze representatievormen zijn namelijk nooit volstrekt objectief: ze worden onvermijdelijk steeds gecodeerd door de toegevoegde boodschap van hun (arbitraire) stijl.

Jos de Mul, *Een woord voor het beeld*, Uitgeverij Sua (1989), p. 73

Perhaps the first question that a young photographer must answer in defining his relationship to the medium is this one: Does he wish his hand to show, or will he try to make the picture look as though it were made by a machine?

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 198

Photography’s commitments to realism can accommodate any style, any approach to subject matter.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 120

I have never been interested in what is commonly referred to as style. Style is a coded reading, and I believe photography to be a codeless language, and rather than a kind of restriction, it is a broadening and expansion of communication.

Luigi Ghirri, *The Complete Essays 1973–1991*, MACK (2016), p. 21

SUBJECT

Everything is a subject.

Andre Kertesz, photoquotes.com

I always wanted to photograph the universal subjects.

Mary Ellen Mark, in *Mary Ellen Mark: 25 Years*, Bulfinch (1991), p. 27

I photograph to find out what something will look like photographed.

Garry Winogrand, photoquotes.com

The subject of the picture is always more important than the picture.

Diane Arbus, quoted in Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 123

Essentially, there was no difference between photographing a cloud and a human body.

Geoff Dyer, *The Ongoing Moment*, Canongate (2005), p. 237

We cannot make a photographic image that is a picture of nothing.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 72

Rockers are the nicest people to photograph. They have no inhibitions.

David Bailey, *Life* (April 1997), p. 92

The worth of photography lies in the aesthetic value of nature itself.

Franz Roh, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 158

Nothing *may* be photographed apart from that which *must* be photographed.



Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 23–24

The psychic figures behaved badly. Some were in focus, others not so; some were lighted from the right, while the sitter was so from the left; some were comely, others not so; some monopolized the major portion of the plate, quite obliterating the material sitters; others were as if an atrociously badly vignetted portrait or cut out of a photograph by a can opener, or equally badly clipped out, were held up behind the sitter. But here is the point. No one of these figures which came out so strongly in the negative was visible in any form or shape during the time of exposure in the camera. [...] Pictorially they are vile, but how came they there?

Cited in Fred Gettings, *Ghosts in Photographs*, Harmony Books (1978), p. 7

According to Traill Taylor, “the psychic figures” continued to behave badly in subsequent photographs, failing to respect the laws of optics in photography.

In *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 41

I dislike landscapes. I only like people, and plastic flowers.

Elliott Erwitt, photoquotes.com

Typically, therefore, our attitude towards photography will be one of curiosity, not curiosity about the photograph but about its subject.

Roger Scruton, *The Aesthetic Understanding*, St. Augustine’s Press (1998), p. 133

Every schoolboy knows what the surface of Mars looks like and now he must see Uranus.

Aaron Scharf, *Art and Photography*, Penguin Books (1986), p. 323

The materials that I photograph—wire, yarn and thread—give my images a linear quality.

Zeke Berman, cited in *Aperture* 125 (1991), p. 63

Weston’s photographs acknowledge the beauty of the female body, and he later makes this appeal eternal by linking it with other organic life forms such as shells.

Robert Hirsch, *Seizing the Light, a History of Photography*, McGraw Hill (2008), p. 243

Photography... has lived under the tyranny of its subject matter: the object has exercised an almost total domination.

Joan Fontcuberta, photoquotations.com

In photo’s THINGS can be cheerful or sad, Why, even comical or tragic.

Wim Wenders, *Aperture* #145, Fall (1996), p. 66

Zonder dat ene treinstel zou deze foto zonder meer mislukt zijn, maar nu hebben we gelukkig te maken met een duidelijk rustpunt waar het oog iedere keer weer bij stopt.

*Focus*, februari (1977), p. 26

Yet when one views a photograph, the gaze is not led directly in to the artist’s mind; it tends to be attracted first to the subject of the photograph.

Toshio Shibata, cited in *Aperture* 125 (1991), p. 51

These photographs originated from my desire to document condolence notes our family received when my father died.

Nancy Hellebrand, cited in *Aperture* 125 (1991), p. 59

In the objects I photograph everything is transformed: furniture is sculpture, apartment façades are paintings, flower arrangements are folk art.

Judy Fiskin, cited in *Aperture* 125 (1991), p. 60

With a poetic and raw style based on his own life experience, JH Engström keeps his work open for interpretation. It’s not about his life, it’s about yours.

*Unseen Magazine*, Issue 1 (2014), p. 149

Today, people commonly believe they can judge an image because they see what’s in the picture.

Anne-Celine Jaeger, *Image Makers Image Takers*, Thames & Hudson (2007), p. 7

I think that the stories artists want to tell in contemporary photography derive mostly from what is hidden beneath the visible surface.

