

The Light Ages:
An investigation into the relationship between
photography and the hegemony of light.

Submitted in partial fulfilment of the requirements of the degree
Of
Doctor of Philosophy
(By Creative work and Dissertation)

Mark Hall

University of Derby
College of Arts, Humanities and Education

March 2018

Preface

Copyright

This work is the intellectual property of the author. Up to 5% of this work may be copied for private study, or personal, non-commercial research. Any re-use of the information contained within this document should be fully referenced, quoting the author, title, university, degree level and pagination. Queries or requests for any other use, or if a more substantial copy is required, should be directed to the owner of the Intellectual Property Rights.

Statement of Originality

I declare that this thesis is my own work, has not previously been submitted in any form for the award of a higher degree elsewhere, and that appropriate credit has been given where reference has been made to the work of others.

Mark Hall

Acknowledgement

I would like to acknowledge all of those who have helped me throughout this long journey. My directors of studies Professor Neil Campbell, Professor Huw Davies and my long-suffering family whose patience has been tested many times. There have also been helpful and constructive comments received at the various conferences and workshops I have attended I would also like to acknowledge the feedback and reviews of exhibitions of my work at Gratz in Austria, London and Florence in Italy along with the anonymous reviewers who contributed to the finished, and published, papers which have fed this thesis.

For D.

Table of Contents

Figures	5
Abstract.....	9
Introduction.....	12
1. Light, Power and Technology.....	38
2. Flash photography and the public gaze	60
3. Light, time and Performance.....	87
4. Light and the Visibility of Control	122
5. Methodology and Images.....	134
Conclusions.....	177
Bibliography	182

Figures

Figure 1 (Black and White Chlorobromide print) Mark Hall, 1998.....	29
Figure 2 Ilford Press Advert.....	33
Figure 3 (Lacan, 1978, p.90).....	42
Figure 4 (Lacan, 1978, p.106).....	42
Figure 5 Revision of Lacan's 'Gaze' Diagram.....	43
Figure 6 Alphonse Bertillon, Assassinat de monsieur André, boulevard de la Villette, Paris, 3 octobre 1910, Préfecture de police de Paris, Service de l'Identité judiciaire.	54
Figure 7 Jacob Riis, Collection of weapons taken from tramps in City Lodging House (1901).	64
Figure 8 Jacob Riis, Ludlow Street Cellar, New York, 1895	66
Figure 9 Jacob Riis, An Italian Home Under a Dump, New York, 1892	75
Figure 10 Jacob Riis (Detail).....	77
Figure 11 Jacob Riis, Baby in slum tenement, dark stairs--it's playground c.1890.....	78
Figure 12 Installation consisting of 24 computer monitors ranged in a circle showing sequentially edited film footage. Jason Dee 2014	84
Figure 13 Banksy, Cinderella's Coach Crash, 2015	86
Figure 14 Peak Intensity Graph	91
Figure 15 An early flash tray.....	92
Figure 16 Wolfgang Stoerchle's Untitled Video Works (Video Stills) dated 1970-1972.....	94
Figure 17 Weegee in a Flashbulb, Weegee, 1944.....	97
Figure 18 Weegee, no date	98
Figure 19 Weegee's Promotional Box for Westinghouse.....	98
Figure 20 Weegee, <i>Their First Murder</i> , 1941, International Centre of Photography bequest of Wilma Wilcox, 1997.....	99
Figure 21 Weegee, <i>Their First Murder</i> , 1941(via google search engine)	100
Figure 22 Weegee, <i>PM Daily</i> , October 9, 1941, Vol. II, No. 82, p.15 ..	100
Figure 23 Phillip Lorca diCorcia, Head #24, 2001.....	103
Figure 24 Phillip Lorca diCorcia, Head #23, 2001.....	103

Figure 25 Philip Lorca diCorcia, Sergio and Totti, 1985 © 2015 Philip Lorca diCorcia, courtesy David Zwirner, New York.....	108
Figure 26 Phillip Lorca diCorcia, Marilyn; 28 years old; Las Vegas, Nevada; \$30	112
Figure 27 Bruce Gilden by Eric Kim.....	114
Figure 28 Gilden, Derby 2010, Commission for Format	116
Figure 29 Gilden, The Black Country 2014	116
Figure 30 Gilden, In Broad Daylight Commission for Vice Magazine	117
Figure 31 Diane Arbus, Patriotic Young Man with a Flag, N.Y.C. 1967	117
Figure 32 Stephen Shore Self Portrait with Mick-A-Matic	122
Figure 33 Stephen Shore, New York City, New York, Sept.-Oct. 1972	124
Figure 34 Diane Arbus: A Jewish giant at home with his parents, in the Bronx, N.Y., 1970.....	127
Figure 35 Stephen Shore, Toledo, Ohio 1972	131
Figure 36 Jürgen Teller, Celine Campaign, 2015	132
Figure 37 Joel Sternfield 1976.....	133
Figure 38 Isle #8, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m	135
Figure 39 Isle #11, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m	135
Figure 40 Isle #22, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m	135
Figure 41 Checkout, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m.	135
Figure 42 Play/Pause, #1 Mark Hall, 2003	136
Figure 43 Play/Pause, #3 Mark Hall, 2003	137
Figure 44 Play/Pause, #4 Mark Hall, 2003	137
Figure 45 Play/Pause #2 Mark Hall, 2003	137
Figure 46 Weegee, Car Crash Upper 5 th Avenue, 1941, International Centre of Photography and (Detail).....	138
Figure 47 Untitled #1	138
Figure 48 Untitled #2	139
Figure 49 Untitled #3.....	139
Figure 50 Untitled #4.....	140

Figure 51 Untitled #5.....	140
Figure 52 Untitled #6.....	140
Figure 53 Untitled #7.....	140
Figure 54 Untitled #8.....	141
Figure 55 Brassai, Pont Neuf, c.1934 11 3/4 X 8 1/2 inches Gelatin silver print; printed c.1950	142
Figure 56 Brassai, Couple d'amoureux dans un petit café, quartier Italie, ca. 1932, printed mid-1960s Gelatin silver print © Gilberte Brassai.....	143
Figure 57 Brassai, Fille De Joie, Rue Quincampoix, 1931 11 7/8 X 9 inches, Gelatin silver print; printed 1950's.....	143
Figure 58 Shelf Life #1, Mark Hall, 2004.....	144
Figure 59 Shelf Life #2, Mark Hall, 2004.....	144
Figure 60 Shelf Life #3, Mark Hall, 2004.....	145
Figure 61 Shelf Life #4, Mark Hall, 2004.....	145
Figure 62 Shelf Life #5, Mark Hall, 2004.....	145
Figure 63 Shelf Life #6, Mark Hall, 2004.....	146
Figure 64 Outside in #1, Mark Hall, 2006	146
Figure 65 Outside in #2, Mark Hall, 2006	147
Figure 66 Outside in #3, Mark Hall, 2006	147
Figure 67 Outside in #4, Mark Hall, 2006	147
Figure 68 Outside in #5, Mark Hall, 2006	148
Figure 69 Outside in #6, Mark Hall, 2006	148
Figure 70 Outside in #7, Mark Hall, 2006	148
Figure 71 Outside in #8, Mark Hall, 2006	149
Figure 72 Outside in #9, Mark Hall, 2006	149
Figure 73 Outside in #10, Mark Hall, 2006	149
Figure 74 Outside in #11, Mark Hall, 2006	150
Figure 75 Outside in #12, Mark Hall, 2006	150
Figure 76 Outside in #13, Mark Hall, 2006	151
Figure 77 Test #1 Mark Hall.....	152
Figure 78 Test #2 Mark Hall.....	152

Figure 79 Test #3 Mark Hall.....	153
Figure 80 Broken mirror and light.....	155
Figure 81 Car Park and glass #1	155
Figure 82 Car Park and Glass #2.....	156
Figure 83 Herr Heyde By Gerhard Richter, 1965, Private Collection © Gerhard Richter, 2009	157
Figure 84 Light spread and framing diagram	159
Figure 85 Infinite End #1, Mark Hall, 2016, Giclee print 841 x 1189 mm	162
Figure 86 October 9, 1941, Their First Murder Weegee (Arthur Fellig)	163
Figure 87 #Untitled test, Mark Hall.....	166
Figure 88 The Wall #1, Mark Hall, 2017, Giclee print 841 x 1189 m ..	168
Figure 89 Gathering #1, Mark Hall, 2016, Giclee print 841 x 1189 mm	169
Figure 90 Gathering #5, Mark Hall, 2016, Giclee print 841 x 1189 mm	170
Figure 91 Passing #3, Mark Hall, 2016, Giclee print 841 x 1189 mm .	171
Figure 92 The Wall #2, Mark Hall, 2016, Giclee print 841 x 1189 mm	171
Figure 93 The Wall #5, Mark Hall, 2016, Giclee print 841 x 1189 mm	172
Figure 94 Series 1 Infinite End Display	172
Fig 95 Series 2 The Wall Display	173
Figure 96 Series 3 Gathering Display	173
Figure 97 Series 4 Gathering Display	174
Figure 98 Series 5 Display	174
Figure 99 Series 6 Display	175
Figure 100 Nissin Ring flash (http://www.nissindigital.com/mf18)	177

Abstract

This study sets out to establish an hegemony of light and examine its relationship to the lens in photography. Through a series of sequenced photographs presented as an exhibition *The Light Ages* in May 2017. The photographs were 841mm x 1189 mm Giclee prints mounted on aluminum which explore the way in which difference sources of light contribute to the identity of different spaces by fracturing and separating the light and duration of the image. The thesis explores how light permeates the English language and is inscribed in terms used to define photography. As a source of energy, light provides the very essence of visibility and defines the perception of objectivity and its limits. The geometric relationship between the light axes and the lens axis is what forms the basis of my development of Gramsci's concept of hegemony. Since all photographs rely on some kind of light it was important to identify one that was developed specifically for photographic use and controlled almost exclusively by the agents of photographic representation. It also appears to mark the ontology of the image, however, as this study examines it is only one of the temporal registers. The practice seeks to tear apart these temporal registers to show the dualism and hegemony of light, how it attempts to pin down one interpretation at the expense of another. One of the greatest challenges for researchers, is to consider new photographic discourses that attempt to understand how advances in technology affect the relationship between the aesthetic and the signified. Through practice, the study tests and explores the relationship between flash light and the lens axis. It questions whether our perception of the centrality of photographic representation is the defining characteristic of photography as a stable form of representation in contemporary culture.

“Everywhere we remain unfree and chained to technology, whether we passionately affirm or deny it. But we are delivered over to it in the worst possible way when we regard it as neutral”

(Heidegger, p.3, 1977)

Introduction

This study started with two dogs. As all discoveries often start with the mundane, this was no exception. I began studying of all types of light and, at the time, saw no boundaries to my investigation. I became immersed in literature, theology, art, and photography. One of the things I kept returning to time and again was not the situation of being somewhere, either in the light or the dark at any given time but when it came to cross between one to the other. This is where the two dogs come in. It was when I was out walking them at night down a partially lit passageway when I became aware of different sensations moving from an area lit by a street lamp, from a patch of almost impenetrable darkness to another patch of light. My anxiety was not created by either extreme though I did feel more vulnerable in the light, exposed and trapped by my visibility¹. The vulnerability of visibility and the unease it brought with it, was something I recognised from reading Albert Camus, it was also where I first encountered light as an aggressive force.

There wasn't a trace of shadow anywhere, and every object, each curve or angle, seemed to score its outline on one's eyes. The old people, Mother's friends, were coming in. I counted ten in all, gliding almost soundlessly through the bleak white glare... Never in my life had I seen anyone so clearly as I saw these people; not a detail of their clothes or features escaped me. And yet I couldn't hear them, and it was hard to believe they really existed.

(Camus, 1946, p.8)

I began to study the effect this was having on my own work, in early experiments I took more pictures at night, aware of my vulnerability as a photographer with an expensive camera, I sought empty public spaces, not for their security, but for the presence of something or someone who would normally occupy these spaces. Although in the light, I was surrounded by darkness, something that did not or could not translate into the photographs I made. I wanted to understand the

¹ Foucault's oft quoted words are "visibility is a trap" (Discipline and Punish, 1991, p.200)

effect, the push and pull of the private and the public, visible and invisible and it was using these terms of reference that took the journey in this particular direction.

What I am not going to attempt here is a history of light; light is many things to many people. It is a source of energy, a means by which we govern and mark our days here on earth and is inextricably bound together with myth and religion in ways which it would be impossible to unpick here. I am also not going to attempt a history of photographic lighting though what I am setting out to do is to show how what we see is controlled largely by the way light is treated in an image. This may seem to be self-evident, however, a division exists between light and its hegemony and the discourses that surround it, divided broadly into the practical (of the 'how to...' variety) and theoretical (following a largely art history model). The division has been built over time and is subject to a number of cultural factors and not within the scope of this study. The experience of light in different cultures and its subsequent use in photography has led to light becoming coded and therefore reflected by its use in the image. What I chose to explore is how some of these codes had come into being and the extent to which their hegemony had become the 'elephant in the photograph'.

Camus' "bleak white glare" (Camus, 1946, p.8) led me to flash photography, similar in some ways to being the subject of a flash photograph, the blindness that ensues when one is confronted with this bright intense light source. What struck me about this relationship was that this light was all consuming and shadow-less and painful it "score[s] its outline on one's eyes" and almost photographic in the silent way it registers details that linger in his memory of the event. Light has a contrasting relationship to photography in that it is light that produces darkness on the light sensitive material², it is only when

² Silver halides (silver salts) are light-sensitive chemicals and are commonly used in photographic film and paper. Silver halide crystals suspended in gelatine are coated on to a film base, glass or paper substrate and are altered by exposure to light. More recently film has been replaced with a digital chip which acts in a similar way where pixels are used to record this visual information

inverted in the enlarging process that it assumes something of its original form. The reversal process, negative to positive, is significant in that it establishes a scientific relationship between light and dark, though more often its representation in a photograph is phenomenological. Here, is where the separation and dichotomy begins to identify the hegemony that light and its agents, have over the outcome.

The use of light itself is common to almost all forms of photography, the exception perhaps being thermal imaging or X-rays. I was interested in examples where the photographer had provided the form of light in some way either by using artificial light or supplementing existing (ambient) light to produce an exposure, thereby indicating, not only the presence of the photographer, but attempt to control perception of the subject and its representation. In Chapter One I examine existing theories regarding the geometry of light and the relationship it has to language. Language has helped understand that relationship but it's a language that has been interpreted and translated from other languages, from other disciplines and almost always one element of a power relationship. Phrases such as 'seen in a different light', 'in the light of what you said... ' are phrases that allude to the hegemony light has over what we see, though this is not fully acknowledged within existing discourses.

There are many different artificial light sources available to the photographer but only one was developed specifically for photography and which remains its primary purpose; the photographic flash. It is for this reason that I am using this form of light centrally in this study. Photographic flash is a very bright intense and short duration of light, which appears to freeze the motion of moving objects. It has been noted that during night-time lightning strikes, lightning appeared to freeze rain droplets. The first to study the phenomenon was Charles Wheatstone, who published his findings in 1833 to the Royal Society (Ramalingam, 2010, p.17)

. However, it was nearly twenty years before Fox Talbot in 1851 first recorded a spark between two Leyden jars (which served as primitive electrical capacitors) that the first photograph was taken with a flash of light, though the evidence of that experiment has not survived. It was much later in Germany, in 1887 that Dr. Adolf Miethe and colleague Johannes Gaedicke managed to develop an explosive chemical mixture (Blitzlichtpulver – flashlight powder) that was bright enough to produce an exposure. They used a highly explosive mixture of powdered magnesium, potassium chlorate and antimony sulphide to produce the explosion of light. It was unstable and liable to explode if handled incorrectly resulted in several photographers subsequently lost their lives or were seriously injured. Though it was dangerous, many still used it and slowly the technology of flash evolved to become one of the most accepted technologies associated with photography. As it was constantly evolving and being adopted more widely, its contribution to the aesthetic of photography has been implicit. Codes and conventions have sprung from the use of flash, its early dangers where users were considered heroic³ and from the repeated use in certain forms and genres such as amateur photography or press photography. Sometimes the language of these ciphers is explicit, sometimes implicit, often relying on a complex and ambiguous relationship of use and environment. The unwritten lexicon of these subtle yet persuasive markers is the basis of this work and the technology of flash is what has inscribed this language into the material world of photography. Indeed, a branch of Psychology identifies the levels at which flash and light have permeated the social sciences using the codes of light to identify the relationship between the common usage of flash in the press and its effect on memory.⁴

“Flashbulb memory” (FB) is a good name for the phenomenon inasmuch as it suggests surprise, an indiscriminate illumination, and brevity. But the name is

³ The era of the heroic photographer springs largely from the dangers inherent in the technology and chemistry used in image making in the 19th and early 20th century referred to by Bill Jay in the *British Journal of Photography* in two articles in 1988.

⁴ Brown and Kulik in this highly influential paper entitled ‘Flashbulb Memories’ relate the memory of certain significant news events such as the shooting of JFK in America with the way in which the clarity of certain memories occurs citing the indiscriminate recording of detail as an aspect of remembering.

inappropriate in one respect that had better be brought forward at Flashbulb memories once. An actual photograph, taken by flashbulb, preserves everything within its scope; it is altogether indiscriminate. Our flashbulb memories are not.

(Brown, Kulick, 1977, p.75)

The “indiscriminate” use would suggest that there is no attempt to control the light, its reach and scope limited only by the technology used. However, though the flash may appear “indiscriminate” its “brevity” fixes memory at a particular point and is directed. What the light illuminates may be indiscriminate but its direction, what it is pointed at in a photograph, is not; therefore, its hegemony directly establishes a relationship between “flashbulb” and “memory”

Flash, denotes just that, a flash of light, its connotation though remains unanswered by existing discourse on photography or even flash photography. Was the relationship between technology and its use more cogent than a gradual progression of invention, development and adoption? Why are some contemporary photographers and artists reluctant to admit the extent to which their control of light affects their images? This study sets out to investigate these questions and to explore the hegemony of light using flash, and how it contributes in the formation of identity in photography. Through the examination of different uses and the commentaries that accompany its use I conclude that whilst there may often be practical reasons for using additional light, the use of flash implies something of the situation, the object photographed and the performance of photography. The research also sets out to examine how the relationship between the lens axis and the principal axis of light contribute to the hegemony of light⁵. Using the work of several notable photographers as exemplars (Riis, Weegee, Brassai, Gersht and Shore) I will show how flash has gradually become coded and how those codes unlock meaning implicit in their work. Flash as a technology, was developed by and for the sciences

⁵ I use the term Hegemony in both the sense that light is used to control the identity of the image and also that it is used with the consent of the viewer and largely, though not exclusively, the consent of the subject. Their consent is secured by the spread and popularization of its use in certain ways.

and is now seen as a stable light form, largely free from the connotations associated with other sources of light. Its use in forensic photography and many other scientific applications attest to its predictability as a means of illumination especially when used as a ring around the lens and as close to its axis as possible, thereby minimising its coercive possibility (the casting of shadows, as we see later, introduces a more expressive aesthetic) One of those photographers is Ori Gersht, an Israeli fine art photographer (born 1967)⁶ whose use of flash (*Blow up*, 2007⁷) crosses between the aesthetic of art and the scientific use of flash following methods similar to that of Harold Edgerton. Gersht's use of light regulates what we are able to see through a process of freezing floral arrangements in liquid nitrogen which are then obliterated into minute pieces by concealed explosives whose choreography is carefully controlled. As Elizabeth Edwards explains in a discussion of nineteenth century laboratory practice as "replicating the actualities of the physical, empirically experienced world in controlled conditions that allow for their analysis" (Edwards, 1997, p.58). Gersht's light controls the visibility of the invisible, bringing it into the visible domain by his management of light.

Gersht's images are taken in low light, the intensity of the flash influencing how the flowers are visibly rendered. The intensity of the flash and its short duration masks what little contribution the ambient light would make to the exposure. Later I will show that many photographs taken in mixed light (where the light does not come only from one source such as flash and ambient light) implicitly masks portions of the image at the expense of others, creating temporal layers in the image. These layers of light, contribute to an unspoken fiction, (such as ghosting) and therefore classify the subject with its aesthetic. In my work I explore the ways in which the layers can be made visible and the discord visible between light axis and lens axis.

⁶ Gersht is currently a professor of photography at the University for the Creative Arts in Rochester, Kent, England
⁷ *Blow up*, 2007 depicts exploded views of floral arrangements against plain backgrounds in the manner of French 19th Century painter Henri Fantin-Latour

By exploring the ways in which light can affect vision and perception I will explore the paradoxical relationship between light and lens which can define the perception of objectivity. Light has often been neglected as a discourse in a photography, (Bate, 2016, Warner Marien, 2014, Wells, 2015) its use has been largely expedient, its coercive power is acknowledged but isolated from serious discussion. Light dramatizes, draws attention to itself and, I will argue, draws attention to the photographer and the act of photographing, to the ontology of the image its moment of becoming or one of the moments. I will also show in my work how there are two moments of becoming when an image is take with flash, these can be fractions of a second apart or minutes and in coming together at on the image surface create a sense of unity and solidity that is contrived. In an essay published in 2000 Jean Baudrillard⁸ wrote that,

...no matter which photographic technique is used, there is always one thing, and one thing only, that remains: the light. Photo-graphy: The writing of light. The light of photography remains proper to the image.

(Baudrillard, 2000, p.1)

Baudrillard goes on to say that light “does not emanate from one single source, but from two different, dual ones: the object and the gaze. “The image stands at the junction of a light which comes from the object and another which comes from the gaze” (Plato)” (Ibid. p.1). In marking the significance of light and invoking a quote from Plato he exemplifies the notion that the axis of power exists where the light of the gaze meets the light from the object. Where these meet is on the inside of the camera, under the control of its technology, on the film plane⁹. Baudrillard begins with light like many others but veers toward phenomenology: “It is an absolute light, literally photographic,

⁸ Jean Baudrillard was a French theorist who was often associated with postmodernism and who commented on the impact of technology on social life. His development of Plato’s simulacrum where the faithful copy is intentionally distorted in order to appear more real fits in with photographic lighting where light is modified to create or supress texture, make the flat appear round etc.

⁹ The Film Plane is sometimes referred to as the Focal Plane; Image Plane; Sensor plane and is the flat surface where the rays of light are focussed after they have travelled through the lens.

[my emphasis] which demands that one does not look at it but, instead, that one closes one's eyes on the internal night it contains" and it ends contained within a technological structure, the "internal night" of the camera. He imagines then, the journey that light makes from the object through the camera and into the mind, conflating the light found in the paintings of Edward Hopper with photographic light, imagination with reality, the poetic with the prosaic. It is not unusual for writers to move seamlessly from the concrete to the abstract when describing light, however, this paradox is at the heart of the anxiety surrounding discourse on photography, the fluidity with which the image moves from the scientific to the artistic from the descriptive to the imaginative and the institutions that have grown on either side.

