

Brandt and Minkkinen's work bring the unimaginable into their images using a strong sense of surrealism and creates a reality for the unconscious mind. Brandt and Minkkinen use the environment to enhance both social and photojournalistic documentaries to give a viewer a surreal sensation of what is happening around them but in another form.

The Surrealist Movement was founded in Paris by a small group of writers who sought to channel the unconscious as a means to unlock the power of the imagination. Disdaining rationalism and literary realism, and powerfully influenced by psychoanalysis, the Surrealists believed the conscious mind repressed the power of the imagination, weighing it down with taboos. Influenced also by Karl Marx, they hoped that the psyche had the power to reveal the contradictions in the everyday world and spur on revolution. Their emphasis on the power of imagination puts them into the tradition of Romanticism, but unlike their forebears, they believed that revelations could be found on the street and in everyday life. The surrealist impulse to tap the conscious mind, and their interest in myth and primitivism went on to shape many later movements, and the style remains influential to this day. Brandt's approach drew on Surrealist distortion, yet he put his own inimitable stamp on the genre, often eschewing eroticism in favor of highly abstract compositions and psychological drama. The formalism of the nudes and later landscapes is so mannered as to seem dated. In their wildly different way, they appear now as much a part of the first decade or two after World War II. That is no criticism of his photographs. They are creative, distinctive, enduring. But they're not transcendent, as the '30s photographs were. This is the paradox of Brandt's work. These images, which are so unmistakable of their time, transcend it to become classic, even universal. Those which he strove to give the appearance of timelessness seem like such manifestations of a certain look, a certain era. The relationship between the contrast and figure is no less temporal than visual. "It is part of the photographer's job to see more intensely than most people do. He must have and keep in him something of the receptiveness of the child who looks at the world for the first time or of the traveler who enters a strange country."

nothing like the person at all. When the photography took over the painted portrait, it was a more accurate representation, there were no editing software's that could manipulate the photograph. However, over the years, there has been a significant advance in technology, which in my opinion, has changed photography as a whole. A photograph may be only a tiny snippet of what the actual image is, it is only a fraction of a second and a selected viewpoint. You may think you're seeing the whole image, but really, you're only seeing what the photographer wants you to see. Such questioning the authenticity, as with photojournalism and portraiture photography today, there has been an advance in technology so that the photographer is able to manipulate an image to the point of it looking completely different to how it started. The authenticity of the image is questioned heavily once it has been edited. An advance on technology has meant that anyone with a computer, a tablet or even a phone, is able to manipulate an image. Whether it's by adding a filter to change the lighting completely, or cropping out a part of their body they don't want people to see. This shows that many decisions have been made before, after and during the process of making the photograph, before it reaches the viewer. The person taking the portrait is in charge of the story they want to tell. They decide if you see the full story, a snippet of the story, or a completely fabricated one. This is where I agree with Thomas Ruff. However, I also agree with Nadar to an extent. I believe it is possible to tell a story through a portrait. However, I believe it's impossible to give an accurate insight into the person's life through a photographic portrait.

Primary Sources

Thomas Ruff: Blue Eyes 1991



Secondary Sources

Books

Portraits in series – a century of photographs.

Nadar -Influential portraits by a man often said to have raised photography to the level of art. James H Rubin.

The work of art in the age of mechanical reproduction – Walter Benjamin

Websites

<http://www.tate.org.uk/art/artists/thomas-ruff-2602>

<http://www.biography.com/people/nadar-9419752>

look at them – ‘proofs’. And it’s a really interesting play on the word – the image is proof’ [12]. The work also incorporates a number of textures such as the creases in the bedding and the waves in the water which creates more emphasis on certain photographs over others.

The subject matter of the work is Juliana Hatfield, an American musician and singer-songwriter from Boston formerly known for her involvement in indie rock bands Blake Babies and Some Girls. The work shows Goldberg following Juliana around the different places she visits including a hotel she’s staying in and her in a swimming pool, all to be published as part of the artwork to go along with the ‘Bed’ Album released in 1998. The cover for this album is very similar to the photo of her in bed on the bottom left photo above. Goldberg also did the artwork for Juliana Hatfield – Please Do Not Disturb released in 1997, so has done a number of pieces for her albums some including Juliana and some of the places she visits. Usually a photographer’s work process is ‘integral to his/her work, it is often a carefully guarded secret. Most photographers tend to keep the development of their work to themselves’ [13]. Although ‘It comes as a surprise, then, to find Magnum photographer Jim Goldberg’s reworked sketches, videos and maquettes of his groundbreaking books openly shared online’ [14]. For Goldberg, sharing his work is an ‘important and formative part of the final product’ [15].