Seung Woo Back, *Unseen Magazine*, Issue 1 (2014), p. 146

We must take into account the fact of editorial selection. This may be the reason why one does not see many really ugly people in snapshots. Perhaps they simply avoid the camera at all times.

Graham King, *Say “Cheese”*, Dodd, Mead & Company (1984), p. 85

‘Het’ bestaat want je kunt het fotograferen, maar wat is ‘het’?

Dirk Lauwaert, *Lichtpapier, teksten over fotografie*, FotoMuseum Provincie Antwerpen/Nederlands fotomuseum (2007), p. 15

The self-portraits picture her in expansive landscapes or in claustrophobic rooms, portraying a range of different emotions, from melancholy to anger, from perplexity to serenity. The other subject is the camera.

Paul Wombell, *Drone*, Kerber (2013), p. 32

*Growth and Form* is a large fibre-based midtone photographic print. I knocked random holes into the surface with a hammer and a metal punch. The

interaction between positive and negative space mirrors the action of the insect slowly eating away at the plant. The image can be situated anywhere on a scale between the microscopic and the macroscopic, the mechanistic and the organic.

Clare Strand, *Unseen Magazine*, Issue 1 (2014), p. 95

Thus any photograph of a mother with her child is in its way an all-embracing icon, symbolizing life, love, happiness, fertility, and human purpose.

Graham King, *Say “Cheese”*, Dodd, Mead & Company (1984), p. 103

Sara-Lena Maierhofer explores the motivations behind her enigmatic work, where narrative photography and documentary collide as she reconstructs a failed attempt of creating intimacy with scientific methods and devices.

*Unseen Magazine*, Issue 1 (2014), p. 139

One main philosophy I have is that I want my photos to either be an extension of what you already know about a subject, or for them to go in a totally different direction and create something new.

Anton Corbijn, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 129

I want my photographs not only to be real but to portray the essence of my subjects also.

Mary Ellen Mark, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 59

The choice of the object is already a creative action.

Franz Roh, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 159

Photographers have celebrated the splendor of the landscape, the dignity and charm of human beings, the wonders of the animal and plant world.

Peter Stepan, *50 Photographers You Should Know*, Prestel (2008), p. 13

But now let us follow the subsequent development of photography. What do we see? It has become more and more subtle, more and more modern, and the result is that it is now incapable of photographing a tenement or a rubbish-heap without transfiguring it. Not to mention a river dam or an electric cable factory: in front of these, photography can now only say: ‘How beautiful’.

Walter Benjamin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 24

I have always trouble shooting photographs in Amsterdam—contrary to New York—because of the background. If you want to make a classic reportage photograph in New York, you press the button and it is good most times. That is never the case in

Amsterdam; you never get a good image.

Gerald van der Kaap, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 74

I don’t think being in Berlin is very good for my work. You need to live in the place you want to photograph to really understand it, to play with it.

Boris Mikhailov, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 43

I can’t photograph anything without a city.

Daido Moriyama, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 51

It appears that there is nothing more regulated and conventional than photographic practice and amateur photographs: in the occasions which give rise to photography, such as the objects, places and people photographed or the very composition of the pictures, everything seems to obey implicit canons which are very generally imposed and which informed amateurs and aesthetes notice as such, but only to denounce them as examples of poor taste or technical clumsiness.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 7

I like to think of photographing as a two-way act of respect. Respect for the medium, by letting it do what it does best, describe. And respect for the subject, by describing it as it is.

Garry Winogrand, in *Garry Winogrand*, Grossmont College Gallery, El Cajon (1976)

Nothing could be more natural than a newspaper photo, or a man pulling a snapshot from his wallet and saying: ‘This is my dog’.

Allan Sekula, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 86

The best way to avoid talking about pictures is to talk about their subjects.

Robert Adams, *Why People Photograph*, Aperture (1994), p. 35

Photography is about reality: if one decides not to represent reality, the central subject in photography remains reality.

Gaston Bertin, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 195

At what point in history and our own lives did a corner of a floor represented in a photograph become iconic, worthy of our attention?

Charlotte Cotton, *The Photograph as Contemporary Art*, Thames & Hudson (2004), p. 131

The minute you enter photography, whether it is Cindy Sherman’s work or Louise Lawler’s or any-



body’s in that generation, you always have an object.  
Benjamin H.D. Buchloh, in *The Photographic Paradigm*,  
Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 20

Man: (looking at a Stieglitz’s photo of ‘Equivalents’)  
Is this a photograph of water?  
Stieglitz: What difference does it make of what it is  
a photograph?  
Man: But is it a photograph of water?  
Stieglitz: I tell you it does not matter.  
Man: Well, then, is it a picture of the sky?  
Stieglitz: It happens to be a picture of the sky. But  
I cannot understand why that is of any importance.  
Cited by Dorothy Norman, in *Aperture* (1984), p. 9