"They are violently illuminated from outside, like strange objects, and by a light which announces the imminence of an unexpected event." He could almost be talking about flash here and the unexpected event is that of the moment, not of the image being created - "To be an image, there has to be a moment of becoming" - but of the flash of light. Baudrillard, is relevant in that like so much writing about photography there are 'silences', a term he uses to describe the moment after an image when the noise of the world from which it was wrenched, recedes. The mixing of the technical, phenomenological, practical and philosophical is what makes photography unique. Like Baudrillard, I begin with light but acknowledge that there are other elements of governance that various agents have over its process. The moment the lens closes, the image and the light that transcribed it is latent, its energy spent (the subject has met its symbolic death) it is then reconstructed in the mind of the viewer by the photographer and the technologies at his/her command.

The purpose of this thesis is in tracing a causal relationship between the hegemony of light and the outcome, thereby identifying choice and judgements to be made, upon inexact modes of accurate representation (an oxymoron I grant but the frisson between science

and the indeterminate judgements of an operator is what, I argue, creates the photographer¹⁰). Roland Barthes separates the word 'photo' and 'graph' into two distinct elements (as does Baudrillard), one is an energy that reveals the subject, the other, spatial dominance. 'Photograph', it is important to point out, suggests a mapping of light related to definite points within the image. This corresponds with Rosalind Krauss's reworking of C.S. Peirce's 'index' (1906) and its relationship with photography and explains its identification with the 'real'

"Photographs," Peirce says, "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 [indices], those by physical connection.

(Peirce quoted in Krauss, 1977, p.63)

This indexical relationship is significant in demonstrating the beliefs some had about the ability of the light source to correspond to certain metrics within the image in a quasi-scientific way. One such photographer was Alphonse Bertillon¹¹ who pioneered a system of recording crime scenes which was widely adopted, mainly because it systematized a way of photographically recording a crime scene which would be accepted in court as evidence. The stability of the light source was crucial in not only revealing the detail needed but in lessening the apparent subjectivity of the image. Flash photography made the field work of police photography practicable and a system of using a large camera and a wide-angle lens which recorded in fine detail (often overhead) permitted measurements to be taken. The acutance of the light from the flash made the detail more prominent

¹⁰ Roland Barthes splits the word to identify the difference between 'photo' from Greek phōs, phōt- 'light' and graph 'writing' though it also identifies a structural relationship between light and the image.

¹¹ Alphonse Bertillon was a French police officer and biometrics researcher who began to be dissatisfied with the ad hoc way that records were kept and, against a growing tide of recidivism he developed a system Anthropometry which is a method of documenting criminals based on a system of measurements. He used photographs to supplement his records. His methods became widely used around the world and were taken up by the New York City Police Department.

and its direction and proximity to the lens created contrasts which overcame any weaknesses of the optics. This, as I demonstrate in Chapter Two is one of the elements coding flash photographs with an appearance of objectivity that other light sources do not achieve.

Light is naturally what connects the object with its referent in the image and as it travels in straight lines also bears a phenomenological relationship to the orientation of the image. In short, light becomes the ordering principle of an image and its correlation with the lens axis is central to our understanding of a photograph and its relation to light. Though choices made at the time a photograph is made are distinct as Bazin says “For the first time, between the originating object and its reproduction there intervenes only the instrumentality of a non-living agent.” and goes on “The personality of the photographer enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in mind” (Bazin, 1960, p.7 – emphasis added). Bazin, here, like many others often ignore the hegemony of light and the contributions technology make, and that these elements are controlled by an agent. Light is only one of the possible ways to influence how an image looks. The technology whose dominance over the image is best described as layers of influence and each layer, whether it be in the ‘subject layer’ (which could be said to be the plane on which the object/subject lays) or the film plane (the plane where the film or light sensitive material is and where the rays of light from the lens focus, this is usually marked somewhere on the external body of the camera). The latent image is then formed on the light sensitive material, usually adhered to a more robust and stable material. The final processes also involve layers to a greater or lesser extent¹². When we look at a photograph either an old print or a recent digital image it is important to be aware of the level of transparency each layer has, these can be physical layers like the coating of photographic paper or temporal layers like that of the light that is largely congruent. In Chapter One I go into this in more depth clearly

¹² Different forms of material either analogue based film technologies are produced by the layering of light sensitive materials on a stable base such as a print, transparency, even screen based technologies are made up of layers.

identifying the contributions and effects that this process has and that at each stage there is power in degree of influence interleaved in the final outcome.

Looking at a photograph through the strata of the image something else happens; whether it is a sense of recognition of something that exists or has existed, (Roland Barthes described it as “That-has-been”) (Barthes, 1982, p.77) or whether the photograph connects to something deeper, more fundamental we are often unaware of what has occurred in the duration between each temporal layer. Walter Benjamin too, saw many things appearing and disappearing before him each time he visited the site of a photograph, like the remains of a long-lost city, he found something newer or perhaps some long-forgotten detail or whatever best served his needs at the time. Benjamin embodied it in his essay ‘A Little History of Photography’ as “a tiny spark of contingency of here and now, with which, reality (so to speak) seared the subject to find the inconspicuous spot where in the immediacy of that long-forgotten moment nests so eloquently that we, looking back may discover it” (Benjamin, 2005, p.510). The present and the past coincide in photographs, layers of history seem transparent in Benjamin’s view, gossamer tiers where both can seem vague yet vital and insistent. Benjamin’s use of a spark burns through the levels and, echoing with his writing in *The Arcades Project*, referring to “knowledge [that]¹³ comes only in lightning flashes. The text is the long roll of thunder that follows” (Benjamin, 1999, p.456). Knowledge and light searing like a flash, an afterimage burned on the retina, may be why many believe we dream in still images, residues of the layers that have formed like leaves in a book, a palimpsest on our consciousness. The pairing, as many have said, prioritises vision and associates seeing with knowing. I examine this idea in relation to the work of Jacob Riis the social reformer and early exponent of flash photography in Chapter Two. Riis’ work set a precedent for the surrogacy of flash for the anxieties produced by those in positions of

¹³ My parenthesis.

influence, quite literally shining a light into places where 'the great and the good' dare not go. Riis' desire to clean up the overcrowded and unsanitary tenements of 'Mulberry Bend' which in the 19th century was a notorious area on Mulberry Street in the Five Points district of New York in Lower Manhattan. This ghetto area was where many of the immigrants found themselves at the mercy of unscrupulous landlords. Riis was an immigrant from Denmark himself and had a particular attachment to those making the same journey. His overriding belief in his mission and that photography, in showing rather than telling, for him, indicated the power of images over words. In his autobiography, *The Making of an American* he described the power his pictures had: "When the report was submitted to the Health Board...it did not make much of an impression | these things rarely do, put into mere words | until my negatives, still dripping from the dark-room, came to reinforce them" (Riis, 2012, p.104). Riis is important in this study not just through his adoption of flash for his work in the tenements but in what he reveals about his methods and how his use of the technology was related to his own personal beliefs and purpose. I found that when I was looking for situations that might eventually be part of the finished work I was drawn to places familiar from crime novels and documentaries where the anxiety of darkness and the unknown permeated the space like fog; inner city car parks, river edges, the empty margins of society where in reality as in fiction, bodies are discovered and fear prowls the reach of every shadow.

Riis charted each room and its relationship to the light, believing perhaps that light was one of the fundamental principles of life, even though the people he photographed only occupied these tenements during the night. For him darkness nurtured the depravity he sought to eradicate, and it was his mission to open these areas to the light of salvation. This early idealisation of light was an extension of a theological belief system bedded in the burgeoning middle classes existed throughout a greater part of the nineteenth century.

The indexical relationship light has with the science of photography and the object photographed goes some way to explaining early difficulties with seeing photography as anything but subservient to the sciences. The apparent empiricism of photography began to part company with the arts in the early part of the 20th Century with the Secessionist movement led by Alfred Stieglitz which sought to credit the artistry evident in some forms of photography called at the time Pictorialism. Around the same time flash use was becoming more widespread though its use in police and forensic photography established it as a stable form of representation. The way in which it was used by Bertillon and other police and documentarists indicates that it was used for its measurable relationship to the lens axis and the position of the camera. In using this form of photography for crime scenes and its adoption in newspapers by photographers like Weegee¹⁴ I argue in Chapter Two that through repetition, the stylized images of bodies and dramatic crime scenes became a popular aesthetic and as representative as film noir in reflecting the polarity of the age. Weegee was one of the stars of his generation, with a personality that was larger than life he became the archetype of the cigar smoking press photographer with his trademark Speed Graphic¹⁵ camera and bulb flash attached. Like Riis, Weegee was an immigrant and like Riis he also believed in the 'truth' of the story he was telling, a truth that came in part from the light he used. Weegee published a small pamphlet of his photo tips extolling the virtues of the WestinghouseTM flash bulb in which he trusted his technique which unlike Riis was a stable form of light on which he could rely. As long as he was a set distance from his subject it would be well exposed, leaving him the freedom to negotiate access to whatever the scene or event unfolded quickly in front of him. His belief in the technology and what it came to represent is evident too in the notes he made and

¹⁴ Weegee was the nickname of Arthur Fellig, a press photographer who became famous for his ability using a police radio of being quick to respond to incidents involving police, ambulance or Fire Brigade and of taking dramatic pictures

¹⁵ The Speed Graphic was in common use in press photography the 1930's and 1940's. It was a 5x4 camera that required a film holder to be placed in the back and removed after the exposure was made. Photographers seldom looked through the back of the camera, preferring instead a small frame which slid out above the front lens panel and approximated to the frame. Some models had a linked rangefinder but this was often difficult to use in poor light.

the captions which suggested no ambiguity but a straightforward record of what he saw.

The movement between one state and another, Light –Dark, Dark-Light, public and private is examined in Chapter Three where there is movement between passive state and active state in the creation of a flash picture where the energy released by light creates an element of performance arresting things in a state of flux even where that movement may not be apparent. I assess the work of Phillip Lorca di Corcia whose use of flash arrests his subjects in the performance of their everyday lives (Heads) or of like a movie still where the light is that of the spotlight making each marginal life take centre stage in an unwritten narrative (Hustlers). His subjects appear to be held in a state of mutability but, like insects in amber, they are arrested in the movement of life. What diCorcia's work shows that others often do not is the disconnected body, disengaged from the moment of being an ontological moment where the conscious mind is elsewhere, a fracture between the outside world which the body inhabits and the interior world of the subconscious. This inside/ outside dichotomy is often a precondition of the function of the camera.

The darkness of a photographic darkroom functions in a similar way with brief flashes of light followed by protracted darkness. Anyone who has spent any length of time developing film or printing colour photographs will know what it feels like when your body accepts the conditions of total darkness and begins to move perceptually into the void as the other senses are heightened. It was here that I became aware of the contradictions of existence in one state or another in total darkness, I felt no fear and was almost reassured by its spatial intimacy and sometimes felt vulnerable, isolated and small when in the light. I realized that the seat of my own anxiety wasn't being in one state or another, as one adjusts to one's surroundings, but the transition from one position to another.

Minkowski's thought is useful here to understand the effect of being in darkness as:

Depersonalization by assimilation to space, i.e., what mimicry achieves morphologically in certain animal species. The magical hold (one can truly call it so without doing violence to the language) of night and obscurity, the fear of the dark, probably also has its roots in the peril in which it puts the opposition between the organism and the milieu.

(Minkowski, 1932-33, p.239)

Writers have long since been aware of this and Edmund Burke the Irish statesman and philosopher illustrates this in his 1757 book *A Philosophical Enquiry into the Sublime and Beautiful* in which he believes that "...darkness is more productive of sublime ideas than light" (Burke, 1999, p.121) and that "Mere light is too common a thing to make a strong impression on the mind" (ibid, p.120) This could be said of the fear that Riis subjects felt when his flash of light penetrated the intimacy of their darkness. Flash becomes the shock of surprise, lifting subjects from their moment into a moment of 'strangeness'. Bruce Gilden and Bruce Davidson both Magnum¹⁶ photographers. Their oeuvre is that of 'making strange'. Davidson's *Subway* (1980s) series exemplifies this point and Davidson himself comments on the contribution the technology of flash has in this work in Chapter Three. Gilden too knows the impact flash has in catching people off guard and his way of working is the antithesis of diCorcia, using flash to shock people out of their reverie into acknowledging his presence and the presence of the camera and its scrutiny. His methods create a performance not for the camera but by the camera and its accomplice the flash. This method, while not unique were pioneered by some of the Magnum photographers and another Magnum photographer whose work I will touch upon is Martin Parr. The inclusion of these three and their agency speaks to the paradox of documentary photography and the implied photographic truth that comes with this genre. I had found this to be true too of the experiments I had done,

¹⁶ Magnum is a photographic agency representing some of the best-known documentary photographers. It was founded in 1947 by Henri Cartier-Bresson, George Rodger, Robert Capa, David Seymour and has its headquarters in New York.

where Gilden, Davidson and Parr had all centralised their flash linking the gaze of the photographer with the penetration and harsh 'truth' of the flash. I had found that by holding and directing the light away from the lens their appeared a disjunction that I could not immediately reconcile, and it wasn't until much later that I became aware of the geometric relationships found through the diagrams in Lacan's writing (Lacan, 1978) that the trajectories between light and the gaze of the lens began to cross.

The stability of the light source and its implied objectivity occurs again in Chapter Four which examines the association that 'on-camera flash'¹⁷ has with notions of objectivity and truth. My own work examines this dichotomy and exposes the split between the perceived unity of an image taken with flash and the 'otherness' of those parts of the image illuminated by other light sources (seldom are pictures taken in total darkness so often there is some contribution made by other light sources). These light sources are central to the image axis and therefore correspond to the same co-ordinates as the flash, however, as we have seen in the work of Riis and others if the subject moves during the exposure the coordinates of that portion of the image change revealing the contribution made by both light sources and so called 'ghosting' appears. This is significant in that the layering of light creates a rupture in the image surface which is not always visible, but which conceals its own fiction. When the two light sources are separated from the lens axis it creates a conundrum, because of the reliance on the centrality of the image axis to centralise western vision when the two separate we are left with unanswered questions – the lens is pointing at the thing I am looking at but what is the light directed at (something off camera) and therefore the axis of another image?

¹⁷ 'Flash-on-camera' or 'On-camera-flash' refers to the inclusion of a built-in flash on amateur cameras, often programed to 'pop up' when there is not enough light for and exposure. Older cameras would have a slot for a flash cube to be fixed close to the lens axis thereby eliminating any so called 'unwanted shadows'

Discussion of light is seldom the focus of photographic theory though photography sits quite neatly between the two Manichean extremes of light and dark, indeed the mean point for exposure is a mid-tone, where a range of brightness's are blended to make one, 18% grey reflectance becomes the mean the axis by which every camera program is grouped. The predisposition of photographic geometry is an expedient way to examine the axis of visual hegemony.

It is the order of the natural world that imprints itself on the photographic emulsion and subsequently on the photographic print. This quality of transfer or trace gives to the photograph its documentary status, its undeniable veracity. But at the same time this veracity is beyond the reach of those possible internal adjustments which are the necessary property of language. The connective tissue binding the objects contained by the photograph is that of the world itself, rather than that of a cultural system.

(Krauss, 1977, pp.59-60)

Rosalind Krauss in her reworking of Peirce's theory points out the pivotal argument relating the "imprint" of the "natural world" however in putting "beyond the reach of those possible internal adjustments which are the necessary property of language" denies the impact technology has in translating that imprint from one form to another. Translating darkness of a negative to the light of a positive requires some translation on behalf of an agent, whether this is a programmed agent in the form of a printing machine which still requires calibration based on the axis (automatic exposures are based on an average image brightness value of a mid-tone). It is important to grasp this distinction between referent which is in the 'natural world' and the culturally coded technology and agent that translate it.

Photographers have always been aware of the power they have, to determine how an image looks by the direction, colour and texture of light they chose, light which reveals or suppresses parts of the subject. A whole genre of publishing has grown around the ways in which each component of the image can be altered or adjusted to the whims

of the photographer or audience. The shelves were separated into those containing technical books, designed with the intention of making 'better' images and those containing theoretical books and writing that sought to understand the way photographs were in the world and the impact they had. The distinction between the two has been generally clear, however, increasingly the stark boundaries that have existed between the categories are being blurred. The historical and contemporary notions of light are too expansive to be discussed in any meaningful way here. What I wanted to do with my early work was to demonstrate the power light had in an image not just in an aesthetic sense but in the way, I could disrupt the expectations of the viewer. By including extremes of light and dark rather than creating an image with a range of brightness's which conformed to general patterns of acceptance described in technical manuals.



Figure 1 (Black and White Chlorobromide print) Mark Hall, 1998

The black and white photograph above foregrounds some of the arguments discussed in relation to Photographic flash, (referred to as strobe) in the USA. I wanted to experiment with extremes obtaining pure white and pure black creating areas where the edges of those extremes indicated something that was not the result of either light or

dark. In *Fig.1*, the grass became a chaotic tangle almost appearing like a ball of fire simply as a result of the way light had illuminated it. Though these initial experiments, like the one above, did not use flash I became increasingly aware of the need to narrow my investigation to use one light as a symbol of the others. Few had written specifically about flash photography; Kate Flint's interdisciplinary studies of flash in art and literature have been useful. Chris Howes whose book *To Photograph Darkness: The History of Underground and Flash Photography* was very informative. Where my analysis differs from conventional discourse on the use and history of its use is in that I discuss the consequence of light, its inference and association and its power over interpretation and where the ways in which it has been used 'watermark' photographs leaving subliminal messages in the mind of the viewer.

This study seeks to examine the historical precedents for some of the techniques associated with flash, such as the press and amateur photography, and examines the relationship between photography and flash light as a stable form of representation. In doing so I had to first to establish some of the implied and explicit assumptions that occurred in the reading of photographs where it had been used and to understand the extent to which flash in an image, its direction, power and use had become an everyday motif. In Chapter Four I examine the use of direct flash in vernacular photography where the use of flash has been overt, implying its objectivity in the amateurism with which it is used, marking the absence of photographic authority by its presence and a point at which the programs of the camera¹⁸ override any subjective decisions made by the photographer. Its opposite is where the flash has been used to 'fill in' the shadows, so-called "fill flash", in this way the light camouflages itself, disrupting its ontology, creating the appearance of a unified whole. and image just illuminated by light but what isn't evident is that these light sources embed

¹⁸ Amateur 'point and shoot' cameras often had a flash which popped up or fired when there was not enough light for a 'correct exposure' (one with no camera shake). Earlier versions had a flash cube with four single use flash bulbs which had to be attached.

another temporal layer into the image, one layer which light be illuminated by a short burst of flash and the other much longer period. In examining this effect, I refer to Roger Caillois' essay on the morphology of mimetic insects in which he examines the spatial ambiguity of insects whose coordinates exactly match those of their surroundings: "Matters become critical with represented space because the living creature, the organism, is no longer at the origin of the coordinate system but is simply one point among many. Dispossessed of its privilege, it quite literally no longer knows what to do with itself" (Caillois, 1935, p.99). This is significant in understanding the effect of filling in the shadows has on the subject, who is defined by the way light creates difference between itself and its environment. The perception of two distinct phases of time producing knowing occurs in the thinking of both Julia Kristeva and Walter Benjamin. Kristeva in 'The Powers of Horror' uses a flash of lightening to illustrate a moment of knowing or remembering "forgotten time"

Then, forgotten time crops up suddenly and condenses into a flash of lightning an operation that, if it were thought out, would involve bringing together the two opposite terms but, on account of that flash, is discharged like thunder.

(Kristeva, 1982, p.6)

And Benjamin's epistemology: "In the fields with which we are concerned, knowledge comes only flashlike [blitzhaft]. The text is the long roll of thunder that follows" (Benjamin, 1999, p.456). He extends this

It's not that what is past casts its light on what is present. ...Rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words, image is dialectics at a standstill.

(Ibid, p.462)

The dialectical image is one of Benjamin's key thoughts and one which alludes to the coming together of the past and present in one image "the what-has-been and the now" but though he is referring to two temporal lobes converging in the image the paragraph begins with light cast on what is present or the present cast its light on the past. Both Kristeva and Benjamin use flashes of lightening as metaphors for understanding the differences between aspects of knowing, lightening has a different duration from thunder, however, both are inseparable from the storm.

Caillois uses insects that can blend into their background to protect themselves from predators in what he terms 'defensive mimicry' to understand the psychological effects of schizophrenia and the loss of boundaries, this can happen when the flash mimics the light of the sun, however, its coordinates are different, though these two points converge in the image as we see in my practice they do not give any sense of image unity. Therefore collectively the accumulation of brightness creates a cartographic field of representation, however, as I will show, the different components of light create a contrived unity in which a temporal split is concealed. If only fractions of a second these time-based layers can conceal a discontinuous register with the index, often seen as blurring or ghosting in the image. The so called "privilege" to which Caillois refers is where the focus of the image is illuminated by the primary source of light and is therefore prioritised in its domain but when the light is combined it appears to lose its substance, unifying its surface into one plane, blending into the background so-to-speak.

The recent trend for the so called banal in photographic art uses just this apparent lack of partiality to give an objective façade and is therefore coded with an aura of *laissez faire*. Similarly using open flash to signify amateurism or technical ineptitude has also become coded with the apparent objectivity of the photographer as described in some of the work of Stephen Shore and others. (Teller 2015, Sternfield 1976)

It was clear that another discourse was emerging, one that incorporated technical etymology alongside the orthodox art history approach taken by most theorists. However, the discourse of lighting was too expansive since light itself was not only considered coded as Bate pointed out “Lighting is culturally coded too, even in theatre, cinema, painting and everyday life. A direction of light has meaning...” and goes on “This would be quite inappropriate to light a wedding scene [with a street lamp at night], so if a photographer does not understand the code it can be a problem” (Bate, 2016, p.23). These codes have been often referred to as ‘the rules’ which, almost since the beginning of photography, have governed implicitly the way in which photographs have looked. Quite where these rules have come from is not clear though the language used in the many thousands of photography manuals aimed at the amateur¹⁹, allude to the ‘correct’ or ‘right’ way of doing things as the Ilford advert below illustrates taken from the 1959 edition of *The Complete Amateur Photographer* presumably before being a “complete amateur” became a derogatory term.