Goldberg is part of a movement in photography using a *cinéma vérité* approach, a style of documentary filmmaking, invented by Jean Rouch; based on a fundamentally narrative understanding within Photography. It combines improvisation with the use of the camera to unveil truth or highlight subjects uniqueness hidden behind the cruel reality. Goldbergs job as a teacher for part of his life allowed him to realise that ‘so much of what you teach students is about learning to respect the importance of process’ [16] which is one of the reason Goldberg puts a large emphasis on the process, it also allows others to experiment following in his footsteps and see that his work is ‘not that mysterious’ [17]. A lot of Goldbergs work is about exposing the poverty in American society, including the ‘refugee, immigrant and trafficked people’s who’s stories were not being told, and that their perceptions were not being observed and considered’ [18]. Goldberg’s work portrays a shocking but fascinating portrait of American Society, looking beyond the deception of the American dream.

This piece is displayed in a collage, with some of Goldbergs being displayed singly as part of a Series such as ‘Rich and Poor’ with the subjects’ own handwritten comments about themselves on the prints, giving an insight into the American dream at both ends of the social scale. ‘Raised by Wolves’ documents the lives of teenage runaways who live on the streets of San Francisco and Los Angeles interviewing the adolescent, their social workers and the police. Exposing the chilling reality of street life using a combination of video stills, found documents, and handwritten texts in a scrapbook to document the lives of his subjects. Bringing to light the harsh reality that many of these misunderstood youths live, exploring the drugs, violence, and exploitation that takes place in the search for happiness.

Goldberg's work is taken over a long periods of time to truly capture how societies live and evolve. Goldbergs photo journalism, allows him to capture people living their day to day lives, focusing on the ever growing gap between the rich and the poor, exposing the very people in dire need; to allow people to realise the poverty still happening in the ‘free world’. The work makes you question traditional photography and allows you to look into different forms of gathering photographs such as film cameras. The mood portrayed for the photograph is slightly gloomy and negative due to the what looks like bullet holes with blood dripping down the sign in one of the photographs which allows you to question the shootings taking place across America affecting some of the poorest aspects of society. It is also exploring the rising epidemic of guns in American society which are becoming increasingly used by gangs. However the photos of Juliana convey a calmer mood so overall the mood is mixed across the image which reflects how chaotic America is to some. Goldberg's mood is also reflected in the piece, how he wants to bring to light the poverty and suffering taking place across America affecting some of the most vulnerable.

The question still lies whether unplanned photography and aesthetic perfect are key to a ‘good’ image. On rare occasions both can be achieved which is apparent in Cartier-Bresson’s photograph of a man jumping over a puddle, does it mean that if one is compromised the photograph is bad? Obviously Martin Parrs photography was initially met with criticism with some totally disregarding his work due to its unprofessionalism, which was the whole concept behind Parr work. However attitudes seemed to have evolved over time as he is now a member of Magnum Photos, originally known for their traditional compositional style, showing people have become increasingly more open towards experimental photography. Martin Parr might not be to the taste of everyone, due to his exaggerated or even grotesque style; however he has pioneered a new kind of photography evolving round capturing how people act naturally. Focusing on the emotional value of photographs to capture the world through Parr’s eyes, with everything natural, nothing planning and nothing left un-turned. With the aim to capture how we all act within different social environments. In the case of Jim Goldberg his main goal is to portray the reality of societies in the USA, debunk the American dream and portray nothing but the truth in his photography; similar to Parr. Both photographers encourage us to look at the simplest everyday items and people in more depth, examine everything we come in contact with and even document the lives of ourselves and those around us. To them anything can be deemed ‘good’, it all depends on the person and what they love and cherish. Both photographers pave the way for how we perceive photography and ultimately change our perception of what is a ‘good’ photograph is.