There are also photographs in which the living sitter  
seems to be turning towards the supernatural being,  
as though sensing its presence. But such pictures are  
rare.  
Andreas Fisher, in *The Perfect Medium, Photography and the  
Occult*, Yale University Press (2005), p. 35

For the photographer, the world is really there; it is  
an incredible thing, it is all interesting and in fact,  
more interesting when seen through the camera than  
when seen with the naked eye or with real sight.  
Susan Sontag, *Photography within the Humanities*, speech,  
April 21 (1975)

By separating the act of taking the image from that  
of printing it, he believes he draws attention to the  
‘pastness’ of the photograph, which is what the pic-  
ture depicts-its subject- and what he calls the ‘pres-  
entness’, which is how the photograph exists: its  
surface, its matter, the physical object.  
Jackie Higgins, *Why It Does Not Have To Be In Focus*, Jackie  
Higgins (Ed.), Thames & Hudson (2013), p. 83

There’s no doubt that the reigning taste is for the  
photograph that makes the thing interesting. It isn’t  
interesting in itself, it’s interesting because it is a  
photograph.  
Susan Sontag, *Photography within the Humanities*, speech,  
April 21 (1975)

Dankzij de fotografie is niets, van het microscopisch  
kleine tot het telescopisch grote, nog langer veilig  
voor het ‘planetaire imperialisme’ van het menselijke  
*subjectum*.  
Heidegger, *Die Zeit des Weltbildes*, in *Holzwege*, Frankfurt am  
Main (1950), p. 111

Aan welke referent kleeft de foto welbeschouwd  
nog vast?  
Ernie Tee, *Een woord voor het beeld*, Uitgeverij Sua 1989, p. 115

The world would seem much less knowable in the  
absence of these images: our familiarity with tropical

islands and deserts, anacondas and aardvarks, stems,  
in the main, from lens-based imagery.  
Steve Edwards, *Photography A Very Short Introduction*, Oxford  
University Press (2006), p. 5

Early photographers often dreamed of a photograph  
of Shakespeare.  
Steve Edwards, *Photography A Very Short Introduction*, Oxford  
University Press (2006), p. 3

The relationship between the image and its object  
is still very obscure. We said that the image was a  
consciousness of an object. The object of the image  
of Peter, we said, is the Peter of flesh and bone, who is  
actually in Berlin. But, on the other hand, the image  
I now have of Peter shows him to be at his home, in  
his room in Paris, seated in a chair well known to me.  
Consequently the question can be raised whether the  
object of the image is the Peter who actually lives in  
Berlin or the Peter who lived last year in Paris. And  
if we persist in affirming that it is the Peter who lives  
in Berlin, we must explain the paradox: why and how  
the imaginative consciousness aims at the Peter of  
Berlin through the Peter who lived last year in Paris?  
Jean Paul Sartre, *The Psychology of Imagination*, Methuen &  
Co. (1948), p. 16

The truly complete honeymoon is revealed by the  
couple photographed in front of the Eiffel Tower,  
because Paris is the Eiffel Tower, and because the  
true honeymoon is the honeymoon in Paris.  
Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford  
University Press (1990), p. 36

‘I take everything really, but of course I have to take  
pictures of the children; in fact I use up more film on  
that than on anything else.’  
Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford  
University Press (1990), p. 30

Previously, photographs were taken chiefly of adults,  
secondarily of family groups bringing together par-  
ents and children, and only exceptionally of children  
on their own. Today the hierarchy is reversed.  
Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford  
University Press (1990), p. 22

Although the field of the photographable may  
broaden, photographic practice does not become  
any more free, since one may only photograph what  
one must photograph, and since there are photo-  
graphs which one must ‘take’ just as there are sites  
and monuments which one must ‘do’.  
Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford  
University Press (1990), p. 37

De gelijkschakeling van fotografie en kunst wil  
eigenlijk zeggen dat het niet meer interessant geacht

wordt om een Koerdische vluchteling of een dakloze  
Bengaal te fotograferen.  
Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989),  
p. 58

Hij fotografeerde van China tot Amerika dezelfde  
universele mens, die klasseloos is, zwart noch blank,  
rijk noch arm. De mensen die hij fotografeerde, zijn  
uitspraken over hemzelf, autobiografische spiegels.  
Ton Hendriks, *Een woord voor het beeld*, Uitgeverij Sua (1989),  
p. 48

Het belang van de horizon voor de fotografie in het  
algemeen is natuurlijk zonder meer duidelijk.  
Oscar van Alphen, *Een woord voor het beeld*, Uitgeverij Sua  
(1989), p. 33

The photographic image is the object itself, the  
object freed from the conditions of time and space  
that govern it. No matter how fuzzy, distorted or  
discolored, no matter how lacking in documentary  
value the image may be, it shares, by virtue of the  
very process of its becoming, the being of the model  
of which it is the reproduction; it is the model.  
Andre Bazin, *The Ontology of the Photographic Image*, p. 8

