

new medium encouraged its deliberate use as a means of propaganda. The Nazis were among the first to use systematic photographic propaganda.

"Photographs are perhaps the most mysterious of all the objects that make up and thicken the environment we recognise as modern. Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood."

In the first period of its existence photography offered a new technical opportunity; it was an implement. Now, instead of offering new choices, its usage and its "reading" were becoming habitual, an unexamined part of modern perception itself. Many developments contributed to this transformation. The new film industry. The invention of the lightweight camera — so that the taking of a photograph ceased to be a ritual and became a "reflex". The discovery of photojournalism — whereby the text follows the pictures instead of vice versa. The emergence of advertising as a crucial economic force.

"Through photographs, the world becomes a series of unrelated, free-standing particles; and history, past and present, a set of anecdotes and *faits divers*. The camera makes reality atomic, manageable, and opaque. It is a view of the world which denies interconnectedness, continuity, but which confers on each moment the character of a mystery."

The first mass-media magazine was started in the United States in 1936. At least two things were prophetic about the launching of *Life*, the prophecies to be fully realised in the postwar television age. The new picture magazine was financed not by its sales, but by the advertising it carried. A third of its images were devoted to publicity. The second prophecy lay in its title. This is ambiguous. It may mean

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For Susan Sontag

I want to write down some of my responses to Susan Sontag's book *On Photography*. All the quotations I will use are from her text. The thoughts are sometimes my own, but all originate in the experience of reading her book.

The camera was invented by Fox Talbot in 1839. Within a mere 30 years of its invention as a gadget for an elite, photography was being used for police filing, war reporting, military reconnaissance, pornography, encyclopedic documentation, family albums, postcards, anthropological records (often, as with the Indians in the United States, accompanied by genocide), sentimental moralising, inquisitive probing (the wrongly named "candid camera"): aesthetic effects, news reporting and formal portraiture. The first cheap popular camera was put on the market, a little later, in 1888. The speed with which the possible uses of photography were seized upon is surely an indication of photography's profound, central applicability to industrial capitalism. Marx came of age the year of the camera's invention.

It was not, however, until the 20th century and the period between the two world wars that the photograph became the dominant and most "natural" way of referring to appearances. It was then that it replaced the world as immediate testimony. It was the period when photography was thought of as being most transparent, offering direct access to the real: the period of the great witnessing masters of the medium like Paul Strand and Walker Evans. It was, in the capitalist countries, the freest moment of photography: it had been liberated from the limitations of fine art, and it had become a public medium which could be used democratically.

Yet the moment was brief. The very "truthfulness" of the

that the pictures inside are about life. Yet it seems to promise more: that these pictures *are* life. The first photograph in the first number played on this ambiguity. It showed a newborn baby. The caption underneath read: "Life begins . . ."

What served in place of the photograph, before the camera's invention? The expected answer is the engraving, the drawing, the painting. The more revealing answer might be: memory. What photographs do out there in space was previously done within reflection.

"Proust somewhat misconstrues that photographs are, not so much an instrument of memory as an invention of it or a replacement."

Unlike any other visual image, a photograph is not a rendering, an imitation or an interpretation of its subject, but actually a trace of it. No painting or drawing, however naturalist, *belongs* to its subject in the way that a photograph does.

"A photograph is not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stencilled off the real, like a footprint or a death mask."

Human visual perception is a far more complex and selective process than that by which a film records. Nevertheless the camera lens and the eye both register images — because of their sensitivity to light — at great speed and in the face of an immediate event. What the camera does, however, and what the eye in itself can never do, is to *fix* the appearance of that event. It removes its appearance from the flow of appearances and it preserves it, not perhaps for ever but for as long as the film exists. The essential character of this preservation is not dependent upon the image being static; unedited film rushes preserve in

essentially the same way. The camera saves a set of appearances from the otherwise inevitable supercession of further appearances. It holds them unchanging. And before the invention of the camera nothing could do this, except, in the mind's eye, the faculty of memory.

I am not saying that memory is a kind of film. That is a banal simile. From the comparison film/memory we learn nothing about the latter. What we learn is how strange and unprecedented was the procedure of photography.

Yet, unlike memory, photographs do not in themselves preserve meaning. They offer appearances — with all the credibility and gravity we normally lend to appearances — prised away from their meaning. Meaning is the result of understanding functions. "And functioning takes place in time, and must be explained in time. Only that which narrates can make us understand." Photographs in themselves do not narrate. Photographs preserve instant appearances. Habit now protects us against the shock involved in such preservation. Compare the exposure time for a film with the life of the print made, and let us assume that the print only lasts ten years: the ratio for an average modern photograph would be approximately 20,000,000,000:1. Perhaps that can serve as a reminder of the violence of the fission whereby appearances are separated by the camera from their function.