References

- [1]- Magnum Photos - Martin Parr - <http://www.magnumphotos.com/>

Lauren Nuttall
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the most aesthetically pleasing subject, yet Arnatt's talent to bring beauty to the mundane is prominent again in this piece. The neutral tones continue in this image, creating a dreamy, abstract mood that makes the central subject of the mouldy bread almost appealing and inviting to look at, as we do not see the mould in disgust, due to the photographer's presentation of it. The different textures are especially effective, as the background's soft pastel colours contrast with the darker, earthy colours in the foreground, which presents the subjects of the image in an unusual way. *Pictures from a Rubbish Tip* reflect 'Arnatt's interest in seventeenth-century Dutch painting, particularly the still life genre and the vanitas tradition'⁵. Vanitas paintings often depicted objects that would symbolise bigger ideas, such as the fragility of life. It is clear to see this influence within the Pictures from a Rubbish tip series, as in a similar way to the art that inspired him, Arnatt conveys themes of destruction and even consumerism, as the objects within his photographs have been used and thrown away. This suggests that Arnatt went a lot deeper than simply photographing bits of discarded food, his images had a meaning and could be used as symbolism for wide ideas. In this case, it can be seen that in skilled photographers such as Arnatt, fine art elements can be explored to create images that have substance and depth. It shows the value photography has in society, in that it can provoke emotion and confuse the senses, as in *Pictures from a Rubbish Tip* the mind's first thought is to be disgusted by decay, but the subtle colours manage to change opinion- something that art is renowned for. If this is the case, how can photography not be viewed as a true art form?

Photography as an art form has not even existed for 200 years, yet its presence and purpose in the art world has expanded and broadened since its creation. From its use for science, to recording a reality, to perfecting the sharpest image, the photographic possibilities are endless. To think that a practice that was once used to record the definite is now questioned more than ever is fascinating. This begs the question, is the rapid advance of the medium of photography its downfall? Fine art, although with many movements and different styles emerging, the use of materials has remained constant- suggesting that photography is not only an art form, but a more versatile one that is constantly changing. Having said that, now that photography is such an accessible medium, could it be that this invalidates it? Nowadays anyone can take a photograph and share it with thousands, through the use of social media- which could be argued that simply anyone can be a 'photographer'. However, with the influence of artists such as Keith Arnatt, it is clear that this is not the case. The fact that photography is advancing aids it, and makes it even more of a versatile art form. Simply because photography does not directly involve the artist so to speak, does not invalidate its impact as an art form. Photography can provoke emotion and depth; it can present the truth or be used to alter reality- the possibilities are constantly changing and evolving. It is clear that from the career change of many artists to photographers that photography seems to be emerging as a path for the future of creativity and of fine art.

⁵ (Grafik and Hurn 2009, p.137), Keith Arnatt Pictures from a Rubbish Tip 1988–9,
<http://www.tate.org.uk/art/artworks/arnatt-pictures-from-a-rubbish-tip-t13171/text-summary>,
03/11/15

photographic idea of the rule of thirds applies here since two thirds of the image is used lengthways. These devices further intensity this image.

A camera's ability to record has produced significant evidence of the past which without a camera or the development of photography wouldn't be seen. Photography has also allowed us to see and record moments that the naked eye wouldn't be able to, therefore recognising the moment's existence. However, the development of photography has allowed for the progress of capturing creativity and expression through photography. I have explored long exposure and it's ability to record not only artistic interpretation but a moment that wouldn't otherwise be seen and recorded.