Photography, like pop art, reassures viewers that art  
isn’t hard; it seems to be more about subjects than  
about art.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 131

Most photographs deal with meanings that seem  
intrinsic to their subject matter.  
John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 212

To photograph is to appropriate the thing photo-  
graphed.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 4

According to a social study done in France, most  
households have a camera, but a household with  
children is twice as likely to have at least one camera  
as a household in which there are no children. Not  
to take pictures of one’s children, particularly when  
they are small, is a sign of parental indifference.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 8

Optimally, I pursue great subjects in great light, but  
if there’s an ordinary subject in great light, I still press  
the shutter.  
Russ Burden, outdoorphotographer.com

Having a photograph of Shakespeare would be like  
having a nail from the True Cross.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 154

Subjects are chosen because they are boring or banal.  
Because we are indifferent to them, they best show

up the ability of the camera to “see.”  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 137

In photography the subject matter always pushes  
through, with different subjects creating unbridge-  
able gaps between one period and another of a large  
body of work, confounding signature.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 135

The obvious advantage of the self as subject matter  
for an artist’s work is the easy accessibility. [...] The  
obvious disadvantage of the self as subject is the fact  
that it inevitably raises the issue of conflict of interest.  
John Szarkowski, afterword in Lee Friedlander, *Self Portrait*,  
D.A.P. (1998)

It is completely exotic, therefore worth photograph-  
ing.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 56

Today everything exists to end in a photograph.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 24

Photography transformed subject into object.  
Roland Barthes, *Camera Lucida*, Vintage (1993), p. 13

Photographs shock insofar as they show something  
novel.  
Susan Sontag, *On Photography*, Penguin Books (2002), p. 19

A lot of people assume that photographers are  
focused on physical beauty but the really good ones  
can actually find beauty in anything and everyone!  
Aleksandar Ilic, lifehack.org

I can enter still further into such details, observing  
that many of the men photographed by Nadar have  
long fingernails.  
Roland Barthes, *Camera Lucida*, Vintage (1993), p. 30

Her pictures reflect her experience of these places.  
Frits Gierstberg, *Quicksan NL#1*, Nederlands Fotomuseum  
(2010), p. 58

In her work she examines how she can create an  
alternate record of reality, one that reflects the pas-  
sage of time and movement through space.  
Frits Gierstberg, *Quicksan NL#1*, Nederlands Fotomuseum  
(2010), p. 36

Actually, I’m not all that interested in the subject of  
photography. Once the picture is in the box, I’m not  
all that interested in what happens next. Hunters,  
after all, aren’t cooks.  
Henri Cartier-Bresson, en.wikiquote.org

What motive and what interest is there in photo-  
graphing a backlighted nude in a doorway, the front



of an old car in the grass, a freighter at the dock, two benches in a field, a woman’s buttocks at a farmhouse window, an egg on a naked belly?

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 34

In an initial period, Photography, in order to surprise, photographs the notable; but soon, by a familiar reversal, it decrees notable whatever it photographs.

Roland Barthes, *Camera Lucida*, Vintage (1993), p. 34

Anybody Arbus photographed was a freak.

Susan Sontag, *On Photography*, Penguin Books (2002), p. 35

In her photography, she looks for ways to portray the contemporary mental state of the (Western) person.

Frits Gierstberg, *Quickscan NL#1*, Nederlands Fotomuseum (2010), p. 14

She translated the captive animals’ sad appearance into various auratic effects by further illuminating and manipulating the photos.

Frits Gierstberg, *Quickscan NL#1*, Nederlands Fotomuseum (2010), p. 18

TECHNIQUE

It was recognized long ago that so-called good photographic technique did not invariably make the best picture.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 180

When Taryn Simon made a portrait, she chose to underexpose, and therefore erase her subject.

Jackie Higgins, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 7

Best wide-angle lens? Two steps backward.

Ernst Haas, thephotoargus.com

As to focus... with the right lens you can forget focus.

Frank Jay Haynes, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 64

Always shoot from the shadow side.

Ted Grant, photoquotes.com

With wide angle lenses you need to get physically close to take photos where your model fills a large part of the frame. This requires a good relationship with your model. Once she trust you she will let you get close enough to use a wide angle lens.

Andrew Gibson, picturecorrect.com

She had exposed this film with her foot—certainly a first in photography, psychic or normal.

Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 57

Shake it, shake it, shake it, shake it  
Shake it, shake it, shake it, shake it  
Shake it like a Polaroid picture!

Outkast, *Hey Ya*

A good print is really essential. I want to take strong documentary photographs that are as good technically as any of the best technical photographs, and as creative as any of the best fine-art photographs.