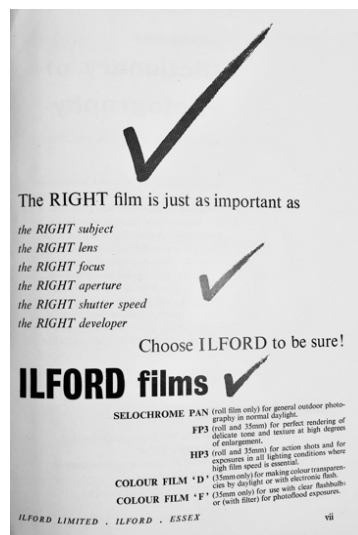


Figure 2 Ilford Press Advert

¹⁹ There are many titles and almanacs related to the techniques of lighting, composition and printing of photographs, too many to list here. Implicit in the language used to describe certain techniques or settings as ‘recommended’, or “to obtain the best results...” and “A popular way to achieve this is...”

Not only did these so called 'rules' become embedded in the culture of image making they sought in earlier years to separate the amateur from the professional, a demarcation which has been blurred still further in recent years, due largely to the sophistication of the technology involved. Light and its hegemony, is still the preserve of the specialist, the skilful, even when its use is coded with objectivity.

If the etymology of certain uses of flash lighting can be traced to either its scientific, press or populist origins, French philosopher Jacques Rancière suggests that "it is rather the appropriation of the commonplace" (Rancière, 2006, p.33) that evolves into art, not its "mimicry or its soft focus Pictorialism" (ibid) The 'commonplace' as Rancière states applies not just to the subject matter but to the techniques associated with the commonplace such as the use of flash in newspaper photography, a technique used to sensationalise early journalism and was appropriated and used in the work of many others as Rancière goes on to say "The Marxist theory of fetishism is the most striking testimony to this fact: commodities must be torn out of their trivial appearances. Made into phantasmagoric objects in order to be interpreted as the expression of a society's contradictions" (Ibid). Flash is one such commodity and its ability to render the 'phantasmagoric' wrenching the detail out of the commonplace has not only become part of the fetishism of poverty, examined in Chapter Two, but the spectacular voyeurism associated with the paparazzi²⁰

The aesthetic regime of art has been dominated by the principles of modern and postmodern aesthetics. Rancière's concepts provide a means to understand how the dominant sensibility in photography which falls under the spell of that aesthetic regime, has become divided, albeit under one unified heading of 'photography'. One of the more recent issues has been to determine what photography has divided into. My own work exploits the allotropic nature of flash to explore the dialectic image, examined in Chapter Five. I chose to begin

²⁰ Paparazzi, is common parlance for photographers who attempt to reveal the private lives of the rich and famous

with the way in which light related to the lens. I had seen in previous examples how, in the work of Weegee one was drawn to the centre of the image principally due to the shape (circular) of his flash bulb and reflector combination. The light was focussed centrally in all his pictures, however the light spread in many instances was narrower than the lens field of view. The effect was that the light gave a visible hierarchy of importance, leaving the periphery darker, underexposed, shaded. The impression was the light (of his gaze and that of the public since he was acting as their surrogate) surrounded by darkness, not just palpable but symbolic. There were many instances though when his flash would overpower the ambient just as Riis, diCorcia, Gilden's had, creating artificial darkness through underexposure. This raised many questions about the veracity of the medium and of its theoretical stability as a means of representation. I began to experiment with how flash had become synonymous with crime and experimented with a medium I knew also to be associated with light; glass. Glass transformed and focussed the light in the camera (generally though not exclusively) its properties of visibility and invisibility appealed to me and broken could be as appealing as when whole. It was also connected to crime in any number of ways as it so often stood between the object of desire and the thief. The examples of early tests show in Chapter Five the progress through this phase.

I eventually began moving the light away from the lens axis though this in itself, wasn't disturbing enough. I wanted to destabilise and then re-stabilise the image in the same frame showing the overlapping edges of the flash and ambient light exposures, which had generally corresponded in register to the lens axis, one exposure on top of the other. By moving each exposure it had the effect of decentering the image. The effect was to give the appearance of being next to something, something significant enough to be photographed. What that something was, the viewer can only guess. I would liken it to the images taken when winding a roll of film onto the first frame. These wasted frames were often discarded and never printed, though occasionally, when the film was taken to a lab which made no such

aesthetic judgement and would print every frame regardless of merit, these images would surface and often be found in a bin or left unseen in the envelope with the negatives. What these images showed were the spaces around an event thought worthy of a photograph which at this juncture had not yet been taken. These images seemed uncontrolled alluding to something, transient, vague, like catching the smell of wood smoke in the air and knowing somewhere close by was a fire. These *limbus infantium*²¹ exist on the edge of significance but fail to reach it, metaphorically hanging somewhere between darkness and light. Now in the digital age these images no longer exist, anything that does not meet the objective of the photographer is more often deleted; the error has been bred out of the process. These so called 'errors' were part of a photographic evolution, what was once an error became a mainstream technique as changing aesthetics and sensibilities incorporated these errors to complete their narratives, blur and motion became incorporated to express the importance of speed and of change. What remains when we have perfected the image of an imperfect world, how will we then reintroduce the error when the error itself has been perfected?

In this digital epoch, we should see images as multiples, layered one on top of another sequentially building from one step to another without completely leaving the other behind. We have looked many times at the sequential image, side by side, cinematic in its flow from one frame to another but rarely do we dig into the archaeology of an image examining the layers of time compressed into the present. My own work examines those edges by creating images of the overlapping spaces where one light gives way to another. Technology has given us the impression of being able to see everything, surveillance cameras give the appearance of safety and security but do little to prevent crime. I set out to investigate the fictions created within apparently unified images, spaces where there were overlaps,

²¹ *limbus infantium* refers to Catholic theology of infants that die unbaptised and whose souls are suspended between heaven and earth.

spaces of darkness where a sense of unknowing exists. I set out to examine the relationship between light and dark in photography and in doing so questioned the reliability of the image as a stable form of representation. I conclude that we should jettison the notion of objectivity in photography, instead see it as a myth like so many others and the image as a form of visual entertainment. The strong bond we have to a photograph's perceived realism is based on a flaw that we know and have always known, that it is not the photograph that lies but the light that reveals it. We should, therefore, see photographs for their value as visual entertainment and see them as corrupted by power as other institutions have been.

Belief in the stability of images as an often-unmediated form of representation are unfounded. Photography and memory have long been a point of discourse in photographic circles and wider cultural fields, however, I would argue that the relationship the image has to memory relies in no small part in memory of light. Language is acknowledged and we are familiar with the terms 'in light of what you say...' or 'seen in a different light'. Now in photography there is an opportunity to evaluate the relationship light has to the way in which we see things and to acknowledge that this study is not the preserve of practical theory but that light in all its forms dominates much of our lives and should recognise the way in which it is used and to what end in photography.

1. Light, Power and Technology

The relationship between light, hegemony and photography is a complex one, not least since photography owes its existence to light it would follow that it encompasses everything that photography is, how could one then suggest that one element in the ontology of photography could be the focus of more subjective interpretation. Surely all photographic programs can be as manipulated as any other? Hans Blumenberg in his 1957 essay *Light as a Metaphor for Truth*, (reprinted in Levin's *Modernity and the Hegemony of Vision*) frames the relationship and its emergence as a controlled source of power.

In the idea of "method,"²² which originates with Bacon and Descartes, light" is thought of as being at man's disposal. Phenomena no longer stand in the light rather, they are subjected to the light of an examination²³ from a particular perspective. The result then depends on the angle from which light falls on the object and the angle from which it is seen. It is the conditionality of perspective and the awareness of it, even the free selection of it that now defines the concept of "seeing." The significance, for the modern age, of perspective and a consciousness of location would require a study of its own. All that can be done here is to indicate the way in which technological figures come to invade the metaphors of light, the way in which light turns into an encompassing medium of the focused and measured ray of "direct lighting."

(Blumenberg, 1957, p.53)

The renaissance use of perspective and its corollary in photography relies on the application of tonal differences and of the optics and light of photography. We see none of this in lens-less photography such as photograms, its application in an image creates a fictional 'space' within the two dimensions of its border. By establishing depth with light and tone, using the formality of representation carried over from

²² The idea that one could "hit upon" truth "by chance" is a previously unthought and unthinkable thought, one in which the entire tradition of the metaphors of light is negated and raised to a higher level [*aufgehoben*]. "Method" then takes this annoying element of chance by the hand and puts it at man's disposal.

²³ *Beleuchtet*: the translation here attempts to capture the double meaning that Blumenberg is playing on here: *beleuchten* can mean both "to shine light on something" and "to examine." [Notes from the original translation quoted in Levin]

art history one establishes a means by which perception can be altered and a structural relationship at once, in the hands of whatever agencies are at the helm. Light and its hegemony is central to the photographic process as quantitative and qualitative elements that collude to create an image on light 'sensitive' material (itself connected etymologically to perception and the senses) it is surprising that little is said about the debt photography owes to light and how cogent its influence over the outcome.

Photography owes not only its name but its very existence to light but when we theorise about vision and the ocular centrism of modernity, stemming from the discovery of perspective in the renaissance, what debt does this discovery and indeed all discovery owe to light? Since our experience of light makes up approximately (depending on one's geographical location and time of year) about one half of our experience the conquest of darkness has been both ideologically and productively driven. Wolfgang Schivelbusch suggested that

“there [is]some connection between the philosophical enlightenment and actual illumination, perhaps along the lines that the philosophical need for enlightenment awakened an interest in real light?...If this were the case, we should look for the link between enlightenment, illumination and the natural sciences of the times, in particular, in chemistry”

(Schivelbusch, 1995 p.4)

That the enlightenment period, usually accepted to have existed between 1685-1815, overlaps with early experiments in light sensitive material and precedes the invention of photography by only 24 years in 1839 (accepted by many as the birth year of photography) This demonstrates an historical and ideological relationship between science, light and its hegemony. This period also gives way to the Romanticism of the mid nineteenth century as a cause perhaps of the scientific rationalization of nature, one of the components of modernity. Light plays an important role in this period too within the paintings of Caspar David Friedrich which feature contemplative

figures silhouetted and anonymous against the light. The relationship between the light source and the viewpoint is one I shall pick up later but for now it is sufficed to identify its relationship to the hegemony of vision. The fact that some substances are visibly altered by light would seem to be central to the paradigm of hegemony which is “dominance and subordination in the field of relations structured by power” (Hall, 1985, quoted in Lull, p.33, 2011) The ‘field of relations’ applies as much to the relations between subordinate elements in an image and as Stuart Hall has identified, is a field of hegemony of which light plays a substantive role. This develops Gramsci’s theory of hegemony, which connects ideological representation to culture in the way a photograph does. Hegemony, therefore requires that ideological assertions, such as the formal presence of light, become self-evident cultural assumptions, whose effectiveness depends on subordinated peoples, those to whom photography has become an aspect of simple communication (in social media for instance), accepting the dominant ideology as “normal reality or common sense...in active forms of experience and consciousness” (Williams, p.145, 1976)

For Foucault, the enlightenment project constitutive of our modernity has been increasingly double-crossed by the panopticism of its technologies. Whether these be the technologies of production, the technologies of sign systems, the technologies of power, or the technologies of the self in each of these economies Foucault sees an increasingly dangerous tendency-dangerous, but nevertheless resistible pointing us toward conditions of totalisation, normalization, and domination. If modernity is, as it seems, dominated by vision, earlier times may indeed have been ocularcentric; but the hegemony of vision at work in modernity is nevertheless historically distinctive, and functions in a very different way, for it is allied with all the forces of our advanced technologies.

(Levin, p.6-7)

Our ‘advanced technologies of panopticism’ would include photography and, as Levin points out, moves us inexorably toward “totalisation, normalization, and domination” with photography

complicit in the “domination by vision” (ibid), it’s the light that we keep returning to.

Light has long been associated with power, long before religion ascribed to light, and its delivery, a divine purpose. References to this purpose and its implicit dominance over our lives permeate our language, we often refer to phrases such as “enlighten me...” or “In the light of what you say...” as well as the many references to “seeing” and “vision”. As Williams has said earlier hegemony requires “normal reality or common sense...in active forms of experience and consciousness” (Williams, p.145, 1976). What more “common sense” property of a photograph could there be other than light, a ‘photo’ ‘graph’?

Light and dark have been a guide to the way in which our lives are organized whether Secular or divine, it has dominated the way we interpret good and bad, knowledge and ignorance. The name ‘photography’ embeds light at its core and associates both language and communication, with light. Language does not just communicate, it frames and identifies meaning and photography has the power to do the same. The terms ‘light’ and ‘writing’ together denote that there is a relationship between the two, both implying movement, light being an active element that can appear to change the properties of the object it strikes (photosynthesis is one example, the creation of shadow another) and writing a process, one guiding the other. In this chapter I will lay out basic diagrammatic structures of influence in order to foreground the basic principles governing the hegemony of light and its use in photography. I want to demonstrate these governing principles by developing a diagram that Jacques Lacan used to illustrate the relationship in *The Four Fundamentals of Psychoanalysis* “In the domain that I have called that of the geometral, it seems at first that it is light that gives us, as it were, the thread” (Lacan, p.93, 1978). The thread that he refers to is that of a ray of light which he develops in *The Line and the Light* where he deals principally with the relationship light has with the eye and the gaze and illustrates the

relationship below. What Lacan doesn't do though is relate this to a structure of power as Michel Foucault might have done since it would follow that whoever is in control of the point of light has the power, the light's position may be fixed in the diagram below which refers to a cinematic representation but in a photograph this point is not fixed and nor are the other points, they are fluid and are fixed at the ontology of the image. My diagram, maps out the relationships as both Lacan and Foucault²⁴ have, Deleuze even referred to Foucault as a "new cartographer" (Deleuze, p.33–34, 2006) since it is important to plot how each point corresponds spatially and ontologically to the photograph.



Figure 3 (Redacted due to copyright issues) shows two isosceles triangles on their side indicating the point of emitted light and its relationship to a screen (Lacan, 1978, p.90)



Figure 4 (Redacted due to copyright issues) in the second of these illustrations Lacan shows two isosceles triangles superimposed indicating the point of the gaze and its corollary on the screen showing the inverted gaze "in the scopic field, the gaze is outside, I am looked at, that is to say, I am a picture." (Lacan, 1978, p.106)

²⁴ I refer here to Foucault's analysis of Jeremy Bentham's Panopticon (a plan for a circular prison in which inmates were continually watched by a guard in a central tower or believed that they were) which has become a schema for behavioural modification through surveillance.

In the diagrams, above from *The Four Fundamentals of Psychoanalysis* (Lacan, 1978) light emits or is reflected from a singular point which is central to the axis on which each point corresponds (Figure 3). In the second of his diagrams (Figure 4) the two triangles overlap placing him/her (the viewer) in the equivalent spatial field as the object, in effect creating a doubling of representation where one is external, a tree for example, and the other internal, what one thinks of as a tree and therefore subject to the neuroses of the viewer. If one were to look at this in photographic terms it might look something like the diagram below where each of the points A, B, C, D and E which one might term 'background'.

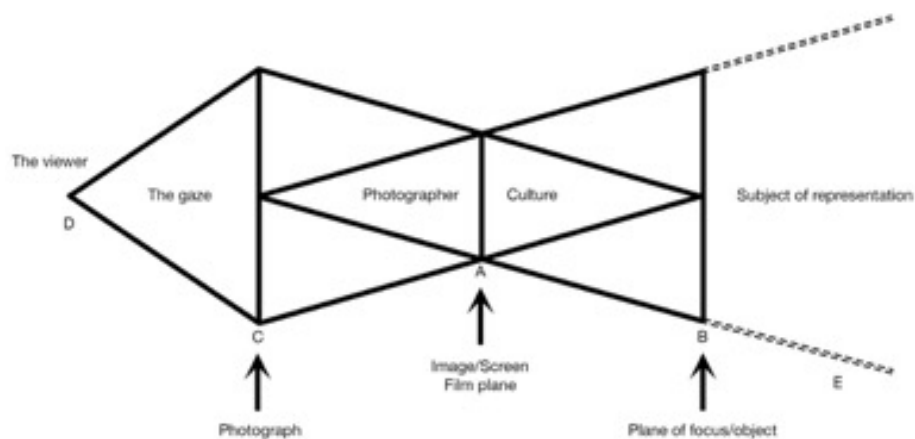


Figure 5 Revision of Lacan's 'Gaze' Diagram

There are in photography not just spatial relationships here but temporal ones as each may change at or during the ontology of photography. Each of these points are ordered by external factors (photographer, viewer, culture interpretation and so on). Outside this diagram's field, which one might term 'context' (though this term does not encompass all that may act upon the relationship) other factors might come into play. Technologies can act upon the determination of each point which are as Vilem Flusser identified, 'programs'

contingent upon the co-ordinates. For example, at A if one were to substitute a certain kind of camera with an automatic function which reacts solely upon the amount of light reaching point A from point B. These programs rely on established codes and functions of use (that there is something from which to measure the reflected light.)²⁵ These programs are the product of an evolutionary relationship as Flusser points out “The camera functions on behalf of the photographic industry, which functions on behalf of the industrial complex, which functions on behalf of the socio-economic apparatus, and so on” (Flusser, 2000, p.29).

The element of light that I want to concern myself with specifically, is the light that illuminates the object at point B and is recorded at point A which is the lens and camera. This geometry is important since it indicates the relationship the light has to the object and obliquely to the image. The light reaching the object at point B is coded (think of light that comes from above being considered more ‘natural’ as it corresponds to the notional position of the sun and light that comes from below as being unnatural; (young children are often scared by placing a torch under the chin) and is the way in which the objects are organized for the lens.

Our perception of light changes with its [over]use, light pollution as it has come to be known, has changed perceptions of the prevalence of light. Our lives have also altered in many ways because of the association light has with visibility, exemplified by Michel Foucault in *Discipline and Punish: The Birth of the Prison* (1991) in which he uses Bentham’s plan for a Panoptic prison; where visibility and light are the dominating elements, modifying the behaviour of the inmates rather than physical restraint, this principle has become the authority by which some have sought power through surveillance. In photography, which is a voyeuristic and surveillant medium, visibility comes as a

²⁵ Sophisticated flash technology can ‘read’ or respond to the amount of light hitting the camera sensor which has been reflected back from the subject as an echo. The weakness of this system is evident when either the subject is too far away or there is no subject from which to reflect (a landscape for instance)

matter of fact, since light in some form or another is the main constituent of most images. It is unsurprising then that the relationship photography has with the subject is the result of an exchange of power which rests with the photographer (who in many circumstances now is also the subject; the growth in popularity of the self-portrait 'selfie' is one such example of the increasing suspicion in the objectivity of both photographer and distributive partner (electronic media), which seldom exists in one place as historically the negative appeared to do).

Light which is added by the photographer, is a more direct example of the web into which the subject is cast. The closer this light is to the lens axis and the brighter it is the more apparent the power the camera/photographer has over the subject. This becomes clearer when looking at the examples in later chapters but for now it is important to focus on the differences between the coerced vision associated with artificial light and apparently benign natural light. Cathryn Vasseleu in *Textures of Light* (1998) examines light and its relationship to truth and objectivity in western thought (specifically the thought of Luce Irigaray) and in particular 'natural light' however, in referencing the work of Hans Blumenberg points to "the transition from illumination to idealisation or 'lighting' culminates in a turn towards an artificial world reminiscent of Plato's cave. Within the modern technologized lighting of nocturnal spaces, "an 'optics of prefabrication' is being developed, which eliminates the freedom to look around within a general medium of visibility, and confronts modern man with ever more coerced vision" (Blumenberg, 1993, p.54) What both Vasseleu and Blumenberg point to is the privilege that light affords to vision (and its references in western thought) and the influence this has in not just governing special representation but gendering it.

'Artificial light' has a cultural hegemony in directing vision.

Blumenberg and Vasseleu both refer to Plato's allegory of the cave, in which a fire is lit behind a group of prisoners who can only see the

shadows cast on the cave wall by those moving between the light and the wall believing these representations to be real. In Plato's cave this relationship is implicit in the positioning of the light and its quality. The fire as a light source isn't constant it flickers, it comes from a single source but would produce animated, sometimes sharply defined, sometimes diffuse shadows altering the veracity of the projections the prisoners saw. This never seemed important to Plato, it was sufficient to relate the prisoner's relationship to reality and representation. Sontag revisited the allegory in her highly influential book *On Photography* (1977) and drew parallels between the light thrown from a light source onto a wall with the light projected onto a piece of light sensitive media (then film) and the corresponding representation of shadows cast. It seems a perfect allegory of photography itself; however, the prisoner's perception of the scale shadows would vary depending on the relative height of the flames. The phenomenology of this perception becomes dependent on the self-consciousness of the viewer. Representation therefore becomes dependent on a spatial relationship between the light source/subject/camera and a phenomenological relationship between that represented and the viewer. By establishing how the source of light and its relationship to the lens axis can control the image of the referent through a subtle interplay between light and axis of vision creating a hegemonic space. By examining the programs of technology that provide the light, I will show how this can be subject to ideological and political power.

There are many different forms of light used in photography most replicate the persistence if not the intensity or wavelength of the sun. One technology that was uniquely designed for photography is a short but intense burst of light, radiating from a source initiated by the photographer during an exposure. Flash photography, as it has come to be known was developed to record fast moving objects in photographs. The idea behind it came from nature, where some had observed that water droplets would appear to be frozen by lightning flashes during a storm. Marshall McLuhan in his important book

Understanding Media identified the electric light as a medium in its own right though “without a message” (McLuhan, 1964, p.8). The message may not have been apparent to McLuhan at the time but the electric light as Schivelbusch pointed out, centralised the source of power and therefore light, away from the individual, who would previously have had autonomy to light a lamp. What McLuhan was referring to, was the way in which light had been used at the time to spell out words in advertising. However, he went on to add how the light itself had released secondary energies such as cars being able to drive all night and baseball being played all night. One might add to the list the energy it has released within photography, enabling and defining whole genres of photography with the use of artificial light. The technology of light itself is culturally defined and just as photography was the culmination of a raft of cultural movements directed towards the mimicry of nature, so too was flash the culmination of several scientific imperatives to enable visibility of movement.