The correlation between these three images is they record the existence of a moment that otherwise couldn't be seen by the naked eye. This trait makes photography unique and allows, as shown by these images, for the experimentation of expression and allows photography to grow as a form of art. The importance of composition is another attribute that these images share. The other elements of the image, as well as contrast within those elements are incredibly important to emphasise the trails or bursts of light that are being captured. The connection between photography, sculpture and painting is that they are mediums of expression for which you can guide to create artwork. Picasso's centaur drawing would never had been captured if Mili hadn't documented it. The moment is seized by Picasso's use of an electric light and the trail it left behind which would have dissipated within seconds. Picasso's drawing with an electric light replaces the traditional drawing with pencil. Steinert's background in medicine in World War Two allowed him the experience the 'dark side' of the human mind, therefore creating a interest in expressing this. His work replace a solid medium with a flat yet, very contrasted photograph. Sato's background in sculpture supported his enthusiasm to create sculpture-like images that relate to the expressionism work of Jackson Pollock, therefore the bursts of light replace painting, a conventional medium. In conclusion, I disagree with Charles Baudelaire, who was a 19th Century art critic and said, "If photography is allowed to deputise for art in some art's activities, it will not be long before it has supplanted or corrupted art altogether". Baudelaire questions, through this quote, whether photography can be ranked as an equal medium of expression along with conventional mediums, such as drawing, painting and sculpture. He does this because photography requires a device which was thought to mean that this medium doesn't involve a similar amount of talent or ability that traditional mediums, such as drawing and painting, may need. Another reason for this belief was that photographs can be reproduced. Numerous prints can be created which some believe could de-value photography, whereas paintings or drawings could never be made exactly the same way twice. However, Walter Benjamin wrote in his book, The Work in the Age of Mechanical Reproduction, "In principle, the work of art has always been reproducible. What man has made, man has always been able to make again."

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objects in unimaginable settings. There is a use of leading lines in the image, which guides us through the first setting. The repeated elements, such as the repeated use of leading lines on the ceiling, draws attention towards the actual image constructed in the background, making it ultimately stand out against other elements in the final photo. The use of lighter tones in the photograph constructed in the background adheres to this part of her work initially stand out against the other aspects of the photograph. The illusion created is enhanced by the use of similar tones, and shapes and lines in the two images and settings being juxtaposed. The juxtaposition of manmade structures and rural spaces is often one of the strongest characteristics in Goudal's work from the 'Les Amants' series. 'I leave all the details that show this construction on the picture, which I hope can help the viewer recognize a familiar place and familiar objects. Because of this, I believe that it is easier for the viewer to build his own narrative. I don't think that my pictures invite anyone into a fantasy world but rather a place made from the real that questions the fantasies, desires and fragility of the viewer.'

The works title, *The Lovers*, aims to explore a metaphorical pairing of people in love. The two never appear in the photographs, and find their presence elsewhere, manifested by other elements and objects in the photographs from the series.

One and Three Chairs, 1965.

Wooden folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", Chair 32 3/8 x 14 7/8 x 20 7/8" (82 x 37.8 x 53 cm), photographic panel 36 x 24 1/8" (91.5 x 61.1 cm), text panel 24 x 24 1/8" (61 x 61.3 cm)
Joseph Kosuth is a conceptual artist, who presented work such as 'One and Three Chairs' in an open way. To the right of the installment there was a definition titled, 'Chair' with a clear and copied

definition to what the object was. On the left of the physical object was a documented style of photograph of the same object represented in the overall installment.

'One and Three Chairs' actively challenges its audience to consider the ways in which artworks effectively engage with its viewers. Moreover, the viewer is left to consider whether the differences among these types of representation are important or whether it is even possible to articulate those differences. "The art I call conceptual art is such because it is based on an inquiry into the nature of art." In his work, Kosuth presents three ways of perceiving and conceiving an object. It is



all three elements to his work, being the physical object itself, the mental definition and the visual documented photograph that contribute together to provide us with the full meaning and definition of the object, and generates new ideas and understandings. The work is abstract, and represented in a minimal way. Kosuth treated the exhibition space as an object of enquiry as the resulting art object. The overriding mood the work has on audiences is one that questions the way in which art can be presented.

The physical object is the means by which Kosuth communicated his ideas. The physical object is open to free observation. The actual object can be studied closer as a more detailed examination is achievable. The object can be studied from a variety of different viewing points and can be physically touched and engaged with by audiences. The audience is more inclined to recognise its other aspectual details and consider it amongst its different lines and the way it is constructed. This physical interaction with the object isn't achievable from a linguistic definition of the object, or the physicality of the photograph. However, different interpretations of the actual object can be delivered by the different ways in which Kosuth's work is presented.

When considering the material appearance of the object, in relation to the objects definition, the whole idea of dematerialization of the object in art that Kosuth was aiming for with his 'object definitions' is achieved. Especially in Kosuth's other works such as 'Glass One and Three'. The linguistic definitions of the object and the photograph of the object, draw attention away from the physical object itself. 'I felt the form the work took shouldn't end the questioning process, but begin it.'