Mary Ellen Mark, in *Mary Ellen Mark: 25 Years*, Bulfinch (1991), p. 14

It occurred to me that there should be a reasonably controlled way of obtaining photographs of so-called ghosts, by simply photographing as many haunted places as possible under varying conditions and from many angles.

Hans Holzer, *Psychic Photography*, McGraw-Hill Book Company (1969), p. 68

The length of exposure is regulated by spirit guidance—he does not stop the camera until he is told to do so.

Fred Gettings, *Ghosts in Photographs*, Harmony Books (1978), p. 37

One of the memorable scenes in the culturally influential science fiction film *Blade Runner* (1982) involves the interaction by police officer Deckard (played by Harrison Ford) with a photo-analysis machine through which Deckard manages to navigate around corners and behind walls to find the information he is looking for. This innovative “moving around” within the visually captured space inside an existing two-dimensional photograph reveals a radical rethinking of what the photograph could be if enough additional visual information were recorded at the moment of capture.

George Legrady, *Drone*, Paul Wombell, (Ed.), Kerber (2013), p. 213

When a 35mm film in a light-proof cover was wrapped around her head whilst she was trying to move objects by mental force alone, clearly visible flashes and discharge marks were recorded although the film had not been exposed to light.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 111

Many (male) hobbyists prided themselves on their technical ability—indeed for some, this was the point of photography.

Steve Edwards, *Photography A Very Short Introduction*, Oxford University Press (2006), p. 47

The amount of energy needed to affect the sensitive photographic emulsion is very small and is of the order that can be emitted by the human body.

This lends support to the theory that some form of human bio-energy is involved and, if this is so, then its control by the conscious or sub-conscious mind would be an acceptable suggestion.

Cyril Permutt, *Beyond the Spectrum*, Patrick Stephens, Cambridge (1983), p. 141

...a return to matte surfaced papers that lasted until the early 1920’s, when photographers like Alfred Stieglitz, Paul Strand, and Edward Weston championed the use of glossy paper on the grounds that “photographs ought to look like photographs”. The hegemony of glossy paper has relaxed considerably in recent times.

Sarah Greenough, *On the Art of Fixing Shadow, One Hundred and Fifty Years of Photography*, Bulfinch Press (1989), p. 37

Wie gek is van fotograferen, kent het probleem van licht en donker.

*Focus*, februari (1977), p. 10

A street lamp at night, for example, might give a dark, moody feel (a crime scene). This would be quite inappropriate to light a wedding scene, so if the photographer does not understand the code it can be a problem.

David Bate, *Photography: the Key Concepts*, Berg (2009), p. 35

There are restrictions in place when shipping your work, and since I am a frequent traveller, I am used to carrying my things around in a practical and efficient way. The same is true for exporting work—it is usually difficult. I do not want to be held back in this process and have incorporated convenient shipping methods into the creative process. This year I thought of the idea to fold the prints.

Adam Jeppesen, *Unseen Magazine*, Issue 1 (2014), p. 134

By deliberately double exposing the film, by moving the camera while the lens is open, by choosing abnormal exposures, he produces images which are often of great intrinsic value.

Beaumont Newhall, *The History of Photography*, MoMA (1982), p. 194

If we ask then, what is the source of the images Ted gets on film, if it is not physical in the usual sense, all we can say is that these images appear to derive mainly from objects at varying distances from him in the real world that he somehow gets information about.

Jule Eisenbud, *The World of Ted Serios*, William Morrow & Company (1967), p. 223–224

It makes your photographs stronger if great content is combined with great technique.

Mary Ellen Mark, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 60

Much of the early history of still photography may be looked upon as the struggle of the art to purge itself of temporality. The normative still photograph, the snapshot, purports to be an ideal, infinitely thin, wholly static cross section through a four-dimensional solid, or tesseract, of unimaginable intricacy.

Hollis Frampton, *On the Camera Arts and Consecutive Matters*, The MIT Press (2015), p. 27

A certain kind of sixth sense, it appears, also comes into play for photographers.

Anne-Celine Jaeger, *Image Makers Image Takers*, Thames & Hudson (2007), p. 9

The photographic copies become larger or smaller, merely by placing the originals nearer to or farther from the camera.