It is important at this juncture to establish that there are three elements in this triad, one is a light source, one a viewer and one an object viewed. In Plato’s example, there are three elements fire/captive and omniscient viewer/narrator who is describing the relationship. In Sontag’s allegory there are four, fire/captive/narrator and crucially a commentator who comments on the relationship between the other three. Gaston Bachelard describes a literary and poetic example where there is only two and the relationship between viewer and light source is inverted and he describes a distant light in the window of a house and the poetic theorem surrounding this axis as a vigil, a “...distant light in the hermit’s hut, symbolic of the man who keeps vigil” (Bachelard, p.33-34). In these relationships the space between each differs though the experiences the light and relationship differently though appear to describe the same space. Descriptions of light tend towards the poetic, relying on our experience of the physical world, where light is described in a technical sense its physical attributes come into play such as the wavelength and colour, however there is

another language which is similar and uses waves of sound rather than waves of light, the language used to describe music which also translates the physical to the perceptual in a descriptive way that can be understood by someone who cannot hear the music but might recognise it from the description used. The language of light is not as well developed as that of music. Seldom do technical manuals describe the way light should be used, rather they use a diagrammatic sense which indicates the placement of the light any medium that might come between the light source and the object to be lit and sometimes an example of the result. A music analogy would show diagrammatically the hold of a violin and then play the music. The notes indicated on the sheet of music go some way to transcribe the subtlety of the relationship between music and performance, however there are more languages to describe music than there are to describe the wavelengths of light though they are every bit as subtle and open to interpretation. When we regard the language of vision, especially in photographic discourse, the language resists the poetic even though what is being discussed could be in many instances regarded as poetic. Most find 'dramatic', 'soft/hard' 'deadpan' sufficient to indicate the level of poetic intervention in the assimilation of specific identity though this term itself indicates an element of performance or staging in the image's construction.

One type of staging or construction is in the choice of light to be used. These choices are often passed off as expedient, indeed, the automatic programs embedded into the camera's software of some more recent cameras will alert the user to the absence of sufficient light. Earlier amateur cameras from the 1950's and 60's would not allow the photograph to be taken if the light was insufficient. This would signal to the photographer that he/she would need to attach a flash cube to enable the exposure. More modern cameras, programs fire the integral flash or allow it to 'pop up' from the camera body. The presence of these programs masks the decision-making process and as we shall see in a later chapter this sequence of events and the quality

of light that accompanies the automatic function (generally direct flash either in or close to the camera and therefore close to the lens axis).

The flash though is an accessory to the programs of photographic image making and as Pierre Bourdieu says:

Of all photographic accessories, the flash has enjoyed the widest diffusion, doubtless because it adds to the solemnity of the photographic act and doubles its power of solemnization, evoking the pomp of the official ceremonies with which it is habitually associated.

(Bourdieu, 1996, p.127)

Bourdieu draws a parallel between what he terms the “habitual” association with the pomp of official ceremonies like weddings and the way in which that solemnity is transferred through the technology to vernacular photography, quite the opposite of what we see later in the work of Steven Shore where transference trivialises the spectacle and significance of flash. Rancière’s view is that historically the subject matter had dictated the means of representation “(tragedy for the nobles, comedy for the people of meagre means; historical painting versus genre painting; etc.)” (Rancière, 2004, p.33) and that it was a breakdown of this system that was responsible “The aesthetic regime of the arts dismantled this correlation between subject matter and mode of representation” (ibid). This didn’t appear to be true of flash, which had been so often used in newspaper press photography that it had denigrated its power of solemnity and the spectacle it endowed on its subject. Moreover, it had become accusatory, synonymous with the use the paparazzi made of it to catch the famous ‘in flagrante delicto’.

‘Indexicality’ relates to a theory by Charles Sanders Peirce (1906) and the index, an American mathematician and theorist is said to have developed the term ‘index,’ as we understand it where there is a factual relationship between the index, the object and its reference which in photography might be the register on film. Roland Barthes,

who correlated being in the presence of the reference to 'that has been' emphasizing though that it is not a copy of reality but as "an emanation of past reality: a magic, not an art" (Barthes, 1988, p.88).

Tom Gunning in *The Ontology of Photography* though also accepts that:

...unique qualities are often described in terms of photography's mode of production, especially the mechanical nature of its process, so that images do not derive from a skilled human hand, but rather rely on principles of optics mechanically controlled and chemically captured.

(Gunning, 2004, p.47)

The digital photography may have broken the register between the light reflected from an object and the register of that physical journey in the photograph. The break occurs at the point where, whatever medium is used to register that light, it requires translation and interpolation. Translations differ as different software algorithms subtly alter spatial relationships through colour or tonal shifts. This of course occurred with analogue photography but this was under the direct influence of the agent, some photographers such as Ansel Adams would often revise their prints throughout their lifetime responding to their own and society's changing tastes. One might now revise Barthes dictum from "that has been" to "that might have been", however it fails to shake the relationship with the real in the minds of most viewers or consumers of photography, despite knowledge to the contrary. People know of digital manipulation and the modification of photographs is almost as old as photography itself. What convinces is the light, its consistency and its relationship to the lens and what might term the 'light matrix', if this is consistent then we are persuaded 'that has been' - is. If this is altered, then our memory of light signals a warning that something is not right, though we may not be able to say why. It is this belief that I used in my practice to disrupt these signals or to explore their genus. It is my belief that light is central to this belief system:

Jean Baudrillard in a short essay *La Photographie ou l'Écriture de la Lumière: Litteralite de l'Image*²⁶ (Translated as *Photography, Or The Writing of Light*) In it Baudrillard identifies the one constant in photography (then) as the persistence of light:

But no matter which photographic technique is used, there is always one thing, and one thing only, that remains: the light. Photography: The writing of light. The light of photography remains proper to the image. Photographic light is not "realistic" or "natural." It is not artificial either. Rather, this light is the very imagination of the image, its own thought. It does not emanate from one single source, but from two different, dual ones: the object and the gaze. "The image stands at the junction of a light which comes from the object and another which comes from the gaze" (Plato).

(Baudrillard, 2000)

In this essay, he refers to the 'object' and separates this from the 'gaze' and the 'subject' but even here this term is seldom used since the dialogue relates to the moment when an image comes into being and the meaning of that moment as exemplified by the image itself. The 'object' then becomes the one who operates the technical apparatus. There is though, a sense in this piece that the intentions of the 'object' are not manifestly apparent "Instead, the photographic gaze is 'literally' applied on the surface of things to illustrate their apparition as fragments" (ibid) seems to contradict the passage in which he refers to the light in Edward Hopper's painting "... a light which announces the imminence of an unexpected event... an absolute light, literally photographic" (ibid) Here he refers to the 'photo - graphic' since Hopper's painting is not photographic in any sense and only refers to the process in some of the truncated compositions which infer a monocular viewpoint. What he does though relate is the importance of

²⁶ This is from a 4/12/2000 translation by Francis Debrix as are references to the notes in that translation *La Photographie ou l'Écriture de la Lumière: Litteralite de l'Image* 26 *Photography, Or The Writing of Light* first published in *L'Echange Impossible (The Impossible Exchange)* Paris: Galilee, 1999:pp175-184

memory in connotations of light, remembering the 'intimacy' of a Vermeer's light or the 'ruthless exteriority' of Hopper. What this does though is to divide the types of light into memories of light. How could one know what light is intimate if one had not experienced it? Light becomes familiar when it is associated with events and feelings, however many of these impressions are at a subconscious level. It is, he claims, by the "apophatic" way in which photography eludes meaning avoiding a direct confrontation with the subject, which he accepts is not possible. Instead meaning slips away into the margins avoiding the direct gaze. He goes on "In photography, it is the writing of light which serves as the medium for elision of meaning..." (ibid,p.3)

Throughout this essay the 'photographer' is seldom referred to by name, only photography, subject and object. One must assume that in this exchange the term 'photographer' may be too succinct or loaded with implication, however, 'object' when used in this way assumes a similar mantle. Later he eradicates even that "We always speak in terms of the disappearance of the object in photography. It once was; it no longer is. There is indeed a symbolic murder that is part of the photographic act. But it is not simply the murder of the object. On the other side of the lens, the subject too is made to disappear" (Ibid p.3). This disappearance of both subject and object leaving just the existence of the image and the certainty of technology, which conjured the image into existence and the persistence of light. Both of which assume the passivity of apparatus that are the result of forces whose purpose lay elsewhere but were reapplied.

The reapplication of technology aided the police to record evidence, to fix the position of objects within a predetermined space. The quasi-scientific approach of these images implies objectivity in the way a cartographer would map an area, Bertillon would use the camera, even mounting the image on paper with numerical scales down the sides, though of doubtful use, they do indicate a relationship between the fixed scale on the paper and the image, thus cementing in the mind

of the viewer the correlation between the two-dimensional space of the image and the three-dimensional space beyond:

In Bertillon's photographs, we are shown the body in its domestic context, surrounded by the articles of clothing, pictures and memorabilia from which we are able to glean something of the occupant's life, or possibly scraps of evidence, such as footprints in the snow, which offer clues to the crime. The lighting in these images, their implied narratives and the way in which we are invited to hover above the body of the victim suggest an intersection of these forensic studies with cinematic genres such as Film Noir.

(Roberts, 1997, p.30-31)

It is interesting to note Roberts' observation of the juncture between science and art and the relationship between light and narrative. In the image below there appear to be two sources of light, one the photographer's flash, the other a window at the top. The contrast of the two light sources is visible in the shadows cast by the table and the box at the feet of the corpse and the light overlaps around the head of the victim.



Figure 6 Alphonse Bertillon, *Assassinat de monsieur André, boulevard de la Villette, Paris, 3 octobre 1910*, Préfecture de police de Paris, Service de l'Identité judiciaire.

© Archives de la Préfecture de police de Paris.

The picture exemplifies the omniscient 'god like' view of the scene and, though the attempt to stabilise the representation using flash light Bertillon has succeeded in drawing attention away from the site of the blow at the head and towards the feet. The mere presence of flash though implies the notability of some areas creating a hierarchy of visibility subjectivising the picture's apparent objectivity.

Gaston Bachelard (1992) identifies a relationship between memory and light in his description of a light in the window. This can be seen to be a relationship between life and light or existence and light since the situation he describes is one where a walker in the night sees a light in a window far off, the light of the hermit and to sanctuary. In display of the power of flash and the ontology of the photographic event to connect people, singer Robbie Williams, at a concert in 2010, asked the audience to photograph him, the subsequent result was an auditorium

that twinkled with flashes from the thousands of cameras in the audience. A video capturing the event was then used in a Nikon advertisement *I AM Alive / I AM Nikon* (Nikon, 2010) Williams was some distance from his audience and was looking out into the darkened auditorium. The light of each flash firing connected him in that moment to each member of the audience, though it is doubtful whether the resulting images would bear the same relationship to Williams. Nikon thought the moment sufficiently powerful to use the tag line *'I AM Alive*. Williams may well have been momentarily blinded by the flash and would 'have seen stars' so-to-speak. When a flash is fired close to the subject, especially when looking into the dark, the retina doesn't have time to close so creates a momentary blindness and can leave an afterimage on the retina, something that can be seen many minutes later.

Goethe in *Theory of Colours* (von Goethe, 2006, p.9-11) relates another example of an after image, which remains in the mind when one is in a Camera Obscura and the hole closed (acting in much the same way as a shutter is closed in a camera or the lens capped). As I've said, flash produces this effect on the retina and this after image may have a neurological relationship to memory this indistinct impression is not so formed in our consciousness as to become specific yet still there is an impression which remains. It was Walter Benjamin who referred to knowledge coming in flashes "In his epistemology the image is linked not to representation but to a simultaneous, instantaneous cognition (Erkenntnis)²⁷ or insight (Einsicht)" (Weigel, 2015, p.344-345). The notion that there is a flash, followed by knowledge is significant and the word "simultaneous" suggest an instantaneous convergence of light flashes and knowledge. This is significant inasmuch as the relationship that develops between flash and our understanding of what might be termed 'truth' in the image. Light travels in straight lines and the flash itself, as a single light source, produces hard

²⁷ The German Erkenntnis is difficult to translate; it emphasizes the act and moment of grasping an intellectual insight, cognition, or knowledge. (Taken from the footnotes of the original article.)

shadows. Deleuze (2006), Derrida (1988), and others identify a space, a chiasm, a fold in which something is absent. Deleuze discusses this in relation to the Baroque with the period's predisposition for folds and pleats which compress space interleaving the unseen with the seen. The shadows which refer to the light conceal or add elements of unknowing and separation in whatever image they appear.

Flash sits outside the usual temporal register. Its short duration and high intensity do not have the same indicators in the natural world which signifies the passing of days and the changing of the seasons. The only similarity in the natural world might be the spontaneous explosion or perhaps the lightning strike, both signifying a violent release of energy and usually accompanied by a wrenchingly loud noise. In the early days, the equivalent flash would not have been dissimilar in that the chemical flash was fired from a gun and would have made a noise to accompany the intensity of light as it was released. As such the memory of the event was of less duration and purer in experience since the memory of light can be corrupted by other physical impressions whereas the intensity alone creates a hierarchy of sensation far above the others. Here the primacy of vision outweighs all other sensory memory.

Flash freezes movement, or so some technical manuals would suggest, however there is a paradox here, when the shutter opens exposing the light sensitive material there are two distinct components of light contributing to the exposure, both are synchronous; one a short duration (flash) and another which is the ambient light existing in the space in front of the camera. Depending on their relative values depends on the effect they have over the final effect. In later examples from *Magnum* photographer Bruce Gilden, his use of flash subordinates the ambient light over the flashlight for dramatic effect. Another contemporary photographer whose use of flash also subordinates portions of the exposure to catch the fleeting expressions which viewers might otherwise miss.

Photographers know the effects that flash has on an exposure and how that flash may be used for creative effect. However, creativity is culturally informed and as such decisions made as part of this creative process in terms of the technical apparatus used and the relationships that emerge from that technology are aspects of a wider discourse on photography which, works in parallel with other more traditional forms of dialogue with art. Using the word 'art' in connection with the technical suggests a dichotomy one seemingly illustrative the other interpretive, though with time even these distinctions blur as Sontag (1977) points out, eventually all forms of photography become art. Photographers such as Eugene Atget (1857-1927) who used images to hold onto a Paris and a time he saw quickly disappearing. At the time his decisions, available only through the work suggest that he was simply documenting what he saw, informed by the prevalent movements at the time such as surrealism, which has subsequently been read into the work, but at the time was no doubt unconscious. The intention of photographer and the decisions made during the making of an image are often subconscious though politically informed by the belief systems of the photographer. It is also an aspect of the systems at work in a wider sense and revisiting archives of work has seen many such examples of work that, at the time of its creation was of little value and it is only with a re-interpretation of the parameters of photographic art that these boundaries are redrawn.

Foucault's (1975) structuralist treatise of Bentham's Panoptic design for a prison has become a trope for state control of visibility and the foundations of a surveillant culture. Photography's monocularism has become implicated in this culture and, as much as we desire to be watched and our advocacy of a surveillant democracy there still exists an increasing anxiety about the lens and what it is pointed at. Looking and photography are inexorably bound but it is not just the act of looking that stimulates this anxiety it is the connection with the image's now near infinite lifespan that makes most uneasy. The institutions that Riis and Weegee worked for were similar inasmuch as their purpose was clear, seldom did those photographed consider how

long their lifespan would be in the public eye. Murderers were often buried long before their victims, whose images in attitudes of lifeless trauma were exhumed year upon year in books and exhibitions for the delight and scrutiny of generations who were not born when their untimely death occurred. Bathed in the light of approbation they are removed from the traumatic events and society that killed them and now exist, not as examples of a degenerating society but of the photographer's art. This reappraisal which Sontag saw coming still connects us, the viewer with the immediacy of the event, separated by generations there is still something vaguely familiar in the work. Gone are the tenements, the dark airless rooms, the visible crime, though there is still blood spilled on streets, there is less of an appetite to see it in full colour than it was in black and white, where the gore, such as it was, was somewhat sanitized. Gone are many of the newspapers that would carry stories illustrated by images of the dead. What remains is the detail, the dust, the dirt, the discarded peanut shells surrounding the corpse, the grass, puddles, waste paper and the detritus of everyday life. The things left over when the 'stuff' of photography has been extracted, when the holes left by the tripod have healed over there exists the 'now' the temporal reality that is recorded by our peripheral vision by the things beside the image which has been extracted from this reality and removed somewhere else. These things remain and are what connects us across time from the then to the now of the image, in the series *Infinite End* is the perception that though someone has reached their end the photograph carries on in their absence, not the living thing they once were, just a body signifying a crime. Benjamin termed these details 'the optical unconscious' (1999, p.512) though this term relates to those things that, when looking at an image, we are unaware of, so used are we to seeing dirt and the patina of life that it passes us by. In the images by Riis, dirt is the one constant, the one thing that remains of those tenements, not in actuality but the textures of those rooms are the same as the textures of walls we see now, the same dirt is swept and moved from one place to another, demonized to a greater or lesser extent by the society surrounding it. It still connects us as humans and photography and

the light of flash is what makes it clearer and allows the viewer that connection.

2. Flash photography and the public gaze

This chapter examines the development of flash lighting, its relationship to the photograph and the ways in which it has become coded through its use. Flash is peculiar to photography and was developed quite early in photography's history as scientists grappled to capture the movement of fast moving objects. Its short duration and high intensity light source has been primarily limited to photography with only a few areas other than photography using either flash or a fast sequence of flashes to for a stroboscopic effect. The light duration itself doesn't equate with the needs of normal vision though its brightness has a 'freezing' stop motion effect on the retina leaving a lingering afterimage. It was seeing water droplets lit by lightning producing this effect that initiated the idea.

The history of photography is in no small degree the history of its technology, was a conclusion John Szarkowski's catalogue essay for *Photography Until Now* made in the 1990 exhibition at the Museum of Modern Art, New York. What is photographed and how, he argued, has been largely determined by the equipment available to photographers at a given time. (Exposed, 2010 p.231) This chapter looks specifically at how these technical developments in flash lighting have developed not just a technical means to expose film in poor light, but has become identified with a belief system underlying photography itself and has become implicit in its use.

Using a flash of light to make an exposure was discovered initially by Fox Talbot, who used a spark to make an exposure on light sensitive material in 1851, (Bron,1998) though unfortunately no examples survive of this experiment. Subsequently, flashes of light were developed to capture images of fast moving objects and it was through this that a brighter and shorter duration flash was developed in Germany by Ernst Mach to aid his study of flying projectiles. (Bron,1998) Initially chemicals were used to mimic the bright intensity

of a spark. Magnesium, which burned quickly, was initially too expensive to be used for this purpose. Early experiments came up with several different compounds, some safer than others, though it wasn't until 1887 that Dr. Adolf Miethe and his colleague Johannes Gaedicke produced a powder which was safe enough and produced significantly less smoke than other preparations to be manufactured. This was marketed in Germany by Agfa beginning in 1887 and it is therefore, why this date is considered the beginning of flashlight photography.

Early records of the use of flash show that it was an unstable and dangerous medium if damp it was capable of exploding and there are records of a few deaths as a result. The light it produced was quite soft to begin with and was detonated in a pan, was generally of short duration, very bright, and to begin with, from a single source. The narrowness of the source depended largely what the powder was contained in. The quality and direction of the light is significant inasmuch as it creates stark contrasts between those things it illuminates and those it doesn't. News of the invention made its way into the newspapers and journals of the time and was picked up by the social reformer and journalist Jacob Riis. Riis was looking for a solution to a problem he had encountered photographing the overcrowded tenements in the Mulberry Street in the Five Points area of New York which was made up of diverse immigrant communities rife with crime, poverty and unsanitary conditions. He made nightly forays into the tenements accompanied by the police but was unable to convey the full horror of what he found with words. He described the moment he read about the invention in his autobiography *The Making of an American* first published in 1901.

I wrote, but it seemed to make no impression. One morning, scanning a newspaper at the breakfast table, I put it down with an outcry that startled my wife, sitting opposite. There it was, the thing I had been looking for all those years. A four-line despatch from somewhere in Germany, if I remember right, had it all. A way had been

discovered, it ran, to take pictures by flashlight. The darkest corner might be photographed that way.

(Riis, 2009, p.103)

The relationship between the technology Riis used and his beliefs became clear “Within a fortnight a raiding party..., invaded the East Side by night, bent on letting in the light where it was so much needed” (ibid, p.103). The images were to be used as lantern slides to supplement his lectures. His images were also used in magazines and newspapers though it was his book *How the Other Half Lives*, published in 1890 that really brought the problems to the attention of those who could help. Theodore Roosevelt was Police Commissioner at the time and is famously to have said to Riis on reading his book “I have read your book and have come to help.” His visits, and the knowledge gained supported by the images, would be the salvation of those that lived in the overcrowded rooms, salvation came at a price and the tenements were eventually demolished and the space made into a park. Riis visits in the dead of night when the rooms were at their most crowded were seldom welcomed as he himself declared that his so called ‘raiding’ party’s nocturnal visits “...carried terror wherever it went. The flashlight of those days was contained in cartridges fired from a revolver” (Ibid, p.103). The epistemology of light has its roots in theology and Riis’ beliefs are interwoven with his use of flash which had a practical use but clearly falls within the ideology of both church and state which his beliefs seem to straddle. Its empiricism was difficult to counter and at the time the photograph was seen largely as a scientific instrument rather than a creative or artistic one.

The act of looking and showing was objective and scientific, and when supported by photography and lighting, became empirical. As Crary points out in his book *The Techniques of the Observer* that “The corporeal subjectivity of the observer, which was a priori excluded from the concept of the camera obscura, suddenly becomes the site on which an observer is possible” (Crary, 1992, p.69). Photographic observation, like that of the camera obscura was (quoting Foucault

1975) “a form of representation which made knowledge in general possible” (Ibid, p.71). Riis’ relationship to photography is described in *The Making of an American*, he acknowledges the artistic potential of photography though disqualifies himself from the term ‘photographer’ by being too clumsy and un-technical “I do not want my butterfly stuck on a pin and put in a glass case. I want to see the sunlight on its wings as it flits from flower to flower” (Riis, 2012, p.102) though aligning himself more with the poet, he draws a distinction between what he sees and the apparatus of the camera, a scientific instrument, something that pins down its subject for closer examination. As subjects the poor were difficult to ‘pin down’ as they moved or were moved on from their lodgings. There were squalid images of rooms and sleeping arrangements, images of children redeemed by fresh air and education, the industrious poor whose work ethic was a form of redemption. This followed in the ethical tradition and echoed in the writings of Benjamin Franklin and a 19th Century European tradition of belief in the morality of work came from the bible "The one who is unwilling to work shall not eat" (2 Thessalonians 3:10). Using this quote from the bible gave many conservatives the moral authority to oppose welfare programs which intended to help the poor and which proved a paradox to Riis as many of those he photographed, worked but were still too poor to eat.

In one image taken in 1901 Riis photographed a cupboard full of seized weapons *Collection of weapons taken from tramps in City Lodging House*, the aim of which can only have been to illustrate something of what went on unseen in such places. In many of the images Riis aims to show the efforts that the occupants went to better themselves and their children.