Photography can be used to serve as a material medium to conceptually explore and push the boundaries of conventional expression. When objects are presented within the context of art, they are as eligible for aesthetic consideration as are any objects in the world. **2937 words.**

into effect. Due to the horrors everyday people were seeing/hearing about a miracle must have been a welcome thing and these fairies being real and discovered by two little girls would definitely class as a miracle. Therefore it is not only important where photographs are published and who by, but also the time period in which they were made as changing attitudes at the time have an effect on what the public will or won't believe.

*'It seems at this point we must either believe in the almost incredible mystery of the fairy or in the almost incredible wonders of faked photographs'*⁵ - City News, January 1921

Case Conclusion

The evidence all demonstrates how photography can be used to document real life events but should not be trusted as a reliable source because the image could have been staged or manipulated such as with Fontcuberta. Even if it is a picture of a true event, the photographer's bias always plays a part as they are showing the viewer one aspect of a moment in time that they want to show, which can be interpreted any number of ways. This shows how when viewing a photograph it can be used to document truth but it has to be scrutinized carefully and hopefully contrasted with other information instead of just been taken as an isolated fact. All the meanings must be acknowledged and pieced together to make a somewhat reliable image. However at the end of it all this demonstrates how photography is really just an art-form; it's just that it can be used to artistically document the world around us.

*'[I am] always torn between the attitude of the journalist, who is a recorder of facts, and the artist, who is often necessarily at odds with the facts.'*⁶ - W. Eugene Smith

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⁵ www.cottingleyconnect.org.uk/fairies.shtml

⁶ www.photoquotations.com/a/632/W.+Eugene+Smith+12

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discussed how the photo looks as if the man pictured looks as if he is jumping into a void, into the unknown and have related this to the idea of depression and war.

Furthermore, a flyer in the background of the camera features a figure jumping in the exact same fashion as the man – again pure coincidence but one of the reasons why this picture is so poignant and iconic.

Compositionally, the predominant figure, is placed in the last third of the frame and so when the rule of thirds is applied, the figure falls into the third section. Additionally the man, vertically, is central in the frame – which makes the composition relatively traditional.

Cartier-Bresson was a member of the photography collective organisation Magnum Photos along with other traditional photographers such as Ansel Adams and Rita and William Vandivert. This collective was a group of photographers whose photographs were relatively traditional in composition, method and content.

Photographer Martin Parr, known for his garish photos that explore British culture, tried and failed many times to join Magnum Photos. Parr's method of snapshot, spur-of-the-moment, photography in some respects is reminiscent of Goldin's work, however possibly more aesthetically considered. Parr, although now a member, was turned down several times due to how, in the eyes of Magnum, how unconventional he was.

After looking at Cartier-Bresson's photography and understanding at what style of photography was 'conventional', it's clear to see why Goldin was met with controversy.

The fact that Goldin chose emotional value and spontaneity over aesthetic value, meant that sometimes the photos were slightly blurry, under or over exposed, or not compositionally professional. For example take the photo 'Vivienne in the green dress.' The central figure, the figure of interest and the main spectacle of the photograph is slightly offset from the center of the frame. Applying the rule of thirds to this photograph reveals that she isn't the main point of interest – when in reality she is. This disregard of traditional compositional ideas is just one of the reasons why Goldin's work wasn't viewed with professional standards. Her photos are snapshots and in the photo 'Vivienne in the green dress' this is evident. The use of flash photography, which leaves a blunt shadow behind the figure is amateurish and for that reason it's easy to understand why people would label her as just a woman with a camera. However, if Goldin was to take the time to get the correct light readings, traditional alignment etc, would this be an honest reflection of the moment she lived?

The debate lies in whether content or aesthetic is more important. Obviously sometimes both can be achieved – which is apparent in Cartier-Bresson's photograph that sees the man leaping over a puddle, however, if one is compromised does that mean a photograph isn't good?

In the case of Nan Goldin, her photographs although sometimes sacrificing traditional methods and compositional ideas are now held with very high regard and to some are seen in an innovative way. The numerous accolades that Goldin holds (one being the 'Hasselblad Award' which is awarded to a photographer who is recognised for major achievements) is just proof that she is a respected photographer, whose photos have opened up boundaries for what photography can be.