William Henry Fox Talbot, *The Pencil of Nature*, KWS Publishers (2011), Plate XI

The study of a sample of amateur photographers reveals that the owners of the most sophisticated cameras (including a built-in battery and telemeter or Reflex viewer) have, within the whole set, a lower level of technical knowledge than owners of less complicated cameras.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 33

The chief merit of most photographs is their diagrammatic accuracy, as is their chief vice. Do not climb a mast, or sit on the weathercock of a steeple, to photograph a landscape; remember no one will follow you up there to get your point of sight. The amount of a landscape to be included in a picture is far more difficult to determine than the amount of oxidizer of alkali to be used in the developer. Art is not legerdemain: much “instantaneous” work is but jugglery. Do not get caught by the sensational in nature, as a coarse red-faced sunset, a garrulous waterfall, or a fifteen thousand foot mountain. Avoid prettiness—the word looks much like pettiness—and there is but little difference between them. Every good work has “quality.” Photographic pictures may have one merit which no other pictures can ever have, they can be relied upon as historical records. People are educated to admire nature through pictures. The sun when near the horizon gives longer shadows than when near the zenith. The shallow public like “clearness,” they like to see the veins in the grass-blade and the scales on the butterfly’s wing, for does it not remind them of the powerful vision of their periscopic ancestors—the Saurians.

Peter Henry Emerson, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete’s Island Books (1980), p. 100–104

By varying the position of his camera, his camera angle, or the focal length of his lens, the photographer



can achieve an infinite number of varied compositions with a single stationary object.

Edward Weston, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p.173

Spirits often gave advice on how to get the best photographic results, detailing for example the precise moment to begin or end an exposure.

Andreas Fisher, in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 35

It seems to be extensively believed by photographers that meanings are to be found in the world much in the way that rabbits are found on downs, and that all that is required is the talent to spot them and the skill to shoot them.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 40

Fashion, travel brochures, cosmetics, music, cell phones, computers, automobiles, photography, people—in fact, almost everything—can be made to look attractive photographically.

David Bate, *Photography: the Key Concepts*, Berg (2009), p. 30

Later, on 9 February 1904, having read in the press that M. Charpentier had put forward the idea that human thought seemed to produce luminous radiation when he moved his fluorescent screen close to the forehead, I sent the Academy photographs of mental forms that I had produced with thought, such as: a bottle, a second bottle, a walking-stick, an eagle.

Louis Darget, quoted in *The Perfect Medium, Photography and the Occult*, Yale University Press (2005), p. 119

When I started working in medium format, it made me a better 35mm photographer. When I started working in 4x5, it made me a better medium-format photographer.

Mary Ellen Mark, in *American Photo* (September/October 1998), p. 92

In photography there are no shadows that cannot be illuminated.

August Sander, photofocus.com

I remain one of the few photographers who doesn't use photoshop

Nan Goldin, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 57

With an understated photographic style, use of ambient light and relatively long exposures, he transforms these scenes into poetic observations about the ways we conduct our lives through our unconscious acts of ordering, stacking and displaying objects.

Charlotte Cotton, *The Photograph as Contemporary Art*, Thames & Hudson (2004), p.121

Contemporary photographers are experimenting with photography in diverse ways other than through focus.

Jackie Higgins, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 7

Hoeveel waan zit er bijvoorbeeld in een sluitertijd van 1/8000ste seconde, waarmee tegenwoordig betrekkelijk gangbare kleinbeeldtoestellen zijn uitgerust? Om misschien de wieslag van een kolibrie zonder bewegingsonscherpte te kunnen bevriezen?

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p. 18

I am fighting against this point-of-view (the 'navel photo') and will carry on fighting for photography from all positions other than the 'navel position', so long as they remain unrecognized. The most interesting angles at present are those from 'top to bottom' and 'from bottom to top' and there is much work to be done in this field.

Alexander Rodchenko, in *Sowjetische Fotografie 1918–1932*, Carl Hanser (1975)

Perhaps it is my personal lack of photographic knowledge, but I cannot find any convincing arguments for fixing the angle at a definite 90 degrees, on a vertical plane. The need to fight against the 'navel photo' can never explain why you give preference to the vertical direction in photography and reject all other possible perspective foreshortenings.

Boris Kushner, in *Sowjetische Fotografie 1918–1932*, Carl Hanser (1975)

There is a lot of talk about camera angles; but the only valid angles in existence are the angles of the geometry of composition and not the ones fabricated by the photographer who falls flat on his stomach or performs other antics to procure his effects.

Henri Cartier Bresson, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 148

TRUISMS

Photography is not art, because art is not photography.

Man Ray, quoted by Lemagny & Rouillé, *A History of Photography*, Cambridge (1986), p. 177

One of the first things to say about photography is that it is a relatively recent activity.

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

Photography is photography, neither more nor less.

Anonymous , in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 140

Photography cannot record abstract ideas.  
Encyclopedia Britannica

There is no special way a photograph should look.  
Garry Winogrand, photoquotes.com

If the background doesn't work together with your main subject, you won't have a good picture.

Mary Ellen Mark, in *American Photo* (September/October 1998), p. 88

Het is het medium van de fotografie gegeven veel beelden te produceren.

Frank van de Goor, *De Vergeten Fotograaf*, Damon (1999), p.16

No matter how close you get, you can never be a part of what you're photographing.