We must now distinguish between two quite distinct uses of photography. There are photographs which belong to private experience and there are those which are used publicly. The private photograph — the portrait of a mother, a picture of a daughter, a group photo of one's own team — is appreciated and read in a context *which is continuous with that from which the camera removed it*. (The violence of the removal is sometimes felt as incredulosity:

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"Was that really Dad?"') Nevertheless such a photograph remains surrounded by the meaning from which it was severed. A mechanical device, the camera has been used as an instrument to contribute to a living memory. The photograph is a memento from a life being lived.



The contemporary public photograph usually presents an event, a seized set of appearances, which has nothing to do with us, its readers, or with the original meaning of the event. It offers information, but information severed from all lived experience. If the public photograph contributes to a memory, it is to the memory of an unknowable and total stranger. The violence is expressed in that strangeness. It records an instant sight about which this stranger has shouted: Look!

Who is the stranger? One might answer: the photographer. Yet if one considers the entire use-system of photographed images, the answer of "the photographer" is clearly inadequate. Nor can one reply: those who use the

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photographs. It is because the photographs carry no certain meaning in themselves, because they are like images in the memory of a total stranger, that they lend themselves to any use.

Daumier's famous cartoon of Nadar in his balloon suggests an answer. Nadar is travelling through the sky above Paris — the wind has blown off his hat — and he is photographing with his camera the city and its people below.

Has the camera replaced the eye of God? The decline of religion corresponds with the rise of the photograph. Has the culture of capitalism telescoped God into photography? The transformation would not be as surprising as it may at first seem.

The faculty of memory led men everywhere to ask

whether, just as they themselves could preserve certain events from oblivion, there might not be other eyes noting and recording otherwise unwitnessed events. Such eyes they then accredited to their ancestors, to spirits, to gods or to their single deity. What was seen by this supernatural eye was inseparably linked with the principle of justice. It was possible to escape the justice of men, but not this higher justice from which nothing or little could be hidden.

Memory implies a certain act of redemption. What is remembered has been saved from nothingness. What is forgotten has been abandoned. If all events are seen, instantaneously, outside time, by a supernatural eye, the distinction between remembering and forgetting is transformed into an act of judgment, into the rendering of justice, whereby recognition is close to *being remembered*, and condemnation is close to *being forgotten*. Such a presentiment, extracted from man's long, painful experience of time, is to be found in varying forms in almost every culture and religion, and, very clearly, in Christianity.

At first, the secularisation of the capitalist world during the 19th century elided the judgment of God into the judgment of History in the name of Progress. Democracy and Science became the agents of such a judgment. And for a brief moment, photography, as we have seen, was considered to be an aid to these agents. It is still to this historical moment that photography owes its ethical reputation as Truth.

During the second half of the 20th century the judgment of history has been abandoned by all except the underprivileged and dispossessed. The industrialised, "developed" world, terrified of the past, blind to the future, lives within an opportunism which has emptied the principle of justice of all credibility. Such opportunism turns

everything — nature, history, suffering, other people, catastrophes, sport, sex, politics — into spectacle. And the implement used to do this — until the act becomes so habitual that the conditioned imagination may do it alone — is the camera.

"Our very sense of situation is now articulated by the camera's interventions. The omnipresence of cameras persuasively suggests that time consists of interesting events, events worth photographing. This, in turn, makes it easy to feel that any event, once underway, and whatever its moral character, should be allowed to complete itself — so that something else can be brought into the world, the photograph."

The spectacle creates an eternal present of immediate expectation: memory ceases to be necessary or desirable. With the loss of memory the continuities of meaning and judgment are also lost to us. The camera relieves us of the burden of memory. It surveys us like God, and it surveys for us. Yet no other god has been so cynical, for the camera records in order to forget.

Susan Sontag locates this god very clearly in history. He is the god of monopoly capitalism.

"A capitalist society requires a culture based on images. It needs to furnish vast amounts of entertainment in order to stimulate buying and anaesthetise the injuries of class, race and sex. And it needs to gather unlimited amounts of information, the better to exploit the natural resources, increase productivity, keep order, make war, give jobs to bureaucrats. The camera's twin capacities, to subjectivise reality and to objectify it, ideally serve these needs and strengthen them. Cameras define reality in the two ways essential to the workings of an advanced industrial society:

as a spectacle (for masses) and as an object of surveillance (for rulers). The production of images also furnishes a ruling ideology. Social change is replaced by a change in images."

Her theory of the current use of photographs leads one to ask whether photography might serve a different function. Is there an alternative photographic practice? The question should not be answered naively. Today no alternative professional practice (if one thinks of the profession of photographer) is possible. The system can accommodate any photograph. Yet it may be possible to begin to use photographs according to a practice addressed to an alternative future. This future is a hope which we need now, if we are to maintain a struggle, a resistance, against the societies and culture of capitalism.

Photographs have often been used as a radical weapon in posters, newspapers, pamphlets, and so on. I do not wish to belittle the value of such agitational publishing. Yet the current systematic public use of photography needs to be challenged, not simply by turning round like a cannon and aiming it at different targets, but by changing its practice. How?