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atmosphere. However the cropped nature of the image heightens the mystery of the image and may demonstrate that there may be hidden depth to the image. This suggests Cartier-Bresson may have in fact defied the purpose of 'decisive moment' photography as this alteration may now make us perceive the image differently. In addition to this Cartier-Bresson has previously been criticised of staging the image leading to the presumption that Cartier-Bresson may have taken several frames and instructed the man to jump within each frame as the precision of capturing a man mid-air would have been difficult to snapshot in a spontaneous moment, leading to its questionable composition. However Cartier-Bresson is considered a master and father of decisive moment photography, his talent of capturing life in a decisive moment is beautifully captured thanks to his patience and allowing the moment to come to him which is evident across a lot of his images. Suggesting that if the image was staged, Cartier-Bresson wouldn't have needed to crop the image due to his control over the moment – which is not the case in this image. Instead Cartier-Bresson has cropped the image to alter the composition with the intention of keeping the man as the main focal point, he cropped away any other distracting elements which may have taken away the attention from the man and the message behind the image which may be influenced by surrounding elements.

"Oop! The Moment! Once you miss it, it is gone forever".

Henri Cartier-Bresson.

"Photography is not like painting".

Henri Cartier-Bresson.

Laid behind the trail of the man is a ladder which creates leading lines. The ladder is broken and has irregular steps conveying a dark mood and hidden political meaning of a broken ladder of 'success' which is placed next to fragments of a broken hoop reinforcing the idea of a broken unity and society that may have been used metaphorically to make reference to the major economic collapse that was the Great Depression and the betrayal of the incumbent American President Hoover in 1932, which is the same time period the image was taken. The pile of mud besides the broken hoop and the shaded bricks and wheelbarrows present in the background may resemble poverty and also reinforce the idea of a broken society which affected a lot of people, hence the shaded figures in the background which may convey the notion that the poor were often not acknowledged and often faded into the background of society. The shaded background elements such as the fence, the poster on the wall, the wheelbarrow and the silhouettes (which also create rule of thirds) are reflected in the water create depth and highlight their high significance to the image.

Photographers across the globe still continue to capture images of the public despite not having been given full consent. Yet the issue of the 'invasion of privacy' is one that still arises and is still often subject to debate as there still remains no law against photographers who wish to take pictures without permission. It is understandable how people may feel angry, upset and taken advantage of by having their picture taken without consent in a public area, however what many forget is by being photographed they are then become a part of history.

"We often photograph events that are called 'news' ".

Cartier-Bresson told Byron Dobell of "Popular Photography" magazine, 1957.

Decisive moment photographers leave no opportunity for people to alter their appearance or actions which provide authenticity and document the true representation of an individual whether during a conflict, in a different culture or even in ordinary everyday life. In reality street photographers are sharp, talented and brave individuals who unknowingly intercept the lives of the public by documenting them in the decisive moment and allow us to learn about current and past ethical, social divides and differences within society across the rest of the world which words alone would be impossible to describe.

childhood. This is represented most masterfully through her photography.

The use of the high angle shot enables the viewer to almost feel as though they are present in the 'apartment'. This can provoke the viewer to feel certain emotions towards the photograph. Also the use of leading lines, to some extent, 'forces' the viewer to focus their attention towards the bottom of the frame. The use of colour, as it gets progressively darker towards the bottom of the staircase, contributes to the viewer being enticed to look towards the bottom of the frame.

We are able to see the lasting effect left on Japan as it is represented by the damaged walls. In the same way, those who were affected were literally left with 'aging scars'.

Although the objects seen at the bottom of the stairs would, to most viewers, be seen as insignificant, to others they have a greater and much more relatable impact on them which makes us ponder what life used to be like pre-war. Subsequently this contributes to Ishiuchi's theme of 'creating reality'.

One of the most intriguing aspects of Ishiuchi's work is not what she photographed but 'how she conceptualised the act of picture taking' by using the 'medium as a means to confront herself and her past'. Ishiuchi, much like Robert Frank, records evidence, however also 'creating reality' regarding past and present moments.