Martin Parr, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 66

Notions of the photograph as empirical proof, or the photograph as witness offering descriptive testimony, ultimately rest upon the view of reality external to the human individual and objectively appraisable.

Derrick Price, in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 26

The surface is the physical place where the photographic event is played out and therefore an important field to be studied.

Caroline von Courten, *Unseen Magazine*, Issue 1 (2014), p. 38

Photography cannot find alternatives to depiction, as could the other fine arts. It is in the physical nature of the medium to depict things.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 32

If he was not Lee Friedlander he would not have been able to make these portraits.

John Szarkowski, afterword in Lee Friedlander, *Self Portrait*, D.A.P. (1998)

I crop for the benefit of the pictures. The world just does not fit conveniently into the format of a 35mm camera.

W. Eugene Smith, in Harold Evans *Pictures on a Page: Photo-Journalism, Graphics and Picture Editing*, Henry Holt & Company (1978), p.123

Everything appears only once in front of the camera, and then every photo turns that ONCE into an ALWAYS.

Wim Wenders, *Aperture* #145, Fall (1996), p. the 71

He had already photographed a moonrise and an eclipse, showing that nature's fleeting moments were determined by forces, beyond man's control.

Sarah Greenough, *On the Art of Fixing Shadow, One Hundred and Fifty Years of Photography*, Bulfinch Press (1989), p. 246

Among the photographs we recognize as masterly many are anonymous.

Wright Morris, *In our Image*, in *The Photography Reader*, Liz Wells (Ed.), Routledge (2003), p. 73

Depiction is the only possible result of the camera system, and the kind of image formed by a lens is the only image possible in photography.

Jeff Wall, in *The Last Picture Show, Artist using Photography*, Walker Art Centre (2003), p. 40

The more we elongate our representations of rain drops the faster seems their movement.

William M. Ivins, in *Classic Essays on Photography*, Alan Trachtenberg (Ed.), Leete's Island Books (1980), p. 232

Copying someone's work off the wall of a museum is ... copying someone's work off the wall of a museum.

A.D. Coleman, *Light Readings*, University of New Mexico Press (1998), p. 237

If I wish to travel, a photograph of my face is required.  
David Bate, *Photography: the Key Concepts*, Berg (2009), p. 2

An out-of-focus object is relegated to the 'background', while an object in focus is important in the picture.

David Bate, *Photography: the Key Concepts*, Berg (2009), p. 34

The photo extracts from, and mediates, the actual.  
Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 61

It is of importance for photographers to realize that a photograph should be a product of today, not of yesterday.

Lisette Model, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p.178

Seven billion people on this planet have the same franchise to photography, so it has an enormous influence and power.

Ken Lum, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 82

The camera provides the vision of the Cyclops, not of man.

Pierre Bourdieu, *Photography—A Middle-brow Art*, Stanford University Press (1990), p. 74

Having decided that nineteenth-century photography belongs in a museum, having decided that the



genres of aesthetic discourse are applicable to it, having decided that the art-historical model will map nicely onto this material, recent scholars of photography have decided (ahead of time) quite a lot.

Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, (1986), p. 142

There is no wedding without photographs.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 20

Intelligibility of the photograph is no simple thing.

Victor Burgin, in *Thinking Photography*, Victor Burgin (Ed.), Palgrave Macmillan (1982), p. 144

Wat ik altijd wel mooi vind aan een portret is dat die persoon aanwezig is in het beeld.

Koos Breukel, Interview op Youtube

The pornography, so to speak, is in the eye of the beholder.

Garry Badger, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 85

Photography isn't just an image, any more than a painting is just paint.

Doug and Mike Starn, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 87

Through photography, information is brought 'into the picture'.

Liz Wells, *The Photography Reader*, Liz Wells (Ed.), Routledge, (2003), p. 13

Most people in this society have the idea that to take a picture is to say, among other things: 'this is worth photographing.'

Susan Sontag, *Photography within the Humanities*, speech, April 21 (1975)

I think a picture is more like the real world when it's made out of the real world.

Robert Rauschenberg, *Why It Does Not Have To Be In Focus*, Jackie Higgins (Ed.), Thames & Hudson (2013), p. 189

A photograph is a photograph of something.

Roger Scruton, in *The Photographic Paradigm*, Annette Balkema and Henk Slager (Eds.), Rodopi (1997), p. 48

My hope is to trigger an interaction between the viewer and the image.

Iris Hutegger, in *Unseen Magazine* (2016), p. 122

Light is the first problem in photography.

Tina Barney, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 122

Photos can only suggest the future, not predict it.

Dr. Robert U. Akeret, *Photoanalysis*, Peter H. Wyden Inc. (1973), p. 29

A photograph works best when the formal aspects such as light, colour and composition, as well as the informal aspects like someone's gaze or gesture come together.