Figure 7 Jacob Riis, Collection of weapons taken from tramps in City Lodging House (1901)

[http://collections.mcny.org/Collection/What a Search of the Lodgers brought forth.-2F3XC5S91T0.html](http://collections.mcny.org/Collection/What%20a%20Search%20of%20the%20Lodgers%20brought%20forth.-2F3XC5S91T0.html)

One of the images, which seems to cut across the description of both squalid places and the normality of life is the image *Ludlow Street Cellar, New York, 1895* in an image such as this the light from Riis' flash illuminates every textural detail of the room from the dirt on the floor and clothes to the prone figure of a cat asleep under the stove, yet the identity of the occupants' remains elusive. Images that presented the attempts to normalise life give the image much of its power. It is though the space of poverty that remains fixed by the flash, the overlapping exposure by whatever faint light there was give it a generic quality. Jacques Lacan, discussing Merleau-Ponty *Phenomenology of Perception*, suggests that "If, by being isolated, an effect of lighting dominates us, if, for example, a beam of light directing our gaze so captivates us that it appears as a milky cone and prevents us from seeing what it illuminates, (Lacan, 1978, p.107). The

light, in Merleau-Ponty is a searchlight “They must then be unperceived, and the function which reveals them, as a searchlight shows up objects pre-existing in the darkness, is called attention” (Merleau-Ponty, 2002 p.30). Riis’ flash acted like a ‘searchlight’ on the ‘unperceived’ poor who, he believed had gone unnoticed for too long. The poor “pre-existing in the darkness” (ibid) were not just living in the dark but their conditions gave way to another darkness; immorality, corruption, and many other sins which he believed fermented in the dark overcrowded conditions. The ‘searchlight’ of Riis flash came to represent the moral authority for change and in ‘dominating’ the space with his light fixed those in its glare with the association of its purpose. What supported this view was the language he used to describe what he saw ‘depraved’, ‘immoral’ were all terms that became associated with the poor and dispossessed who had arrived from Europe, like himself, to better themselves, however it wasn’t the people he was trying to change it was the spaces where they collected and lived, the titles often only reflect the location Ludlow Street Cellar, or the activity Rag Picker, or nationality An Italian Under a Dump. It is these spaces too that feature most prominently in his photographs and which the light, ‘searching’, finds what it is looking for.



Figure 8 Jacob Riis, Ludlow Street Cellar, New York, 1895

International Centre for Photography. Gift of Alexander Alland Sr. with additional funds provided by the Lois and Bruce Zenkel Purchase Fund, 1982

We know nothing of the people in the image or of their circumstances; the association with dirt and the squalid nature of their surroundings, highlighted by the aggressive, probing, light of the flash, is enough to fix their identity. However, there are traces of humanity and individuality to be seen, the cat asleep in the warmth under the stove and the plates and pots on top of the stove, details which may have connected with those who saw the image. Benjamin refers to the 'optical unconscious' a term which describes the emotional connection the viewer has with an image rather than the rational.

No matter how artful the photographer, no matter how carefully posed his subject, the beholder feels an irresistible urge to search such a picture for the tiny spark of contingency, of the here and now, with which reality has (so to speak) seared the subject, to find the inconspicuous spot where in the immediacy of that long-forgotten moment the future nests so eloquently that

we, looking back, may rediscover it. For it is another nature which speaks to the camera rather than to the eye "other" above all in the sense that a space informed by human consciousness gives way to a space informed by the unconscious.

(Benjamin, 2004, p.510)

What Benjamin doesn't identify here is the role the light and its direction and quality plays in this connection. In Ludlow Street Cellar it is precisely the light, its direction and harsh that makes the detail visible. He does go on to say that photographs have the ability to render the smallest detail, detail normally only found in scientific or medical photography where

...image worlds, which dwell in the smallest things-meaningful yet covert enough to find a hiding place in waking dreams, but which, enlarged and capable of formulation, make the difference between technology and magic visible as a thoroughly historical variable.

(Benjamin, 2005, p.512)

These meaningful yet covert details are what give much of Riis work their pathos where the 'Punctum' (Barthes, 1982, p.28) is often found 'hiding', however it is detail that would not have been available to those early viewers. The prints we see today are the ones made by Alexander Alland who was a photographer and enthusiastic collector of old photographs. He came across Riis' glass plates in 1946 and reprinted them and in 1947, Alland's prints of Riis' work, were exhibited at the Museum of the City of New York in *The Battle with the Slum 1887-1897* It was Benjamin's observation about "make[ing] the difference between technology and magic visible" (ibid) that made the broken glass series of images which were part of the initial visual development of the project.

If we view other images taken by Riis under different lighting conditions there is less of the textural detail evident in the image, indeed, the picture Benjamin refers to in the essay *Short History of*

Photography is of Karl Dauthendey (Father of the Poet), with his Fiancée.
Photo by Karl Dauthendey. (Benjamin, 1932, p.511). Benjamin asks us to spend time immersed in the image where he believes past, present and future all collide in the mind of the viewer “the most precise technology can give its products a magical value”. The knowledge of the here and now is like what Roland Barthes refers to in *Camera Lucida* as the “it was” of photography. Benjamin, locates this understanding in the knowledge of the subject and their fate (the fiancée later committed suicide after the birth of their sixth child), and in the impression given to him by the image with that knowledge, Barthes calls this the *Studium*, the knowledge that surrounds an image. Flash is “the most precise technology [that] can give its products a magical value” (Benjamin, 1932, p.510).

The magic that Benjamin refers to can be found in the small details, its technical nuances which make it possible for us to spend time looking at the small details rendered by the combination of optics and light and seared into the silver coating of a photographic medium. Julian Stallabrass claims that the very detail we might luxuriate in, ‘silences’ and ‘stills’ the subject and goes on “In their seamless, high-resolution depictions, they present the victory of the image world over its human subjects as total and eternal” (Stallabrass, 2007, p.88). Stallabrass asserts that these subjects can be seen as passive victims of the image whose identity is locked into this one moment. The silences become louder the longer one looks at an image like the one above the flash probes ever detail and reveals the squalid poverty of this woman and child’s existence, however, it also reveals the contrasts between the child and the mother who cares for him, he is clean and smart she dirty and unkempt, the fire, the basket for wood and the post on the stove are a testament to her priorities. It is likely though that this detail was only available to a more modern audience whose technology was able to reproduce and disseminate the full subtlety of the work.

The way our sight functions might make us overlook the small detail of a print on first inspection, we would look, as Riis did, to have what

we believe confirmed by what we see. Only the centre of our vision in focus at any one time and our attention is drawn to movement, though the subjects of this portrait have moved during the time Riis took to uncap the lens, fire the flash and then recap the lens, he would not have been aware of their movement. Looking at the photographs we are drawn to the human subjects first even though they are both indistinct, however, when there are no human subjects it is the (search) light and its priorities that draw attention. Much of the detail in Riis' work is contained around the edges, the paraxial region, and is not the first thing that becomes apparent. The paraxial region lies alongside, virtually parallel to the axis of light as it stimulates the eye, this also corresponds to the axis of the lens and the central field of view which is the area of focus for normal vision. The edge of this field of vision is where my practice lies, examining the unmediated areas of normal vision which concentrates on its centrality just as the photograph corresponds with this dominated field. The way light is understood as energy emitted and energy perceived and the terms used to describe them are Lux and Lumen, with Lumen being the physical movement of invisible rays of energy which require no organ of sight and Lux which refers to light as it experienced in sight. The way two people experience vision and light is what makes the terms ambiguous, what begins as an empirical definition becomes somewhat clouded by the phenomenological.

Lacan identifies (Lacan,1977,p.106) light as part of a triad that identifies the gaze, the light and the screen.(Fig.4) In Riis' work the gaze is both public and private, coming into the public domain at the point at which the flash ignites, until that point it is a private world inhabited only by the occupants and the photographer. The rooms would have been warm and would have had a strong smell as there was little ventilation in such places. Before the intrusion of the flash, the dark cellars and honeycomb of tiny rooms in each tenement would have been intimate, close and (though public in the true sense) quite private spaces. As Stallabrass points out quoting Benjamin:

The photographer was a representative of the most advanced technical means of the time who confronted in his sitters, representatives of a confident, historically rising class. The result, Benjamin claimed, was “a medium that lent fullness and security to their gaze even as it penetrated that medium.”²⁸

(Stallabrass, 2007, p.85)

Benjamin was referring to David Octavius Hill whose portraits of Scotland’s luminaries bestowed on them the advantages of their power, to be represented using the latest technology. Riis’ subjects were also bestowed with the honour of being represented by the latest technology though the effect was somewhat different. Hill’s subjects were used to being in the public eye and were also assured that their portraits would, like paintings, be valued in the same way. The poor, the disenfranchised, were not used to being seen, they were sometimes represented in magazines and newspapers though seldom as individuals. Literature had not ignored them even if science had, however Riis was one of the vanguard that marked a paradigm shift in the visibility of the poor “the symptoms of an epoch”.

This programme is literary before being scientific: it shifts the focus from great names and events to the life of the anonymous; it finds symptoms of an epoch, a society, or a civilization in the minute details of ordinary life [51]; it explains the surface by subterranean layers; and it reconstructs worlds from their vestiges.”

(Rancière, 2013, p.33)

The world Riis ‘reconstructed’ was of his own making and the world he constructed was very different and reflected the values he believed in. By drawing attention, the room, and intimate space is launched into the ‘public’ domain, their possessions, habits, their ‘private’ poverty complete revelation every detail carried into the world for

²⁸ Walter Benjamin (2005) *Little History of Photography*, in Selected Writings, Volume 2, 1927–1934, ed. Michael Jennings et al., trans. Edmund Jephcott, Cambridge, Mass.: Harvard University Press, pp. 516–17

judgement. It is clear from Riis' writing that he viewed the overcrowded tenements as a kind of 'Hell' as in Hieronymus Bosch's *The Garden of Earthly Delights* 1503–1504. The darkness of these cellars and rooms were, he believed, complicit in the fermentation of crime and debauchery that inhabits the same space as poverty. The darkness though, was controlled by the occupants, if they wanted light they lit a candle, light and power had at the time not been centralised. Flash was one light that was not under their control either and was to change their level of visibility to a wider public.

Fear of the dark was a hangover from the latter half of the eighteenth century and, as Foucault points out in *Power and Knowledge* (1972), the fear wasn't just of the dark but of the belief that all things should be visible as he puts it a "Rousseauist dream... of a transparent society," (Foucault, 1972, p.152) a dream that found its way into the reality of the architecture of the time and into a philosopher Jeremy Bentham's design for a prison the Panopticon. Foucault was to develop this idea and show how visibility could be used to become a passive agent for the reform of society. Certainly, this seems to have been behind the belief that by using photographs to show the conditions it would be more persuasive to those that saw the images, however there is no evidence to suggest that the subjects themselves altered their behaviour knowing that they would come under the gaze of the lens such was their innocence of its power. This suggests that for change to occur there needs to be both the knowledge of visibility and an understanding of how this visibility might be used to triangulate power. The experience of the light and the process of making the photograph as Riis (1890) points out 'carried fear with it' but that fear was of authority since Riis was accompanied, to begin with at least, by the police.

The 'subjects' Riis photographed were the poor and dispossessed, Rancière suggests that during the 19th Century there was a "democratic dissolution of the social body" (Rancière, 2013, p.57) by a variety of social and political structures. What followed was a move to

the 'communal body' this would be evident in the way in which different areas of society sought to assert their power. The church and the middle classes were seeing their status and influence affected by poverty and social deprivation. Riis' work brings together the "scientific paradigm and an aesthetic paradigm" (ibid, p.57). His photographs demonstrate a scientific impulse to use the latest technology to reveal and communicate however they also reveal the way in which some of the images are staged. Rancière refers to photography as the "the veil of Veronica" (Rancière, 2006, p.28) which was purported to have miraculous properties, the mechanical nature of photography may have seemed to Riis to have a spiritual dimension by carrying the light into the dark existence of the poor.

If we return to Ludlow Street Cellar, New York, 1895 what we find is not the usual heroism of labour, however, all around are the totemic symbols of motherhood. The child's clothes are clean and formal like a school uniform, he leans on a pram or push chair suggesting perhaps a younger sibling. The child's attire is a direct contrast to the unkempt and selfless countenance of the mother. Her attempts to make a home from this basement are evident in the modesty afforded by the curtain, the stove providing warmth and a place to cook, there is a tap for washing and dishes in the sink from a recent meal. There is even a cat, curled asleep under the stove to complete the homily. The details here the things that connect directly with the experience of coping with life and making the best of things, which in the latter half of the 19th century was essential to social discourse about the poor, aspiration and desire for progress were embedded in philanthropic investment. Much philanthropy concerned itself with probity and sobriety and were keen to identify those who fell outside of this category. As cities became overcrowded and sanitation wasn't widespread concerns about public health and wellbeing led to the categorisation of those that were considered to fall outside mainstream groupings, criminals, the sick, all became subjects for photographs, principally with the aim of categorising them, recording and archiving them. It was as a result of these moves that brought more people into the realm of the

photographed and identified, whether as rich, poor, sick, mad or bad the camera began to fix identity.

Lacan uses and splits the word photo-graphed when identifying this process of identification "I am photo-graphed" (Lacan, 1978, p.177) which suggests the hegemony of light and the mapping that occurs during the process. The 'I' [here] is located in a tenement cellar mapped amongst the detritus of a life in poverty by the very light of its saviour, however, the 'I' is also made non-specific by the lack of identification by the photographer and therefore becomes the "I" of identification not of the subject but with the subject. The ghostliness of each subject denies the fixing of specific identity which over time would have become detached from its referent even if it were known. The capacity of the camera to bring these elements of the image together (the human and the concrete) in the plane of the photograph is also 'folded' into the division between the two distinct light sources. One light continuous from a naked flame or gas mantle and responsible for the blurred features of each sitter who has moved during the exposure, the other from the short and high-powered blast from a chemical reaction, the flash. The latter part of the exposure is the one which solidifies in the mind of the viewer the condition that the figure is living under by picking over detail in all its revelatory detail. It is my belief that this secondary light source and its short duration and wavelength establishes the contrast and shadow in the peripheral areas of the image, which lingers a great deal longer in the viewer's mind. It does this by not being the main point of the image; 'the punctum' as Barthes (1981, p.28) has suggested. However, the way in which the brain receives this information in an indirect way makes it less the thing one remembers when looking at an image but becomes part of the textures of what one might connect with the term reality or what Benjamin refers to as the 'optical unconscious' (1999, p.512). This reality is not the concept that has long been associated and then dis-associated with photography. It is more the connection we might have with the weave of the pillow next to our face in the morning, the patina of life, which transcends the virtual. Geoffrey

Hartman in *Unmediated vision: an interpretation of Wordsworth, Hopkins, Rilke, and Valéry* suggests there is an “unmediated vision” “a pure representation, a vision unconditioned by the peculiarity of experience” (Hartman, 1954, p.155) There may be something phenomenologically that connects the viewer who is often removed by vast stretches of both space and time to the photograph through these “unconscious” or “unmediated” channels. The detail is one such way.

Before Riis published his book *How the Other Half Lives* illustrations in books often used photographs as source material but were turned into engravings for publication. Harper’s Weekly “one of the most widely read expressions of Gilded Age middle class culture” (Yochelson and Czitrom, 2014, p.42) often ran engravings of the poor in the tenements of New York seeing it as “just another field for missionary work in a foreign land” (ibid, p.43) there is also evidence that Riis borrows some of his visual style from publications like Harper’s Weekly. The difference between illustrations, which were almost photographic in quality, and photographs was quite marked. When photographs were illustrated for the media the engraver often completed detail that was missing from the original print or brought out detail that was in shadow and suppressed any unnecessary textures which might distract from the overall effect.

Riis is also thought to have projected his images as lantern slides at public events to support his campaigns. The novelty of such display may have played a part in creating the impact he needed to effect change



Figure 9 Jacob Riis, *An Italian Home Under a Dump*, New York, 1892

International Centre for Photography. Gift of Alexander Alland Sr. with additional funds provided by the Lois and Bruce Zenkel Purchase Fund, 1982

The citation above refers to the image *An Italian Home Under a Dump* and was extracted from an Phiadon E-book publication dated 2001 by Bonnie Yochelson

An Italian Home Under a Dump, New York, 1892. While investigating a murder at the Rutgers street dump on the East River, Riis discovered a crew of Italian men and boys who lived under the dump, picking rags and bones from the city's refuse. He decided to visit eleven of the city's sixteen dumps, where he found similar communities, despite a public-health law prohibiting them. In March 1892 Riis wrote, 'Real Wharf Rats, Human Rodents that Live on Garbage under the Wharves', for the *Evening Sun*. This Riis photograph, one of nine that appeared as line engravings for the article, shows a ragpicker's home at Rivington Street. The image was republished in *Children of the Poor*

(Yochelson, 2001, Loc.2090)

The image itself makes none such claims or indeed the title attached to the original held at the Museum of the City of New York. It is part of the Alexander Alland collection is simply *In Sleeping Quarters – Rivington Street Dump* the date is given as c.1890 and, though the words 'Italian American' and 'poverty' are amongst the key words there is no further reference to the sitter's identity. I mention this as it is interesting that on closer inspection the image and its detail tells quite a different story and one that the technical recording and dissemination of the image has made possible.

The quality of light brings the viewer into tangible contact with the surfaces of the subject adding to the power of the image, it also reveals almost in passing an alternative narrative of his life. Behind the man's head and in a shadow whose referent is hard to ascertain is a calendar with the date January 1892 there is also the name of a merchant across the middle bearing the name S Zuschlag. Further investigation finds that S Zuschlag arrived in New York aboard the Furst Bismarck a ship carrying a large number of immigrants to the new lands of America, the schedule from the records reads:

Name: S Zuschlag
Date arrived: 10-14-1893
Gender: Male
Age: 65 years
Approx. birth year: 1828
Occupation: Merchant
Literacy: Read, Write
Destination: Illinois
Purpose: Returning to country of origin
Native country: Saxony
Embarkation port: Southampton
Travel compartment: Cabin Passenger
Ship name: Furst Bismarck

One other clue to support the hypothesis that this is a German man and not an Italian is that behind his head on the shelf there is a tin with a star of David on it and a pair of boots in a German style. As

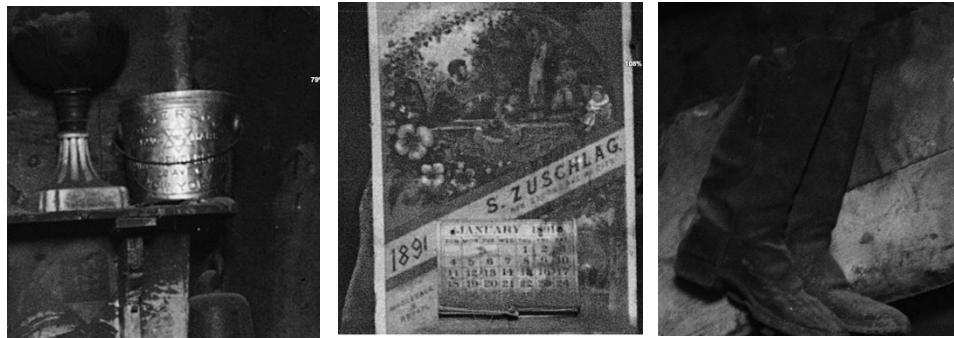


Figure 10 Jacob Riis (Detail)

The subject himself sits impassively looking towards the camera, the flash itself is more diffuse than some later technologies allowing a wider spread of light that searches every corner of this man's dwelling though fails to fix the man's image with the kind of detail afforded to his background. Even in reproduction one can see every detail of this un-named man's poverty; the dust covered hat and face, the torn jacket pocket all fragments in a veil of attrition. What lurks at the back of this tapestry amid the soot from the fire are the stitches of humanity holding his life together, the coffee pot, the Sunday best boots, an ornament and calendar from a life he may have left behind to follow his dream, the one window out of the darkness onto a world this man has left behind. The light gives the picture a cinematic quality in the way that the viewer is part of the audience in the darkness, the light projecting the gaze of the public onto a screen, his life a performance of poverty and his room a set. The space itself is brightly lit, almost too bright, the light probes his vulnerability with the lance of moral authority, exposing fragments of this man's life to the glare of public scrutiny.



Figure 11 Jacob Riis, Baby in slum tenement, dark stairs--it's playground c.1890

[http://collections.mcny.org/Collection/Baby in slum tenement, dark stairs--it's playground.-2F3XC5U9KBPR.html](http://collections.mcny.org/Collection/Baby%20in%20slum%20tenement,%20dark%20stairs--it's%20playground.-2F3XC5U9KBPR.html)

In *Baby in slum tenement*, the power of the image not only comes from the ghostliness of the child's appearance but from the flash has rendered its surroundings almost tactile, one can almost feel the roughness of the floor and wall. The flash picks at the detail in the hallway from the filth that overflowed on the floor (Yochelson, 2001, Loc.2190) to the marks left in the dado panelling by the passage of time and of people in the darkness. The punctum of the image [for me] is the makeshift bars tied to stop the child falling through the wider gap at the top of the stairs, where the banister turns across the landing as it rises to the next level. This acts as a counterpoint to the apparent neglect of the child and suggests that, though the child maybe poor, somewhere in the tenements is a family that still cares enough to keep the child from harm. The tension this creates in the image is remarkable – between care and carelessness it is just this casual, often fugitive, humanity that is at the heart of much of Riis' work.

Riis use of flash and photography follows a belief that there was a moral force behind the lens and behind the photograph itself. Few

would question the authority Riis' position would have afforded him to enter these tenements at this time of night and to subject the occupants to what, in his own words, was a frightening experience in many cases. Photography had been pressed into the service of the state by the police and reformers such as Riis and contemporary Lewis Hine, to record scientifically, the lives of those who fell into the category of need or of record. Francis Galton, a self-proclaimed eugenicist, (he also invented the term), was using photography not just to record genius but to measure the way in which criminal faces or those of the mad or insane bore a resemblance. Categorising and cataloguing people in this way was not the primary aim of Riis, however, their position in society becomes fixed at this point as Riis himself says 'like a pinned butterfly' (Riis, 1901, p.102. However, the flash has failed to render all his subjects as Benjamin points out that due to the length of the exposure "the subject (as it were) grew into the picture," (Benjamin, 1999, p.514) and one could argue, grew back out again in the moments before the flash was fired. In becoming increasingly used by the state to fix identity, poor, mad, criminal etc. the light and photography in these early days became one of the instruments that supported structures of power, just as street lighting had been used to control public spaces, the lens and its light attempted here to penetrate private space.