Ishiuchi has created her own town through photography whilst, at the same time, facing her childhood through the active process of developing these photographs in the dark room, enabling her to witness the 'whole world emerge when you print'. Ishiuchi insists that these photographs show a whole different town due to the colouring, contrast, composition and the technique used when developing creates a whole different town and once more 'creates reality'.



The title 'Sweet Home Yokosuka' in comparison to other photographs appears to be rather sardonic as Ishiuchi grasps the abandoned and destroyed images of the street and buildings of Yokosuka. Sweet Home Yokosuka is a collection that revisits Ishiuchi's hometown and revisits her previous sequence of 'Apartment', 'Endless night' and 'Yokosuka story'.

This photograph captures the exterior of a shop in a town on an acute diagonal. The composition of this photograph is extremely interesting and Ishiuchi's decides to focus on the town itself regarding its buildings and objects, not the people.

The couple walking by appear in an obscure manner and are also at the end of the frame which could convey their irrelevance in this photograph. Again Ishiuchi continues to photograph the 'negative beauties' of her town as it contains some of the shops that are closed down and that are derelict and abandoned, 'so in a sense, it's a town full of wounds'.

CONCLUSIONS

Despite its incredible depiction of a high-speed explosion, the most impressive aspect of the image is not the subject matter, but the size. It could be said that the photo is purposefully hung on the back wall of the gallery space so that the viewer's eye is drawn immediately to it. Expressing an impressive clarity, in which even the tiniest of fragments can be seen, enhanced by the black background, this photograph is demonstrates how far photography has developed in providing a new perspective on reality and emphasise the gradual shift that photography made from science to art which could not have been possible without scientists such as Edgerton and their contribution to the development of photography.

In a recorded interview with Gershdt for the *Revelations* exhibition, he explains his appeal towards creating images that challenge the concept of reality. By referencing the history of photography, especially Edgerton's invention of high-speed photography, *Blow Up No.1* demonstrates Gershdt's aims to 'question the relationship of the camera' with human vision, and highlights our reliability on technology, as humans, to perceive truth and reality. Gershdt states in the video that 'if we believe in the technology and camera, then the moments we see in front of us actually happened, but if we have any doubt, there is no way to assess its reliability.' In other words, the camera no longer records reality, but creates it.

Both *Blow up No.1* and *Bullet through Apple* allow us to view the world in new perspectives and challenge the meaning of reality which, without cameras and technology, would never have been seen otherwise. Edgerton's revolutionary discoveries in photography, along with pioneers in scientific exploration such as Eadweard Muybridge and William Henry Fox Talbot had profound influence on modern photographic artists such as Ori Gershdt and Clare Strand, who in turn, went beyond the boundaries of photography and by challenging the concept of time and motion, shaped the way in which we perceive and understand the world around us.

In conclusion, everything Adams did 'or felt has been in some way influenced by the impact of the natural scene' this quote from Adams has been very true throughout his photography and 'few today would deem the Ansel Adams images of Yosemite as insufficient as landscapes'. The rural environment (particularly Yosemite Park) had a great influence on Adams and his photography, as you can see through his monochromes and development techniques, he liked to capture the very essence of the environment and the enigmatic feel it put forth on him, as black and white photographs evoke an appreciation for natural beauty and provides a strong conservation ethic, 'A great photograph is a full expression of what one feels about what is being photographed in the deepest sense, and is thereby, a true expression of what one feels about life in its entirety'. His photography also projected a positive view on the environment, as he was a devoted environmentalist and a visionary figure in wilderness preservation and nature photography, who played a seminal role in the development of an environmental consciousness in the United States and the development of a citizen environmental movement, this stemmed from Adams commitment to the Sierra Club - an environmental organization founded on May 28 1892. In 1928, Adams became the Clubs official trip photographer and Adams's role in the Club grew rapidly, and the club became a vital part of his early success as a photographer. Adams was also involved politically in the Club, as he suggested a proposal for the improvement of parks and wilderness and quickly became recognised as an artist and defender for Yosemite Park. Adams became revered by Americans unlike any other photographers or conservationists had been before, this was likely because 'More than any other influential American of his epoch, Adams believed in both the possibility and the probability of humankind living in harmony and balance with its environment.'