Rineke Dijkstra, in *Image Makers Image Takers*, Anne-Celine Jaeger, Thames & Hudson (2007), p. 145

Instead of photographing what I saw, I photographed what the camera was seeing.

Bill Brandt, quoted in *The Ongoing Moment*, Canongate (2005), p. 61

There is in fact no such thing as an instantaneous photograph.

John Szarkowski, *The Photographer's Eye*, MoMA (2007), Introduction

A photograph is necessarily accurate in the sense that it carries information by means of a causal process.

Dominic McIver Lopes, *Mind* 112 (2003), p. 440

WOMEN

'For instance, this evening, I'm late already; I know what she's going to say: "You and your photography." Believe me, women don't often like photography, I can tell you.'

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 40

We get a lot of sneaky snapshots taken with telephoto lenses, but mostly it's the husband photographing his wife or girlfriend and vice versa, in all positions imaginable. And if a man's wife has nice breasts, it's ten to one he'll want to photograph them.

Cited in Graham King, *Say "Cheese"!*, Dodd, Mead & Company (1984), p. 46

A third possible reason could be that women have greater natural talent for photography than men do. Discretion (or cowardice) suggests that this hypothesis is best not pursued, since a freely speculative exploration of it might take unpredictable and indefensible lines. One might for example consider the idea that photography is in its nature receptive, or passive, thus suggesting that women are also.

John Szarkowski, *Looking at Photographs*, MoMA (1973), p. 52

I like to think that I let the subject be whoever they want to be, and maybe the fact that I'm a woman makes that process easier. I don't know. Perhaps I empathize with the subjects more than a male photographer might, and so when I direct a sitting ideas may come more often from the people I'm

photographing. For example, with the Sting picture, people ask, "How did you get Sting to undress?" Well, I didn't. We were in the desert, out in the middle of nowhere; it was very hot and stark. And he said he wanted to take his clothes off.

Annie Leibovitz, *Annie Leibovitz Photographs 1970 – 1990*, Harper Perennial (1992), p. 11

I earnestly advise women of artistic tastes to train for the unworked field of modern photography. It seems to be especially adapted to them, and the few who have entered it are meeting with gratifying and profitable success.

Gertrude Käsebier, in *Photography Speaks*, Brooks Johnson (Ed.), Aperture Foundation (2004), p. 94

And although there are many painters and sculptors represented with women, there are NO female landscape photographers.

Tracy, joshuacripps.com (2012)

If women are already objectified by the male gaze, and if objectification is in any case what photography does, then photographic images of women are doubly objectifying.

Abigail Solomon-Godeau, cited in *Photography: A Critical Introduction*, Liz Wells (Ed.), Routledge (2005), p. 170

I don't know a lot of women that would endure the physically uncomfortable circumstances that one has to be willing to face to get nature and wildlife photos.

Mary Ellen Urbansky, joshuacripps.com (2012)

In another photograph the woman squats with a violin between her legs, suggesting the unconscious fantasy that it might fit into her vagina.

Donald Kuspit, *Aperture* 125 (1991), p. 74

We will not play nature to your culture

Barbara Kruger, photomontage

A beautiful woman always looks good in a photo.

Pierre Bourdieu, *Photography – A Middle-brow Art*, Stanford University Press (1990), p. 79

But self-documentation, portraiture and performance are by no means the exclusive domain of women.

Ashleigh Kane, in *Unseen Magazine* (2016), p. 43

The enthusiasm to take pictures was surpassed by the desire to be taken.

Wright Morris, *The Photography Reader*, Liz Wells (Ed.), Routledge, (2003), p. 69

Any image of a feminine body is thus a trace of a body (the mother's), a memorial to it as lost, a sign of threat because of its seeming lack. This lack can be

disavowed by making the body image a substitution for it and for what it lacks, necessary insofar as both viewer and viewed are captured in a system of sexualized and sexualizing difference enacted in a familial system in which the actors are named in accord with a familial script – mother, father, son, daughter.

Griselda Pollock, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 238

As lesbian "scenes" had long been a staple of straight men's commercial pornography, lesbian feminists were particularly anxious that their images be strictly coded for female, rather than male, viewership. Raunchy poses, close-ups of genitals, signs of gender difference, or the appearance of dominant/submissive sex-play were avoided.

Deborah Bright, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 28

The feminine gaze at the fashion photograph's image of feminine perfection could be described as engaged in a one-way prescriptive identification (I become the object of my gaze).

Silvia Kolbowski Grover, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 156

While there is very clearly an identificatory process at work in the interplay between the feminine gaze and the product of a photographic language, which creates images of idealized femininity, idealized female bodies, it could not be said that this look is fully manipulated by the persuasion tactics that work on such a fantasized identification.

Silvia Kolbowski Grover, in *OverExposed*, Carol Squiers (Ed.), The New Press (2000), p. 157



## THE UNIVERSAL PHOTOGRAPHER

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