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4. The retention of the image, its development and multiplication, form an ordered succession of steps which composed the photographic act, taken as a whole. History determined, however, that this act would find its goal in reproduction, much the way the point of film as spectacle was established from the start. (We know that the first inventors worked to fix images and simultaneously to develop techniques for their mass distribution, which is why the process perfected by Daguerre was doomed from the very outset, since it could provide nothing but a *unique* image). So that photography's contribution, to use the terms of classical economy is less on the level of *production*, properly speaking, than on that of *consumption*. 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. Photographic activity, even though it generally takes the form of craft, is nonetheless, in principle, industrial; and this implies that of all images the photographic one — leaving aside its documentary character — wears out the most quickly. But it is important to note that even when it gives us, through the channels of publishing, advertising, and the press, only those images which are already half consumed, or so to speak, "predigested," this industry fulfills the initial photographic project: the capturing and restoration of an image already worn beyond repair, but still, through its physical nature, unsuited to mass consumption.

5. Photography aspires to art each time, in practice, it calls into question its essence and its historical roles, each time it uncovers the contingent character of these things, soliciting in us the producer rather than the consumer of images. (It is no accident that the most *beautiful* photograph so far achieved is possibly the first image Nicéphore Niepce fixed in 1822, on the glass of the camera obscura — a fragile, threatened image, so close in its organization, its granular texture, and its emergent aspect, to certain Scurats — an incomparable image which makes one dream of a photographic *substance* distinct from subject matter, and of an art in which light creates its own metaphor.)

1. The play here is on the French word for lens: *objectif*. — ed.

Understanding a Photograph (1974)

John Berger

For over a century, photographers and their apologists have argued that photography deserves to be considered a fine art. It is hard to know how far the apologists have succeeded. Certainly the vast majority of people do not consider photography an art, even whilst they practise, enjoy, use and value it. The argument of apologists (and I myself have been among them) has been a little academic.

It now seems clear that photography deserves to be considered as though it were *not* a fine art. It looks as though photography (whatever kind of activity it may be) is going to outlive painting and sculpture as we have thought of them since the Renaissance. It now seems fortunate that few museums have had sufficient initiative to open photographic departments, for it means that few photographs have been preserved in sacred isolation, it means that the public have not come to think of any photographs as being *beyond* them. (Museums function like homes of the nobility to which the public at certain hours are admitted as visitors. The class nature of the 'nobility' may vary, but as soon as a work is placed in a museum it acquires the *mystery* of a way of life which excludes the mass.)

Let me be clear. Painting and sculpture as we know them are not dying of any stylistic disease, of anything diagnosed by the professionally horrified as cultural decadence; they are dying because, in the world as it is, no work of art can survive and not become a valuable property. And this implies the death of painting and sculpture because property, as once it was not, is now inevitably opposed to all other values. People believe in property, but in essence they only believe in the illusion of protection which property gives. All works of fine art, whatever their content, whatever the sensibility of an individual spectator, must now be reckoned as no more than props for the confidence of the world spirit of conservatism.

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 records of things seen. Let us consider them no

closer to works of art than cardiograms. We shall then be free of illusions. Our mistake has been to categorize things as art by considering certain phases of the process of creation. But logically this can make all man-made objects art. It is more useful to categorize art by what has become its social function. It functions as property. Accordingly, photographs are mostly outside the category.

Photographs bear witness to a human choice being exercised in a given situation. A photograph is a result of the photographer's decision that it is worth recording that this particular event or this particular object has been seen. If everything that existed were continually being photographed, every photograph would become meaningless. A photograph celebrates neither the event itself nor the faculty of sight in itself. A photograph is already a message about the event it records. The urgency of this message is not entirely dependent on the urgency of the event, but neither can it be entirely independent from it. At its simplest, the message, decoded, means: *I have decided that seeing this is worth recording.*

This is equally true of very memorable photographs and the most banal snapshots. What distinguishes the one from the other is the degree to which the photograph explains the message, the degree to which the photograph makes the photographer's decision transparent and comprehensible. Thus we come to the little-understood paradox of the photograph. 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.

We must rid ourselves of a confusion brought about by continually comparing photography with the fine arts. 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. Painting is an art of arrangement: therefore it is reasonable to demand that there is some kind of order in what is arranged. Every relation between forms in a painting is to some degree adaptable to the painter's purpose. This is not the case with photography. (Unless we include those absurd studio works in which the photographer arranges every detail of his subject before he takes the picture.) Composition in the profound, formative sense of the word cannot enter into photography.

The formal arrangement of a photograph explains nothing. The events portrayed are in themselves mysterious or explicable according to the spectator's knowledge of them prior to his seeing the photograph. What then gives the photograph as photograph meaning? What makes its minimal message—*I have decided that seeing this is worth recording*—large and vibrant?

The true content of a photograph is invisible, for it derives from a play, not with form, but with time. One might argue that photography is as close to music as to painting. I have said that a photograph bears witness to a human choice being exercised. This choice is not between photographing x and y : but between photographing at x moment or at y moment. The objects recorded in any photograph (from the most effective to the most commonplace) carry approximately the same weight, the same conviction. What varies is the intensity with which we are made aware of the poles of absence and presence. Between these two poles photography finds its proper meaning. (The most popular use of the photograph is as a memento of the absent.)

A photograph, whilst recording what has been seen, always and by its nature refers to what is not seen. It isolates, preserves and presents a moment taken from a continuum. The power of a painting depends upon its internal references. Its reference to the natural world beyond the limits of the painted surface is never direct; it deals in equivalents. Or, to put it another way: painting interprets the world, translating it into its own language. 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. Hence the continuum.

A movie director can manipulate time as a painter can manipulate the confluence of the events he depicts. Not so the still photographer. The only decision he can take is as regards the moment he chooses to isolate. Yet this apparent limitation gives the photograph its unique power. *What it shows invokes what is not shown.* One can look at any photograph to appreciate the truth of this. The immediate relation between what is present and what is absent is particular to each photograph: it may be that of ice to sun, of grief to a tragedy, of a smile to a pleasure, of a body to love, of a winning race-horse to the race it has run.

A photograph is effective when the chosen moment which it records contains a quantum of truth which is generally applica-

ble, which is as revealing about what is absent from the photograph as about what is present in it. The nature of this quantum of truth, and the ways in which it can be discerned, vary greatly. It may be found in an expression, an action, a juxtaposition, a visual ambiguity, a configuration. Nor can this truth ever be independent of the spectator. For the man with a Polyfoto of his girl in his pocket, the quantum of truth in an 'impersonal' photograph must still depend upon the general categories already in the spectator's mind.

All this may seem close to the old principle of art transforming the particular into the universal. But photography does not deal in constructs. There is no transforming in photography. There is only decision, only focus. The minimal message of a photograph may be less simple than we first thought. Instead of it being: *I have decided that seeing this is worth recording*, we may now decode it as: *The degree to which I believe this is worth looking at can be judged by all that I am willingly not showing because it is contained within it.*

Why complicate in this way an experience which we have many times every day—the experience of looking at a photograph? Because the simplicity with which we usually treat the experience is wasteful and confusing. We think of photographs as works of art, as evidence of a particular truth, as likenesses, as news items. Every photograph is in fact a means of testing, confirming and constructing a total view of reality. Hence the crucial role of photography in ideological struggle. Hence the necessity of our understanding a weapon which we can use and which can be used against us.

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