We need to return to the distinction I made between the private and public uses of photography. In the private use of photography, the context of the instant recorded is preserved so that the photograph lives in an ongoing continuity. (If you have a photograph of Peter on your wall, you are not likely to forget what Peter means to you.) The public photograph, by contrast, is torn from its context, and becomes a dead object which, exactly because it is dead, lends itself to any arbitrary use.

In the most famous photographic exhibition ever organised, *The Family of Man* (put together by Edward Steichen in 1955), photographs from all over the world were

presented as though they formed a universal family album. Steichen's intuition was absolutely correct: the private use of photographs can be exemplary for their public use. Unfortunately the shortcut he took in treating the existing class-divided world as if it were a family, inevitably made the whole exhibition, not necessarily each picture, sentimental and complacent. The truth is that most photographs taken of people are about suffering, and most of that suffering is man-made.

"One's first encounter," writes Susan Sontag, "with the photographic inventory of ultimate horror is a kind of revelation, the prototypically modern revelation: a negative epiphany. For me, it was photographs of Bergen-Belsen and Dachau which I came across by chance in a bookstore in Santa Monica in July 1945. Nothing I have seen — in photographs or in real life — ever cut me as sharply, deeply, instantaneously. Indeed, it seems plausible to me to divide my life into two parts, before I saw those photographs (I was twelve) and after, though it was several years before I understood fully what they were about."

Photographs are relics of the past, traces of what has happened. If the living take that past upon themselves, if the past becomes an integral part of the process of people making their own history, then all photographs would re-acquire a living context, they would continue to exist in time, instead of being arrested moments. It is just possible that photography is the prophecy of a human memory yet to be socially and politically achieved. Such a memory would encompass any image of the past, however tragic, however guilty, within its own continuity. The distinction between the private and public uses of photography would be transcended. The Family of Man would exist.

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Meanwhile we live today in the world as it is. Yet this possible prophecy of photography indicates the direction in which any alternative use of photography needs to develop. The task of an alternative photography is to incorporate photography into social and political memory, instead of using it as a substitute which encourages the atrophy of any such memory.

The task will determine both the kinds of pictures taken and the way they are used. There can of course be no formulae, no prescribed practice. Yet in recognising how photography has come to be used by capitalism, we can define at least some of the principles of an alternative practice.

For the photographer this means thinking of her or himself not so much as a reporter to the rest of the world but, rather, as a recorder for those involved in the events photographed. The distinction is crucial.



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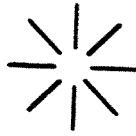


What makes these photographs so tragic and extraordinary is that, looking at them, one is convinced that they were not taken to please generals, to boost the morale of a civilian public, to glorify heroic soldiers or to shock the world press: they were images addressed to those suffering what they depict. And given this integrity towards and with their subject matter, such photographs later became a memorial, to the 20 million Russians killed in the war, for those who mourn them. (See *Russian War Photographs 1941 - 45*. Text by A. J. P. Taylor, London 1978.) The unifying horror of a total people's war made such an attitude on the part of the war photographers (and even the censors) a natural one. Photographers, however, can work with a similar attitude in less extreme circumstances.

The alternative use of photographs which already exist leads us back once more to the phenomenon and faculty of memory. The aim must be to construct a context for a photograph, to construct it with words, to construct it with other photographs, to construct it by its place in an ongoing text of photographs and images. How? Normally photographs are used in a very unilinear way — they are used to illustrate an argument, or to demonstrate a thought which goes like this:



Very frequently also they are used tautologically so that the photograph merely repeats what is being said in words. Memory is not unilinear at all. Memory works radially, that is to say with an enormous number of associations all leading to the same event. The diagram is like this:



If we want to put a photograph back into the context of experience, social experience, social memory, we have to respect the laws of memory. We have to situate the printed photograph so that it acquires something of the surprising conclusiveness of that which *was* and *is*.

What Brecht wrote about acting in one of his poems is applicable to such a practice. For *instant* one can read photography, for *acting* the re-creating of context:

So you should simply make the instant
Stand out, without in the process hiding
What you are making it stand out from.

Give your acting
That progression of one-thing-after-another,
that attitude of

Working up what you have taken on. In this way
You will show the flow of events and also the course
Of your work, permitting the spectator
To experience this Now on many levels, coming from

Previously and
Merging into Afterwards, also having much else Now
Alongside it. He is sitting not only
In your theatre but also
In the world.

There are a few great photographs which practically achieve this by themselves. But any photograph may become such a 'Now' if an adequate context is created for it. In general the better the photograph, the fuller the context which can be created.

Such a context replaces the photograph in time — not its own original time for that is impossible — but in narrated time. Narrated time becomes historic time when it is assumed by social memory and social action. The

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constructed narrated time needs to respect the process of memory which it hopes to stimulate.

There is never a single approach to something remembered. The remembered is not like a terminus at the end of a line. Numerous approaches or stimuli converge



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upon it and lead to it. Words, comparisons, signs need to create a context for a printed photograph in a comparable way; that is to say, they must mark and leave open diverse approaches. A radial system has to be constructed around the photograph so that it may be seen in terms which are simultaneously personal, political, economic, dramatic, everyday and historic.

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