Photography became associated with what some believed the public should look at, directing attention to what was of concern to them. This began with reform with Riis and contemporary Lewis Hine but once it became harnessed to the drama surrounding media with photographers like Weegee it became increasingly associated with guilt, responsibility and latterly, attention in the hands of the paparazzi. What connects us to these images is the detail "the tiny spark of contingency" (Benjamin, 1996, p.58)

If it is the detail "spark" is the location of our "contingency" with images and absent largely in painting, its specificity never achieves the critical mass it does in photography. Rancière suggests that it is the

detail the "minute details of ordinary life" that "reconstruct worlds from their vestiges" (Rancière, 2004, p.29) As much as detail may appear to be revelatory Sontag argues "Nevertheless, the camera's rendering of reality must always hide more than it discloses" (Sontag,1997, p.18) What is hidden is as much of interest as what is revealed and it is often the things that are more remote in a photograph that become the most beguiling. Benjamin refers to this as an 'aura' "What is aura, in fact? A gossamer fabric woven of space and time: a unique manifestation of a remoteness, however close at hand" (Benjamin, 2009, p.184). The basis for the aura could be considered its "Uniqueness and duration [which] are as tightly intertwined in the latter as are transience and reiterability in the former" (ibid, p.184-5) the duration of a photograph 'grew into the picture' contrasts with 'transience' though this does accurately describe the ghosting that was a feature of some of Riis' photographs. Though Benjamin was thinking of how the unique gave way to reproduction, nevertheless there is something in the way uniqueness and singularity of duration, sandwiched together with impermanence of and repetition find Deleuze' *The Fold*, where repetition and singularity are layered on top of one another just as the flash and ambient light creates an allotropic state still and unified, moving and multiple.

The 'aura' of photography disappeared with the digital image and its multiples. The connection the light has with a digital image is different from that of a negative which had a direct physical link to the object itself. Discussing documentary photography Martha Rosler's claim in *In, Around, Afterthoughts (On Documentary Photography)* that "The end of the single image as the unit of art photography" (Rosler, 2004, p.100) might be prophetic, however, a "unit of art photography" seems to suggest something that sits apart from other forms though this contrasts with Jonathan Crary who points out in Benjamin "There is never a pure access to a single object; vision is always multiple, adjacent to and overlapping with other objects, desires, and vectors" (Crary, 1991, p.20). Crary here describes vision as multiple, however, I would argue that the 'single object' itself is also multiple, composed of

linear and layered narratives sometimes competing sometimes combining in the creation of an apparently unified image. Riis' images were also multiples "adjacent to and overlapping with other objects, desires, and vectors" (ibid, p.20). Those desires though were seldom those of the poor. Riis in his introduction to *How the Other Half Lives* states that there was little interest in improving the lives of the poor until, that is, the lives of the poor started to spill over and affect the lives of those "on top" (Riis, 1970, p.5) Technology played a large part in attraction attention to his work. He claims in *The Making of an American* that "Neither the landlord's protests nor the tenant's plea 'went' in the face of the camera's evidence, and I was satisfied. (Riis, 2012, p.105) "I had at last an ally in the fight with the bend" (ibid, p.105). Benjamin identifies poverty and how its surfaces contribute to our understanding in the 'canon' of surrealism

The way poverty – not just social poverty but equally that of architecture, the shabbiness of interiors, the enslaved and enslaving things – the way these things flip suddenly into revolutionary nihilism is something that, before the seers and interpreters of signs of the times came along, no one had observed.

(Benjamin, 2009, p148)

The way they 'flipped' for Riis was in the destruction of the subjects he photographed. The people were moved elsewhere and the so called 'Mulberry Bend' was demolished to make way for a park. Much of the way in which Benjamin describes "the shabbiness of interiors, the enslaved and enslaving things" (ibid, p.148) would only have been visible to those outside of the spaces was by the aid of photography 'the seers and interpreters of signs' (ibid, p.148) such as Riis who saw 'the signs of squalor and degeneration'. Rancière though suggests that "In order for the mechanical arts to be able to confer visibility on the masses, or rather on anonymous individuals, they first need to be recognised as arts" (Rancière, 2006, p.34) He counteracts Benjamin here and goes on to say that photography was not established as an art on the grounds of its technical nature, on its indexical nature or on

acquiring the mannerisms of art but that this 'honour' had already been conferred on the commonplace by being pictorial and literary. Riis was following on from the pioneers of literature such as Dickens. He goes on to say:

This programme is literary before being scientific: it shifts the focus from great names and events to the life of the anonymous; it finds symptoms of an epoch, a society, or of a civilisation in the minute details of ordinary life; it explains the surface by subterranean layers; and it reconstructs worlds from their vestiges.

(Ibid p.33)

What this suggests is that Riis may have been aware of the literary lineage preceding his own enquiry and why he felt the need to write first of his experience before attempting to photograph it and that somehow one form validated the other.

Jacques Rancière goes further in *The Politics of Aesthetics: The Distribution of the Sensible* scholarly history he says, "...contrasted the history of the lifestyles of the masses and the cycles of material life based on reading and interpreting 'mute witnesses' with the former history of princes, battles, and treaties" (Rancière, 2006, p.34). He goes on "the ordinary becomes a trace of the true if it is torn from its obviousness in order to become a hieroglyph..." (Ibid, p.34,) What tore 'the ordinary' 'from its obviousness' was flash and the technology of light whose hegemony determined the truth of its representation, something that would support what Riis set out to establish. The 'mute witnesses' Rancière refers to, were the photographers who took pictures though let others judge them. This became part of documentary tradition of the so called 'Flâneur' who appears to photograph without judgement, however this tradition has in recent years been questioned and photographers viewed with suspicion rather than the camera itself. Allan Sekula in *The Body and the Archive* suggests that portraiture of which Riis' work forms a part since it seeks to categorise the individual with the space rather than just to

identify the space in itself. Sekula argues (Sekula, in Bolton, 1992, p.346-347) that the American portrait photographer Marcus Aurelis Root was able to articulate the way in which photography performed a “socially cohesive function” (Ibid) by allowing migrants (most Americans fell into this category) to sustain family and sentimental ties with loved ones. Sekula argues that this became an essential ideological feature of American mass culture. Root extended this to include police photography which would then identify criminals to both the police and a wider public gaze “Beginning with cheaply affordable aesthetic pleasures and moral lessons, he [Root] ends up with the photographic extension of that exemplary utilitarian social machine, the Panopticon” (Sekula, 1992, p.346-347). He goes on to say that this had an effect of social mobility in that these public looks allowed for people to look up at one’s betters and down at one’s inferiors.

The general, all-inclusive archive necessarily contains both the traces of the visible bodies of heroes, leaders, moral exemplars, celebrities, and those of the poor, the diseased, the insane, the criminal, the non-white, the female and all other embodiments of the unworthy (ibid)

This ideological framework is what is encompassed in Riis’ work. The top and bottom of the hierarchy were those who were first to achieve visibility. In seeking the identification of the ‘other’ establishes a relationship between the photograph, the archive and the mechanisms of power, the flash light in which many were illuminated became associated with those signifiers of crime and poverty. The “heroes, leaders, moral exemplars” (Sekula, 1992, p.346-347) were almost always lit with natural light, in photographer’s studios that were often on the top floors of buildings where the light could be controlled by blinds.

Contemporary artists have also exploited the relationship between flash and the hegemony of light. Jason Dee’s installation *24 Times* (2014) refers to the relationship the still image has to film. Twenty-

four monitors are arranged in a circle and synchronized to display footage with a one frame delay between each adjacent monitor. Each image is taken from a large number of films where a photographer is taking an image with flash as we see in Figure 12, a scene taken from MGM's *Singing in the Rain* (1952) where two of the main characters played by Gene Kelly and Jean Hagen are caught in a blaze of publicity at a film premier represented by the repeated flashes from press cameras.

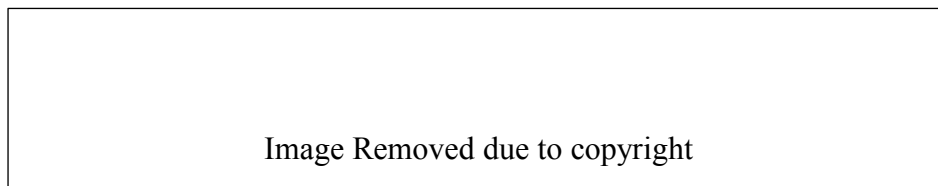


Figure 12 Installation consisting of 24 computer monitors ranged in a circle showing sequentially edited film footage. Jason Dee 2014

What the light does is to define the subject as newsworthy and worthy of the public's attention. Dee exploits the differences film has with photography and by slowing down the film shows how frame by frame the flash overwhelms the film²⁹ reminding us of the blinding power of flash which here visually obliterates its subject behind the blinding glare of its light, converting each screen to a blank, visually transparent moment. John Calcutt in *Dee Time* (2014) highlights the relationship between technique and visuality in an echo of Riis, and how, as much as we would want, we cannot ignore the affect photography has to replace the very thing it seeks to retain.

Dee reminds us yet again that presence is predicated upon absence, creation entails destruction, techniques of image production outstrip unmediated perception (cf. the optical unconscious), and illusion depends upon repression and denial.

(Calcutt, 2014, p.18)

²⁹ Although film shares the same analogue technology frames are seldom considered individually as they are with stills. The exposure, therefore, is determined scene by scene taking in groups of frames together rather than individually.

In a recent installation which was the focal point of the artist Banksy's art exhibition theme park *Dismaland* Chris Green wrote of the sculpture in *The Independent*

In the main room, it is so dark that it takes a while for your eyes to readjust. When they do, a life-sized Technicolor horror scene emerges. Cinderella, it seems, has had a nasty accident in her horse-drawn coach, which has been smashed open and lies on its side. The princess's lifeless body is hanging out of the window. Beside the carriage is a crowd of paparazzi photographers, their flashbulbs strobing incessantly as they record every gory detail. It is Disney reimagined for the Princess Diana generation, as unpleasant to view as it is difficult to look away.

(Green, C *The Independent*, Friday 21 August, 2015)

It is clear from Green's description that the sculpture uses the aggression of the flash and momentary blindness and disorientation that it can cause to create meaning in the work. Not only is Cinderella dead, but every detail of her death is prized open by the light. The effect in some ways would have been similar to the blinding flash that Riis' or Weegee's subjects would have experienced as their lives were opened by the probing light of the public's gaze. The punchline in Banksy's installation is that on your way in you are asked to pose for a picture in front of a green screen³⁰ and on the way out you can buy this picture with you smiling in front of the picture in Figure 13 thereby closing the loop of responsibility.

³⁰ A green screen is used in the film and television industry to composite images together and is frequently used in TV weather reports where the presenter stands in front of a virtual map.

Image Removed due to copyright

Figure 13 Banksy, Cinderella's Coach Crash, 2015

3. Light, time and Performance

This chapter considers the use of flash in public space and the way in which the use of photographic flash defines the expectation or anticipation of that space. It also sets out to close a gap in traditional narratives surrounding street photography where there is an element of performance implicit within each image. It identifies the absence from current discourse of how the light not only forms a significant constituent within each image creating a hegemonic space therefore defining interpretation.

Light and theatre have been inextricably linked since lighting was introduced into the theatre in the latter part of the seventeenth century. This and cinema set up a spatial relationship between darkness and light that has embedded itself in our understanding of the orientation of light within a darkened space. Roland Barthes, in a short essay of 1975 *En Sortant du cinema*, conflates the cinematic space with that of the city. Victor Burgin³¹ in his discussion of this text makes several important points:

As much as he may go to the cinema to see this or that movie, Barthes confesses, he also goes for the darkness of the auditorium. The necessary precondition for the projection of a film is also "the colour of a diffuse eroticism." Barthes remarks on the postures of the spectators in the darkness, often with their coats or legs draped over the seat in front of them, their bodies sliding down into their seats as if they were in bed. For Barthes, such attitudes of idle "availability" represent what he calls the "modern eroticism" peculiar to the big city. He notes how the light from the projector, in piercing the darkness, not only provides a keyhole for the spectator's eye but also turns that same spectator into an object of specular fascination, as the beam illuminates—from the back...

(Burgin, 1996, p.163)

³¹ Victor Burgin, in a chapter entitled 'Barthes Discretion' in *In Different Spaces* discusses this text at length. I have used this as the basis for the reference as there are no current translations available.

The first is recognition of the preconditions of cinema in that light is projected through the darkness of an auditorium onto a screen. This precondition, when met, establishes the expectation of a cinematic event which, as we shall see, foregrounds the kind of photography I will be discussing. It does though place the audience between the light of the projector and the screen. Secondly, he refers to what Barthes calls 'a diffuse eroticism' and likens the cinema loosely to looking voyeuristically through a keyhole. The keyhole, screen and theatre are all spaces where light is surrounded by darkness and observed by an audience, one might even say, for an audience, though this suggests complicity on the part of the performer. Thirdly he differentiates the position of the light in the space. In Barthes' example the audience is between the light and the screen and as such their shadows become part of the performance on the screen. Lacan too sees the significance of the cinematic space in the relationship between light and the audience "To enter a picture, Lacan reasoned, was to be projected there, a cast shadow thrown onto the manifold of the world" (Krauss, 1993, p.184) In this evocation of Plato, Lacan identifies with those figures whose shadows were cast in shadow play onto the cave wall for the prisoners to view, in the allegory light is fixed and represents the light of the sun which moves naturally with the earth. Lacan saw the projection of one's shadow as a precondition of entering a picture, though in his model light was everywhere "Light, which is everywhere, surrounds us, robbing us of our privileged position, since we can have no unified grasp of it. Omnipresent, it is a dazzle we cannot locate, cannot fix" (Krauss, 1993 p.184). This also suggests that since it is 'Omnipresent' and as its source is undefined, it would be unlikely to cast a shadow thereby privileging a source of hegemony. The 'privileged position' Krauss refers to, is that of being the 'point of view' where we are observers. However, at the point in which we block the light we become part of the picture as cast shadows. Krauss (Ibid) in seeking to identify the so called 'optical unconscious' here sets up an unconscious interaction where power oscillates between light source, viewer and screen, where the positioning of the light has the capacity to influence the dynamic of that relationship. If the light

were behind the audience, Lacan argued, the audience becomes part of the picture and the privilege is removed. The privilege one refers to photographically would be the point at which the light changes in intensity sufficiently enough to be noticeable by the audience, as a spotlight in a theatre might direct what the audience should look at, thereby constructing a narrative. Deleuze though sees movement between brightness' as movement itself, not a factor in an image that has movement "where light is valued by itself. But, in fact, by itself it is already movement – pure movement of extension which is realised in grey" (Deleuze, 1986, p.46) and, echoing Krauss "It is a light which constantly circulates in a homogenous space and creates luminous forms by its own mobility," (ibid) an omnipresent light without the privilege of direction. The light though is separated from the darkness which itself is omnipresent is divided by grey the one brightness that contains both light and dark in a constant battle "– the result of a violent struggle between light and darkness, or an embrace of light and dark. Grey, or light as movement, is alternating movement" (Deleuze, 1986, p.46). Grey is the midpoint in any photographic image and is the point at which each visibility is measured. In itself the tension is evident and creates an unspoken tonal dialectic and a direct link between the technical and the symbolic. The movement Deleuze speaks of then becomes a precondition not only of the cinematic space (Lacan) or of the frame in which both the image and cinema are contained creating a theatrical space. The light in this *mise-en-scène* is, or appears to be, continuous or 'omnipresent' (Krauss) or 'constantly circulates' (Deleuze). The discontinuous light of flash therefore creates another dilemma since it is only seen as an afterimage, either on the retina of the witness, or the image formed on light sensitive material functioning as a trope for the eye.

Debates surrounding the time or duration of an image, or of the light that creates it, are common in photographic theory, a special 'decisive' moment when all things appear to coalesce into an image and recorded by the sensibility of one with the gift to see it, to 'decide' what that moment meant was what Cartier-Bresson referred to as 'the

decisive moment'. Szarkowski, in the quote at the beginning of the chapter, is a typical reading of the way in which a photograph appears to take a slice from the continuum and present it as representative of that moment. It is a fact that the technology of photography requires light sensitive material to be exposed for a period of time to render some change to the recording medium (film or a digital sensor) which is then processed by either chemical or electronic means into an approximation of the way in which light was reflected from the object it was directed at. This may seem somewhat self-explanatory since there are a number of technical manuals around which describe this process in great detail. They also document the differences in duration between different light sources based upon their relative brightness. For example, electronic flash has an average duration of $1/10000$, an air gap flash, as used by Harold Eugene Edgerton, is capable of sub-microsecond light flashes which are used by scientists for (Ultra) high speed photography to capture fast moving objects such as bullets passing through apples and balloons. William Henry Fox Talbot is said to be the first to use spark gap technology using a Leyden jar, which is an early form of capacitor. Flash duration is never constant and reaches its peak around the middle of the duration. Flash is commonly described using two values and expressed in fractions of a second:

t.1 is the length of time the light intensity is above 0.1 (10%) of the peak intensity

t.5 is the length of time the light intensity is above 0.5 (50%) of the peak intensity

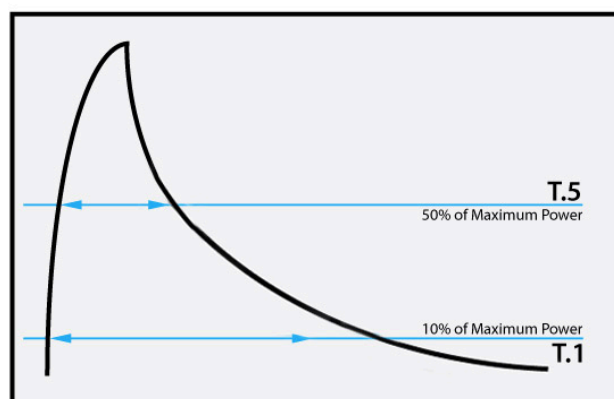


Figure 14 Peak Intensity Graph

For example, a single flash event might have a $t.5$ value of $1/1200$ and $t.1$ of $1/450$. These values determine the ability of a flash to "freeze" moving subjects in applications such as sports photography.

In cases where intensity is controlled by capacitor discharge time, $t.5$ and $t.1$ decrease with decreasing intensity. Conversely, in cases where intensity is regulated by capacitor charge, $t.5$ and $t.1$ increase with decreasing intensity due to the non-linearity of the capacitor's discharge curve.³² This has the effect of making the image allotropic, with two distinct overlapping exposures contained within one image. The first (though not always) is the flash, which is discharged at the point when the shutter opens, or when the lens is uncapped (as was the case in the period prior to the invention of the mechanical shutter), then once this light has diminished the shutter/lens opening is closed. Later more modern cameras allow the flash to be discharged at the end of the exposure rather than at the beginning allowing different effects to be achieved. The duration of the light sensitive material being exposed differs depending on the effect required by the photographer – the longer the lens stays open the more the ambient light will affect the overall exposure. The flash duration and the speed in which it reaches peak output as indicated by the curve in the diagram above (1) is regulated by the technology deployed. Older 'burn' technologies such as magnesium powder or ribbon the time taken to reach peak intensity would have been longer and limited to the concentration of the material to be burned. The magnesium powder deployed in traditional trays in use around 1880 below figure 15 and ignited by a cap or flint would burn from the centre outwards leading to flash durations of between $1/10^{\text{th}}$ second or as long as several seconds depending on the skill of the operator (Bron, 1998). In more modern technology using electronic flash tubes coupled with an electronic surge of power provided by a capacitor, this duration can be

³² Technical data is taken from the Flash Duration section of the Flash Photography page of Wikipedia. Flash (photography) - High speed flash

as little as 1/10,000 of a second, a target reported by Professor Harold Edgerton as far back as 1938 (ibid).

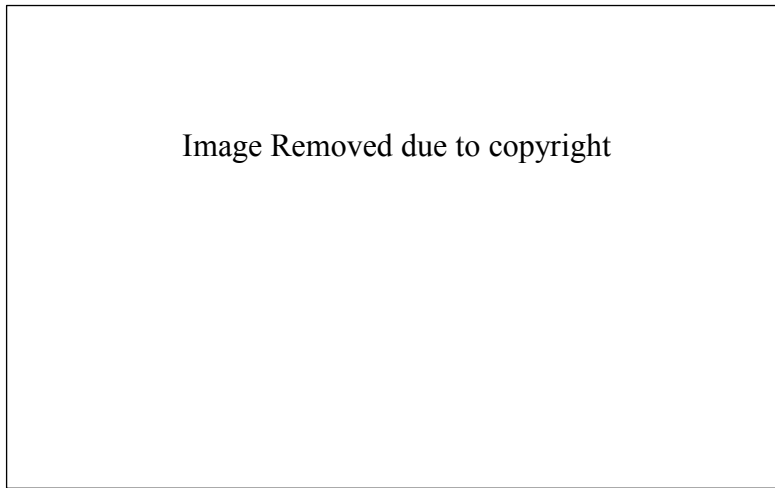


Figure 15 An early flash tray

(<https://petapixel.com/2015/10/05/a-brief-history-of-the-camera-flash-from-explosive-powder-to-led-lights/>)

The coming together of these two distinct durations (or exposures) is significant in that they can, and often do, record different images on top of one another; each portion of light responsible, to a greater or lesser extent, for the effect on discrete parts of the light sensitive material. This has an effect on the apparent unity of the image and the way in which it is read. Even, as we shall see where the single exposure, is essential in the understanding and authenticity of its subject.

The materials used in the early days to create artificial light were very similar to those used in the theatre to generate light. Lime was heated in theatres at the front of the stage to provide a source of illumination for the performers and the definition 'to be in the limelight' is to be the focus of attention, to be in the spotlight is also derived from these early times. Many of the synonyms associated with this term bear similarities with being thrust into a bright source of light, to become the focus of attention and not just any attention. Links with the public and their attention, what they are guided to look at, is also embedded

in the English language, as are references to flash and photography; in the public eye, public recognition, the glare of publicity, exposure, the spotlight. Indeed, the media is also becoming linked in the terminology and language used. Sudden flashes of bright light have become shorthand for the voyeurism and attention of a rapacious public organ whose agents operate under the umbrella of 'the media'. The link between flash and surveillance was drawn in a 2010 exhibition at Tate Modern in London, the title of which was *Exposed. Voyeurism, Surveillance and the Camera*. The exhibition ran between 28th May and 3rd October (*Exposed. Voyeurism, Surveillance and the Camera*, 2010 [Exhibition] Tate Modern, London 28 May – 3 October) brought together many exhibits some of which were images from so-called social reformers like Lewis Hine and Jacob Riis and press photographers like Arthur Fellig (whose pseudonym became Weegee) and artists such as Phillip Lorca diCorcia. The way in which the exhibition was curated established a link between the desire to look and photography, Sandra S. Phillips writing in the catalogue in the chapter entitled *Voyeurism and Desire* stated that "Photography has been the voyeur's stand in from the beginning of the medium,..." (Phillips, 2010, p.55) it is not just sex that people want to see, the desire to look stems from something much deeper and the camera and photography allow the subjective anonymity as darkness does in the theatre or the cinema. A private space where visual supremacy seems total and the collusion of light and space is an inverse blueprint for the relationship between the light and the screen.

In the same exhibition there was a video work by Wolfgang Stoerchle, *Untitled Video Works* (figure 16) the artist is seen dancing naked in a darkened room illuminated by occasional flashes which occur at different intervals throughout. All that is recorded on the tape is an afterimage punctuating darkness.

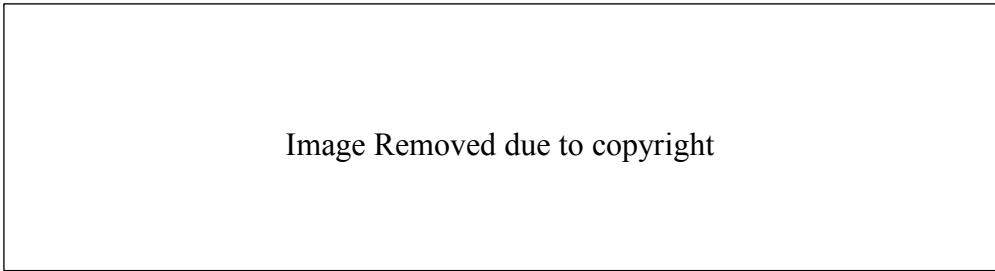


Image Removed due to copyright

Figure 16 Wolfgang Stoerchle's Untitled Video Works (Video Stills) dated 1970-1972

This echoes the cinematic process where the gaps between each frame recorded on film are here extended, the viewer then becomes ever more aware of the pauses taking place between each fragment of narrative, in direct contrast to the speed and appearance of continuity in which each frame passes the viewer unaware of the desire created as a result, and the relationship the afterimage has with memory and light. In the cinema the relationship between the gaps results in the dramatic effects sometimes produced by either shortening these gaps making the action appear slower on screen or lengthening them to speed up the action. Flash's short duration and the lack of continuity seems to extract each moment from the temporal continuum distorting our own perception of time, which seldom extracts information by a succession of afterimages, each overwriting the other. One of the genres to emerge in photography to use the specific technique of extracting and distorting moments in the ceaseless movement through urban thoroughfares is so-called 'Contemporary Street Photography'. Street photography as a genre is not new and some of the most famous names in the photographic canon have been street photographers such as Robert Frank, Garry Winogrand, William Klein and Diane Arbus etc. Newer exponents of like Bruce Gilden or Johnathan Auch use flash in a much more confrontational way, as an intervention, an attempt to make people see some undisclosed 'truth' something that the casual onlooker would not see; Arbus herself said "I really believe there are things nobody would see if I didn't photograph them" (Arbus and Israel, 1997) and Gilden and Auch's work would seem to exemplify this approach. In an interview for *Vice* magazine Auch

states "...most street photography done today is a stage, or it's a one-lined joke, a bad cliché" (Auch, 1992). There are spatial similarities with the stage, where a static observer views a performance, regardless of whether the players are aware or not, it is the viewer who establishes the framework and defines the stage. Charles Baudelaire in his essay *The Painter of Modern Life* (1863) identified a figure, an urban wanderer of the city, a disengaged viewer or 'man' of the crowd³³, the flâneur, a term which has come to signify modernity. Benjamin in his unfinished *The Arcades Project* evokes a haunting rendition of the street and the relationship experienced by the flâneur with his surroundings, a dialectic that is at once visible to all and assumes the anonymity of water as tides of humanity close around him "...the city splits for him into its dialectical poles. It opens up to him as a landscape, even as it closes around him as a room (Benjamin, 1999, p.417). Here Benjamin evokes Barthes description of the cinema where spectators recline "...as if they were in bed." Where the intimacy of "darkness, [the light of the projector] not only provides a keyhole" (ibid) on which to view the screen but makes the viewers subject to the specular fascination of the projection. A dialectic not dissimilar to that of the flâneur.

If the street for the flâneur becomes as the cinema does to the viewer; a place at once public which also assumes the privacy of darkness, where spectators themselves are part of the spectacle the figure of the street photographer stalks. 'Street photography' is a discrete area or genre of photography where an element of theatricality is identified in public spaces, representative of what is often termed by those who practice it as 'the human condition'. For the most part street photographers, likened often to the modern flâneur, photograph juxtapositions between objects or people which (to them) testify to something deeper and often, in the case of photographers such as Robert Frank, tell of a truth which can ask questions of a society (The

³³ Baudelaire borrowed heavily from Edgar Allan Poe's story *Man of the Crowd* (1840) the flâneur is also often seen as male and afforded certain pleasures not usually afforded to the female.

Americans, 1956) that had yet to be asked. Frank though seldom used flash, the intervention and signal that it would have given may have diluted the message by throwing a technical construct around the event.

As we have seen in Chapter Two the aesthetic of direct flash was established much earlier during the latter half of the 19th Century though the descriptive terms associated with light and its use permeate cinematic and theatrical critique. The adjectives used when discussing images where light is plays a central role, often borrow from this lexicon; cinematic, dramatic, theatrical, all associate an element of performance and staging. Often everyday experience of light echoes these terms in which we might refer to a dramatic sunset or a painting as being cinematic reflecting the way in which light is handled by the painter³⁴. These terms often have an implied aesthetic, however, it is the light that is the main contributory factor and when considering different photographic genres, we begin to preconceive what these images might look like, before being shown them so ingrained is the aesthetic of each genre. If we look for example at the work of Weegee, a news reporter whose aesthetic and nickname grew out of his particular penchant for being at the scene of a crime, accident or fire often before the police or fire brigade themselves had arrived (he was known to tune in to police radio frequencies), whose style complemented the cinematic aesthetic of film noir which was popular at the time. Before the technology had made the reproduction of half tone images possible in newspapers, police photographers were using flash to record crime scenes establishing an aesthetic which became associated with this type of imagery. The technology was needed to provide sufficient illumination to record the topography of each crime scene. The harsh direct light was ideal at providing the detail required and, as it came from a single source close to the lens axis, it maintained the notion of objectivity required. When news

³⁴ Often associated with the work of Edward Hopper whose staging has influenced photographers and film directors and cinematographers.

photographers began using flashguns it was generally expedient to do so, not just to create the kind of drama Weegee relied on but to obtain an image with sufficient contrast to reproduce clearly using the print techniques available. The writing that often accompanied each image dramatised and humanised the unfolding story. Weegee himself was not given to understatement and in many of the captions accompanying his work, his dramatic sensibility is in evidence³⁵. Much has been written about his work, which during his lifetime had already achieved the status of art. Though in his book of *Photo Tips* (1953) he plays down this status considering it one of a number of genres reliant on technology for its aesthetic while still acknowledging its existence in his work. He considered light one of the most important aspects of his work and was keen to emphasise this throughout the pamphlet. “Nowadays film and cameras are manufactured to careful specifications... and thanks to the miracle of the flash bulb, you can have “LIGHT- where you want it... and when you want it” (Weegee, 1953, p.7).



Figure 17 Weegee in a Flashbulb, Weegee, 1944

³⁵ Weegee often scribbled captions on the back of his images before sending them to the news desk for publication and the example given in Figure A shows the difference between the newspaper headline and Weegee's own title.

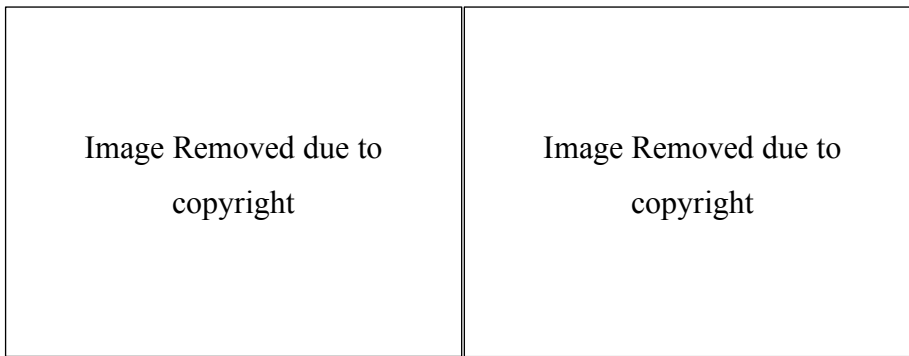


Figure 18 Weegee, no date



Figure 19 Weegee's Promotional Box for Westinghouse

In figures 17-19 Weegee's relationship to flash and its spectacle is established in a range of promotional and self-promotional material. 'Weegee the famous' as he came to be known, is one of the few photographers who have chosen to come from behind the camera and his image is synonymous with his work. He sees one of the components of his art the aesthetic created by his equipment capturing "...a dramatic moment in life. It [flash] does the impossible by making time stand still . . . it freezes an emotion, an event . . . on film. It's as if you reached out and caught the very breath of life and preserved it for all time" (Weegee, 1953, p.5-6). In acknowledging the significance of technology in developing the relationships between photographer and subject as Tormey points out "The manner in which the photographer intervenes in taking the photographs, and the manner in which individuals, spaces or objects are presented,

determines the level of commentary, expression or subjectivity” (Tormey, 2012 p.95). Weegee’s flash literally becomes the intervention as he “reached out and caught the very breath of life” (Weegee, 1953, p.5-6) thereby creating and preserving a dramatic moment in the life (and death) of the city of New York. Though Tormey goes on to cite Garry Winogrand as an example of the “distanced photographer” (Tormey, 2012, p.95) who, she believes, exemplifies the approach of the artist whose one characteristic is an “attitude of distance and spectatorship” (ibid.) Weegee’s work can scarcely be described as being distant or of him being a spectator, his personality was much too large to be contained behind the camera. The irony of a picture’s escape from the pulp of newsprint to the walls of New York’s most prestigious art gallery did not escape Weegee. If we take for example one of the first of Weegee’s images to be bought by the Museum of Modern Art, New York City, *Their First Murder*, 1941 Fig. 20 below though is the version most often shown and in Fig. 21 its cropped version and in Fig. 22 how it appeared in the newspaper at the time.

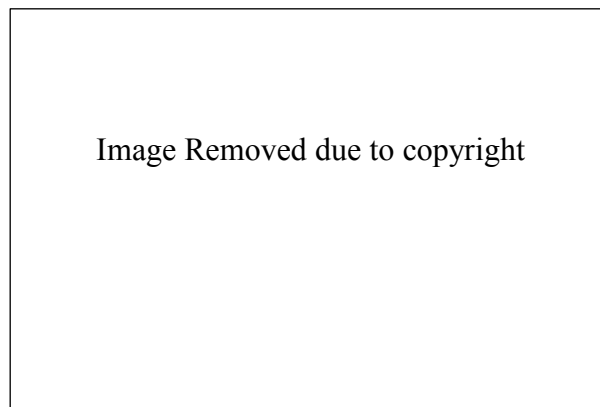


Figure 20 Weegee, *Their First Murder*, 1941, International Centre of Photography bequest of Wilma Wilcox, 1997



Figure 21 Weegee, *Their First Murder*, 1941(via google search engine)



Figure 22 Weegee, *PM Daily*, October 9, 1941, Vol. II, No. 82, p.15
Brooklyn School Children See Gambler Murdered in Street

Each of the three versions creates its own dramatic statement; the newspaper version fig. 22 emphasises the human interaction where different attitudes are presented in tableau each suspended 'frozen' "...preserved for all time" (Weegee, 1953, p.5-6). In the museum version fig. 20 The street setting has more emphasis as does the counterpoint of the two characters on the right of the picture whose impassive faces would have drawn some of the drama for the newspaper version. What is striking about the background is that it appears to be in darkness, further emphasising the theatricality of the scene, however this is an effect created by the allotropic quality of flash, which overpowers the portion of the image lit by daylight. Commenting on the effect created by the flash Weegee himself pointed out "In the early days of flash powder, people scampered for cover whenever the photographer came on the scene. But today, thanks to

the miracle of the Westinghouse flash bulb, the photographer actually becomes part of the scene he's photographing" (Weegee, 1953, p.9). This is certainly true of almost all of Weegee's images whose light 'reaches out' to the world around him, his presence literally touches the subject, shown in fascination of the girl in the foreground. The real drama, is the murder of a small-time racketeer though it is the range of emotions that makes this compelling and it is the light that is responsible for catching and preserving "...the very breath of life" (ibid). Weegee himself could not have been aware of everything that was unfolding before his lens and certainly the moment at which the flash 'froze' the moment, each subject was in the process of moving not just physically around the axis which oscillates between photographer and grieving woman but emotionally too. A range of emotions are staged by the light, and framed by the title and, against the dark backdrop of the street the image achieves the gravity of expression it needs to represent the subject. Weegee saw drama in everything as life unfolded around him presenting him with still more opportunity, a characteristic he had in common with many other photographers especially those whose use of flash "Everything in life is placed against a background like a stage setting. An accident, an event, does not exist in a vacuum . . . [nor is it] isolated from everything around it" (Weegee, 1953, p.10) though ironically Weegee's flash does just that, it isolates his subjects from the background, drawing attention to them in a hierarchy of brightness which like a spotlight on the stage draws the viewer's attention thereby creating a narrative structure within the image. The proximity of the flash to the subject and the short duration of the exposure would have rendered anything that was not lit by flash much darker. In his book of tips Weegee himself states

I use the Westinghouse No.5 Midget Bulb for practically all of my shots . . . and shoot at two hundredths of a second using Super XX Film. ³⁶Through experience, I

³⁶ Kodak Super XX film was a high speed panchromatic film with a Kodak speed rating of $\circ 32$ using a the Scheinergrade system. Scheiner's system rated the speed of a plate by the least exposure to produce a visible darkening upon development. Speed was expressed in degrees Scheiner, originally ranging from 1° Sch. to 20° Sch., where an increment of 19° Sch. corresponded to a hundredfold increase in sensitivity, which meant that an increment

have found that the two best distances at which to shoot are six feet and ten feet. Indoors, my lens opening at six feet is F/22 and at ten feet it's F/16. Outdoors, where there is no reflected light from the walls and ceilings. I open up to one stop to F/16 at six feet and F/11 at ten feet.

(Weegee' Secrets, p.10)

From this detailed technical description one thing becomes clear, these are the 'programs' of operation Flusser was referring to that have programmed his actions and those of his subjects who would have been blinded by the flash so close to them (within six feet). It also makes clear that his technique takes no account of the level of ambient or existing light. This has significance in that if the flash were the brightest light source and the duration short then this would form areas of 'artificial darkness', created solely by prioritizing (or privileging) one light over another. Alan Trachtenberg in an essay on Weegee (2011) states, "The flash of light contradictorily produces its own darkness, a penetrating light that charges the surrounding dark with an even darker cast by contrast" (Trachtenberg, 2011, p.3). The artificial darkness frames the subject and produces an area of unknowing and separates the scene from the life that goes on around it as the screen or stage are separated from the audience in the cinema or theatre.

The use of artificial darkness to isolate a subject from its background was a technique used by an American photographer Phillip Lorca diCorcia born in Hartford Connecticut in 1953. In his series *Heads* (2000-2001) it is the light itself that makes the darkness visible, surrounding each frozen moment in time with the solid substance of shadows, thereby isolating each subject within their introspective reverie. In each of the examples the flash has a palpable quality, it extracts the hard-polished subject from the fluid background by its intensity, creating a stage in contrast to the artificial darkness that

of 3° Sch. came close to a doubling of sensitivity. The equivalent exposure rating of this film today using ISO would be 100

surrounds them. In these images the flash is much brighter, harder, more intense, than daylight extracting the disengagement of each subject from their surroundings. diCorcia's use of light creates a 'stage' in one sense where the participant walks into a predefined setting and when they bisect the co-ordinates of gaze, lens and trajectory of light the moment of performance (here a street) is thus defined.

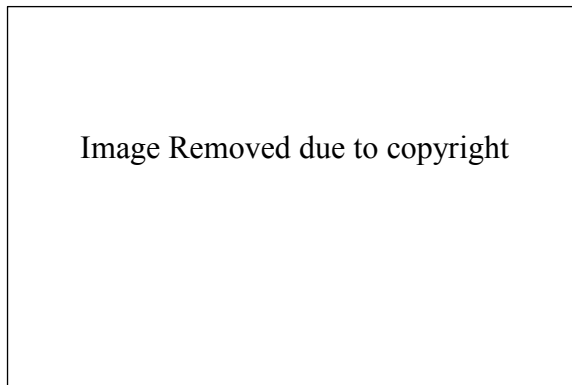


Figure 23 Phillip Lorca diCorcia, Head #24, 2001

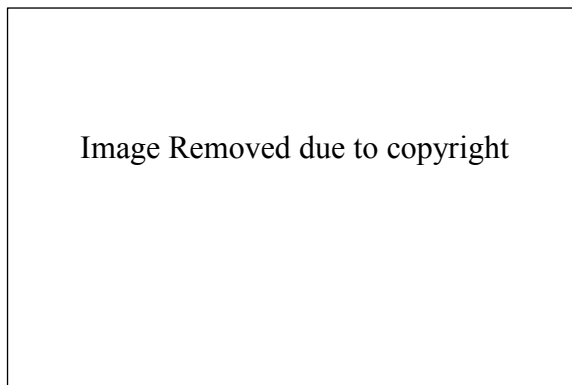


Figure 24 Phillip Lorca diCorcia, Head #23, 2001

diCorcia's gaze and that of the lens is fixed, the angle and intensity of light is also predetermined, when the subject enters the space, shadow and darkness follow closely behind. "The exploration of a fixed spatial field entails establishing bases and calculating directions of penetration" (Debord, in Smith and Morra, 2006, p.79).

Guy Debord writing in 1958 about the Situationist concept of *Dérive*³⁷. Debord later developed the relationship between the space and what he termed the spectacle which achieves its value 'capital' at the point it becomes an image. Thus in using light to define the 'fixed spatial field' diCorcia defines the 'situation' or area of performance and by making an image at that moment, defines the value of it, its value then is as a commodity one of a stream of images of life seen from afar and a direct contrast to the work of a photographer whose work I will be discussing later in this chapter, Bruce Gilden.

In the series *Heads* (diCorcia, 2001) a strange intimacy is achieved and despite the way in which light behaves on the surface which makes mannequins of the subject, deCerteau describes this condition succinctly "...the power of being, constituted as an object without discourse, the strength of and exterior silence" (deCerteau, 1988, p.112). The separation between self and other is manifest, the subjects become shells, nothing is known of them, and there is also no attempt to individualise them in the title as he had in *Hustlers* (1990-92) Michel deCerteau³⁸ in examining the separation of a carriage through urban spaces identifies the way in which the light has separated each subject from the space and people around "...it is the silence of these things put at a distance, behind the window pane, which, from a great distance, makes our memories speak or draws out of the shadows the dreams of our secrets" (ibid). The glazed unseeing eyes become windows behind which we each acknowledge 'our secrets' or something of ourselves. By setting up the camera and flash outside of the subject's immediate field of view the subjects get no chance to become aware of their surroundings, they are on autopilot, their minds occupied with some internal dialogue, as conversations might go on behind the windows of each carriage [head], are nothing that

³⁷ Debord describes *Dérive* as (Drifting) "A technique of rapid passage through varied ambiances" These ambiances he describes as "At its minimum it can be limited to a small self-contained ambience: a single neighbourhood or even a single block of houses" Situationist here is relevant in that a 'situation' has been created by diCorcia where a subject enters a pre-defined space 'a situation'.

³⁸ Michel deCerteau in *The Practice of Everyday Life* defines the experiences of railway travel and separation of the carriage from the space it is travelling through. Here I have used this description as a way to describe the spatial separation of the subject through the city, moving like a car or railway carriage through urban space reflecting, as the car or carriage might do, its shiny surfaces.

can be known. Nan Richardson (Richardson and diCorcia, 2006, p.172) has likened his images to the paintings of Edward Hopper and it is easy to see why this parallel has been drawn. In Hopper's work the subjects are non-specific they look like people, but are not people, their gaze and demeanour isolate them as much from their surroundings as the surroundings themselves do they become representative of an almost cadaverous state in which an existential³⁹ being becomes detached from the very thing that gives it life. This in a way contradicts Weegee's view in which the flash "reached out and caught the very breath of life" (Weegee, 1953, p.5-6) Here diCorcia appears to deny that life from his subjects where Weegee's drama is visceral and full of the emotion of everyday life, diCorcia captures and isolates with the same light but empties the life from his subjects. The boundary conditions are the same, the void of blackness that separates each character in Weegee becomes connected through the human display of emotion. That emotion is denied us by diCorcia who chooses moments when there is no external engagement, thereby denying the viewer any foothold of understanding. The eyes, like rabbit holes disappear into the deep and unknown, at a level which critiques photography's history "The name of Photography's noeme will therefore be: "That-has-been,"" (Barthes, 1982, p.77) If something 'has been' it is unclear what that might be as Debord argues, "the spectacle's essential character reveals it to be a visible negation of life – a negation that has taken on a visible form" (Debord, 2006, p.9) A spectacle, defined by the light but filled with emptiness.

In denying the structural importance of the technical there is a tendency amongst some commentators to equate flash with a commercial aesthetic. Peter Galassi writing in the monograph that accompanied diCorcia's 1995 Exhibition at the Museum of Modern Art wrote that "diCorcia adopted the hyped-up vocabulary of commercial

³⁹ The central proposition of Existentialism which was attributed to Søren Kierkegaard though it was Jean-Paul Sartre who developed it establishing that '*existence precedes essence*', meaning that the most important consideration for individuals is that they are individuals—acting independently and being responsible, conscious beings the "existence"—rather than what labels, roles, stereotypes, definitions, or other preconceived categories the individuals fit the "essence".

photography not in order to judge it but because he recognised it as an essential part of his experience" (Galassi, 1995, p.11), flash being the most visible constituent of this 'hyped-up vocabulary'. One of the most compelling aspects of the work *Heads* is that we are asked the question "What connects us to these randomly chosen people whose only similarity is the space at which each occupied at a given moment?" (ibid) Like the friar in Thornton Wilder's *The Bridge of San Luis Rey* ⁴⁰ we seek some kind of truth. Perhaps in the details of skin or clothing we see some element of 'reality' with which to connect. The details seem only to exist to locate each image culturally, the eye piercing, sunglasses and hat all have the glossiness of a product pack shot; products shown in such a way that we can identify them on the shelf at the supermarket. Here the light picks out the sheen, the glossy characteristics of what we imagine is in the box, without showing the actual product. That remains as elusive as it did in Hopper's painting and whose 'realism' was often mistaken for the isolation we sometimes feel when vulnerable.

These 'Heads' were wanderers before they were anything else, drifting (Dérive) but different from the Flâneur. Graham Gilloch, writing about Walter Benjamin and Charles Baudelaire, develops the urban encounters of the Flâneur from those distanced and surveillant encounters of mid-nineteenth century Paris to Georg Simmel's modernist view of the city where "the intensification of emotional life due to the swift and continuous shift of external and internal stimuli" (Simmel, 1971, p.325). Encounters in the modern city were essentially visual before they were economic or social, Benjamin saw this avoidance as a precondition of the crowd as Gilloch notes "for Benjamin it [the city] is the home of the unseeing stare, for the metropolis demands that one appear to look without seeing" (Gilloch, 1996, p.145). This could easily be said of the work of diCorcia, though the 'unseeing stare' would be momentary "knowledge comes only

⁴⁰ *The Bridge of San Luis Rey* was the second novel published by American author Thornton Wilder in 1927. The story centres on the deaths of several people on an Inca rope bridge in Peru. A friar, who was a witness to the accident, attempts to find out something about each victim's life prior to the accident trying to draw conclusions about why each victim died, in a search for a meaning.

flash like [blitzhaft]" (Ibid). Benjamin's epistemological discourse links the immediacy of light to knowing and knowledge and extends the metaphor to a locus where past and present converge at the site of the image as the rays of light do on the film plane (sensor). "It's not that what is past casts its light on what is present . . . Rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words, image is dialectics at a standstill" (Benjamin, 1982, p.462) This is significant in that it is the light that provides the conduit for this exchange, becoming a 'constellation' of "ironic points of light" (Auden, 1979, p.89) as Auden would have it; the light of knowledge from a long dead star [flash] illuminating the future and past simultaneously.

One diCorcia's first significant images, taken in 1978, was of his brother Mario looking into an open fridge at night. The light on Mario coming from an electronic flash placed inside the fridge was rehearsed until he achieved the right balance of ordinariness and tedium. This image was to become the first in a series of images capturing the ordinary moments in life but by the use of an external light source.⁴¹ The use of flash in most of diCorcia's images has become a style that he is keen to play down, despite the work's obvious dependence on flash. In an interview with Christoph Ribbat, in the catalogue that accompanied a 2009 exhibition he states:

...how 'alarming' it is that critics invariably fuss over the production of images. He calls this "tech talk". I think this over and I guess he's right. There's really no point in asking how these subjects, their photographer, and his devices operated together or against each other, It's like asking a writer whether she uses Times New Roman or Arial as the standard setting in her word-processing software. "In my mind, there should be nothing to say about good work," diCorcia writes.

⁴¹ I differentiate this light as one that is entirely within the control of the photographer. Other light sources referred to as ambient or existing are generally out of the control of the photographer though the balance of their exposure and intensity is within the photographer's control.

(Phillip Lorca diCorcia, 'Subterranean Emotion, in conversation with Christoph Ribbat', Exhibition Catalogue, 2013 Schirn-Kunsthalle, Frankfurt)

This suggests that diCorcia believes, or would have us believe, that there is nothing to be read from the technical elements of the work that just exist to make visible the work itself. Though he contradicts this when speaking to Nan Richardson "Like when I did the hustler pictures I made a very intentional decision to be theatrical about it, because it was Hollywood" (Richardson and diCorcia, 2006, p.172). Then on the consistency of approach "So how was I going to do it every time? [Maintain the consistently theatrical look] Sometimes I used the device as the activating principle – a light, something that wasn't material, just a photographic trick. And I did it purposely" (ibid). That said, it maybe that he believes that there would be no purpose served by detailing the choices taken in lighting etc. and to likening them to a writer's choice of font seems to be a red herring. It is clear that the technical apparatus used adds a great deal to the implicit meaning of each body of work if not each image. In the careful construction of each image there are cultural and political forces working in partnership with each technical decision in each image.

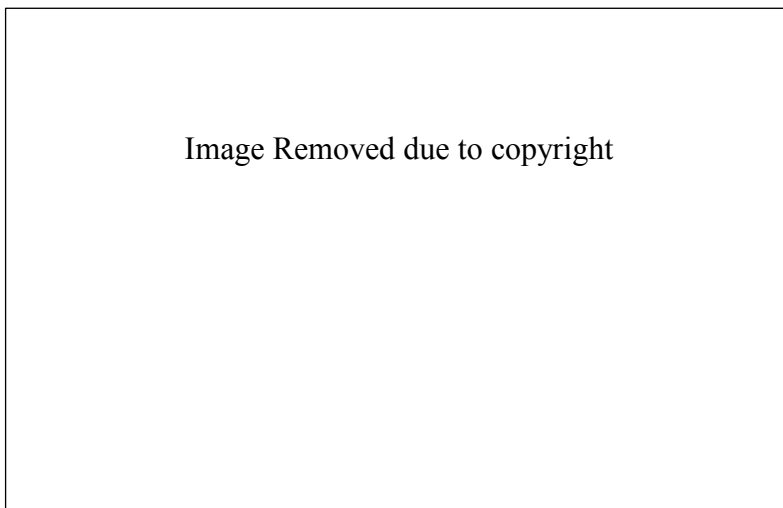


Figure 25 Philip Lorca diCorcia, Sergio and Totti, 1985 © 2015 Philip Lorca diCorcia, courtesy David Zwirner, New York

In an image such as Sergio and Totti, 1985 above the flash is turned towards the camera casually mocking the audience's notion of voyeurism making explicit the elements of construction working within the image. diCorcia scenes are of the everyday, going to the fridge, smoking a cigarette, waiting for a train and, in the style of a street photographer or documentarist these moments would be unremarkable and would speak of the routines of life, however the inclusion of flash makes each image theatrical and the construction evident. Though writing in the New York Times Arthur Lubow reveals something of the construct "Shooting his portraits like film stills with open-ended narratives, diCorcia utilizes lights and what he calls "dramatizing elements" – the subject's presence meeting the circumstances of the shot somewhere in the middle" (Lubow, New York Times, Saturday Nov. 2nd 2013). In another review of his work the author goes further noting:

It's a little amusing that a photographer who says he began without any keen interest in the nuts-and-bolts aspects of the camera has become known as one of the contemporary masters of photographic lighting, creating pictures in which illumination is as baroquely theatrical and physically present as in a Caravaggio painting.

(Lubow, A (Aug. 23, 2013) 'Real People, Contrived Settings: Philip Lorca diCorcia's 'Hustlers' Return to New York', New York Times)

One can get drawn into the drama unfolding on stage, but one is always aware that one is in a theatre or that one is watching a film, even if that film or performance is based on real life. Such is diCorcia's use of flash; it serves as a reminder that, as compelling and realistic as his images are at reflecting the moments when we are alone that only we are aware of, it is a performance and as such reflects perhaps the element of performance in every life whether it be for family, friends or work colleagues.

diCorcia employs a subtle interplay of fact and fiction. In an early series called Hustlers 1990-92 he set up a process which framed each

image within its own economic, geographic and temporal identity. The series consisted of images of male prostitutes in a variety of locations from cafés and motels to sidewalks and shopping mall car parks. The images were each identified with the subject's name; age, place of origin and significantly the rate which they charged for 'services rendered' which was what each were paid by diCorcia for their co-operation. The light in each image is a mixture of flash and ambient light and the mixture is both subtle and coercive, real and fictive giving the subject his place in the spotlight, a point of divergence with the brutal reality of their daily lives which often involves playing a part in someone else's fantasy. The images are cinematic in their composition and are framed within an unspoken narrative. DiCorcia said in an interview:

...you don't think about it necessarily in terms of how to express narrative or anything like that, it's more about the way you can shift people's perspective and their perception of things.

(Phillip Lorca diCorcia, *Subterranean Emotion*, in conversation with Christoph Ribbat', p.25 Exhibition Catalogue, 2013 Schirn-Kunsthalle, Frankfurt)

The shift in perception to which he refers, relates as much to the background to the project as it does to the process. In the late 80's at a time when the U.S. Constitution's First Amendment – the Freedom of Speech was being repressed, diCorcia was given funding from the National Endowment for the Arts with the condition that he not 'transgress' American values. In stark contrast to these instructions he used the money to photograph 'hustlers' or male prostitutes that he picked up from the Santa Monica Boulevard. He paid them the same amount of money they would have been paid for sex, then used the time to photograph them in motels, in parking lots and on the street. He first picked a location for each image, then would then set up his tripod and lighting, leaving it ready for when he brought each hustler back. The process itself was a significant aspect of the work and the contravention of the principles of the funding he questions not just the

NEA's definition of 'American Values' but of what those 'American Values' actually meant to the flow of people whose dreams and hopes were caught in a loop between the reality of their situation (ambient light) and the fiction (flash) of the parts they were playing in the Hollywood of the 1990's; their distant gaze like so many of diCorcia's subjects often denies direct engagement with the subject and we are left to contemplate the codes implicit in the lighting, which create and define (quite literally) the stage on which their performance is set.

The eye, therefore, becomes a point of departure or terminus where identification oscillates between stage and setting placing the viewer in the space between. As Weegee said ... "the light reaching out and catching ... the very breath of life and preserved it for all time" (Weegee, 1953, p.6). The flash light seeks to integrate into the picture's geometric structure, and rather than 'reaching out' from the photographer to his subject, the flash seldom comes from the direction of the camera, emphasising the separation between the gaze of the camera and that of the light - the photographic technicalities always reminding us that there is a sleight of hand somewhere in the magic. The light is also never so bright as to be aggressive or probing (in these images) as was seen in many of Weegee's images, the light subtly draws attention to the character each subject is playing, who, for a short while are here centre stage, part of the theatricality of a performance which, the title reminds us has a human cost, not just a financial one.

Another signature of diCorcia's, evident in these and many other projects is the disconnection between the viewer and subject. Even when (as in Marilyn; 28 years old; Las Vegas, Nevada; \$30, Fig.26) the subject looks towards the camera there is no connection between subject and viewer, rather the eyes look through the image, through the viewer to something indistinct and far away.

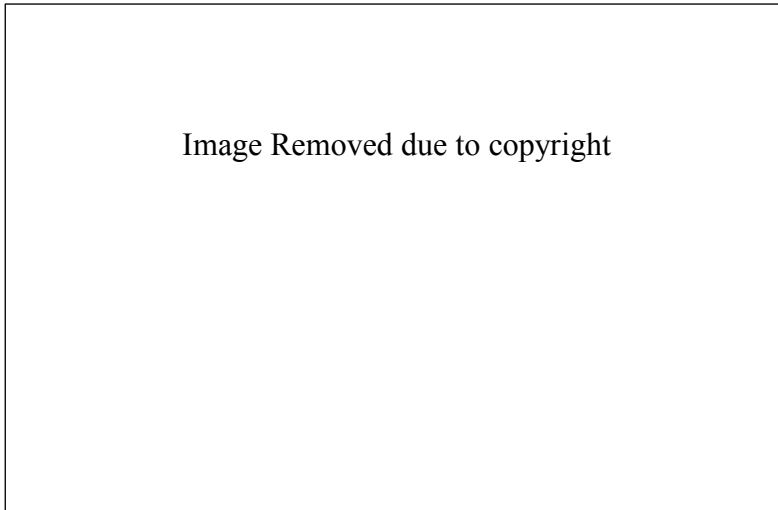


Figure 26 Phillip Lorca diCorcia, Marilyn; 28 years old; Las Vegas, Nevada; \$30

Though diCorcia is sometimes referred to as a street photographer his carefully constructed images seldom fit within the general methods commonly attributed to street photographer. Joel Meyerowitz epitomises one of a number of different approaches to street photography characterised by the immersion one either has in the crowd or the separation from it (as seen in the work of diCorcia)

It's like going into the sea and letting the waves break over you. You feel the power of the sea. On the street each successive wave brings along a whole new cast of characters. You take wave after wave, you bathe in it. There is something exciting about being in the crowd, in all that chance and change-it's tough out there-but if you can keep paying attention something will reveal itself-just a split second-and then there's a crazy cockeyed picture!

(Meyerowitz in Westerbeek and Meyerowitz, 2001, p.2-3)

The split second when "something will reveal itself" (Ibid) to the photographer in a "crazy cockeyed picture!" (Ibid) might describe the approach if not the intent of Bruce Gilden, one of a growing number of photographers who have adopted a particular photographic method to produce their aesthetic.

In her book *On Photography*, (1977) Sontag applied Baudelaire's Flâneur to the street photographer; "In fact, photography first comes into its own as an extension of the eye of the middle class flâneur, whose sensibility was so accurately charted by Baudelaire. The photographer is an armed version of the solitary walker reconnoitring, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes" (Sontag, 1977, p.55). One photographer whose work epitomises the description of an "armed version of the solitary walker...stalking... who discovers the city as a landscape of voluptuous extremes" (ibid) is Magnum photographer Bruce Gilden seen below with his trademark camera and flash setup. Gilden is known as much for his style as for his 'extremes' and many of his projects examine close up, some of the people on the margins of society, bearing the scars of poverty, drink or drugs. He is known for getting close to his subjects often below their eye line. De Certeau though sees the angle of view that one views the life of the city as significant "His elevation [describing Icarus' view from on high] transfigures him into a voyeur. It puts him at a distance. It transforms the bewitching world by which one was ""possessed" into a text that lies before one's eyes" (de Certeau, 1988, p.92) this aerial view in which the viewer looks down onto the "mobile and endless labyrinths far below" (Ibid, p.92) is the antithesis of the approach taken by photographer Bruce Gilden. A photographer who rather than looking down on his subject's crouches below them 'possessing' them with his light. In an interview with Gilden, Eric Kim, a blogger on street photography based in Berkeley, California summed up his approach.

Armed with a Leica M6, a 21mm lens, and a flash—he roams the city and looks for people whom he calls "characters." Whenever he sees someone he wants to shoot, he will crouch right in front of them and extend his remote flash above his head and capture their photo.

(Kim E., June 24, 2011)

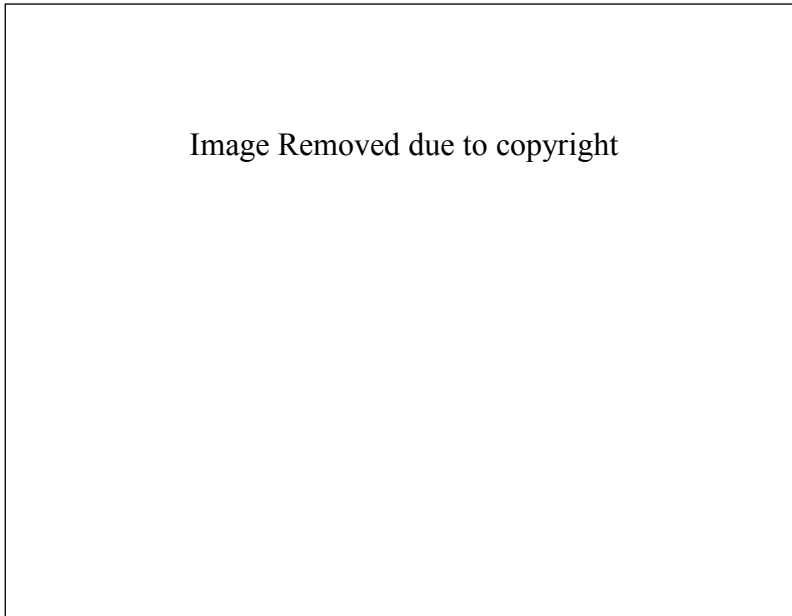


Figure 27 Bruce Gilden by Eric Kim

Clearly Gilden's work is intended to be confrontational as the words used to describe his approach "Armed with a Leica... he sees someone he wants to shoot" (ibid). Gilden's approach is to confront his subjects making them acknowledge him and his camera. His proximity to his subjects is intended to shock; "The urbanite is unable to manage, the rapid telescoping of changing images, pronounced differences within what is grasped at a single glance, and the unexpectedness of violent stimuli" (Simmel, 1971, p.325). What Simmel refers to here is the experience of urban orientation where large / small, close / distant are persistent themes as one copes with what he refers to as the "rapid telescoping of changing images" (ibid) Gilden's flash becomes, for some, the unexpected 'violent stimuli', an approach that differs significantly from diCorcia.

Gilden's uses flash to capture those moments he believes exist between setup and flash. This is moment is where the drama of his images is created in the confrontation, the setup or approach. He chooses to use a wide-angle lens forcing him into an ever-closer proximity with the subject; his presence IS the picture. The wide-angle lens which often distorts the faces of his subject. He approaches his subjects from below, crouching in front of them in symbolic

submission by the angle of view Just as de Certeau speaks of the voyeurism evident in looking down from on high, this low angle seems not to afford that perspective in quite the same way, rather it is the Scopophilia of detail that becomes fetishised here; thus, the indexicality of the image is emphasised by the detail picked out by the hardness (gamma⁴²) of direct flash and its inherent contrast. The 'characters' as Kim points out (Kim E., June 24, 2011) are people whose faces lend themselves to the grotesqueness of the approach. The use of flash to create awkwardness in the subject and to isolate and make visible those hidden elements of a subject that a cursory glance would not achieve was not new, Diane Arbus another so called 'street photographer' though this mantle doesn't sit as easily on her shoulders as it does on others and it is as a portrait photography that she is primarily known. In many of her images she is close to the subject working with her Mamiya C33 twin lens reflex. The flash in these images are what draws each subject from the crowd, it announces its own presence and the ontology of the image and becomes a point at which something happened, something out of the ordinary. In images such as the ones below both the subject and photographer are aware of this moment, if not its significance.

⁴² Gamma serves to measure *sensitometric contrast*, i.e. the rate at which density increases as log exposure increases in the linear portion of a characteristic curve of light sensitive material. (Source *The Manual of Photography* 9th Ed. 2000)

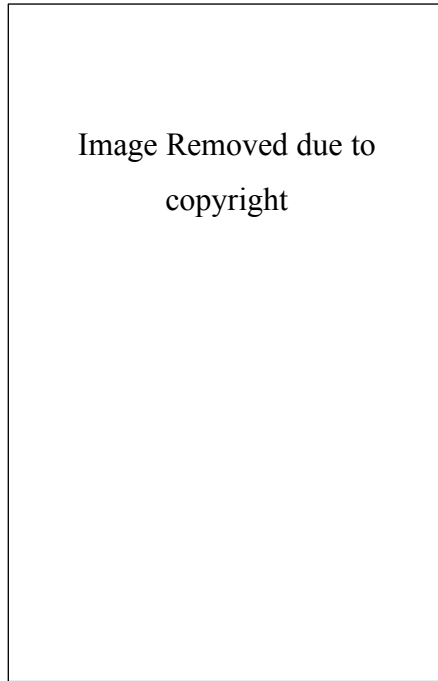


Figure 28 Gilden, Derby 2010, Commission for Format

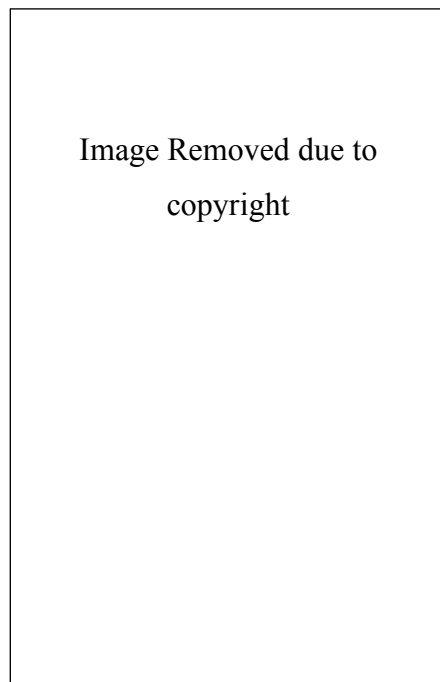


Figure 29 Gilden, The Black Country 2014

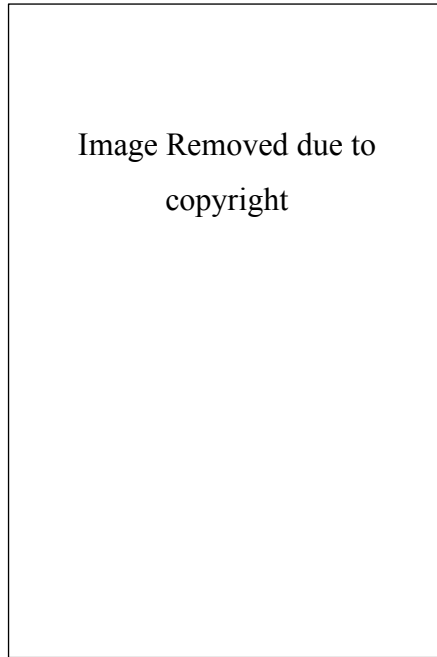


Figure 30 Gilden, In Broad Daylight Commission for Vice Magazine

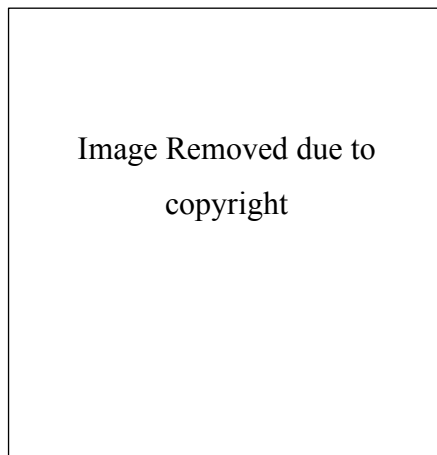


Figure 31 Diane Arbus, Patriotic Young Man with a Flag, N.Y.C. 1967

Gilden makes no attempt to flatter his subjects, one might say quite the opposite, Sean O'Hagen writing in *The Guardian* in August 2015, described some of his later work as a "Latter Day Freak Show" (O'Hagen, 2015) emphasising the ugliness of the subjects and the cruelty of his approach.

Face remains a relentless – and relentlessly cruel – cataloguing of the kind of ugliness to which Gilden was drawn when he watched wrestling bouts as a child. Here, the blemishes, bad teeth, the stubble and the scrapes – as well as the pimples, wounds, wrinkles, and bulbous veined noses – are rendered even more extreme by the closeness of the camera and the unremitting light of the flash.

(O'Hagen, August 2015, *The Guardian* online)

He quotes Gilden's description of his working method as "flash in one hand and jumping at people" (ibid) which in itself has become part of the performance and a catalyst to the reactions seized by the flash and captured on film. Like Diane Arbus before him, he seeks out the odd, the bizarre, the theatrical from the day to day. Extracting them from their temporality with the light of photography. I make a specific distinction between the flash, which makes up a large percentage of each image, and the ambient light which acts as a backdrop to the performance. Gilden chooses to make a distinction between the two since at each opportunity the flash dominates the exposure making itself known, specific as it does in some of Arbus' work though there are times when she chooses not to use the flash being much subtler about her presence. A different combination, allowing more of the ambient light to enter the lens gives a softer less distinct aesthetic. The harshness of the flash retains a contrast that highlights edges, imperfections draws colour in an almost mocking manner from the subject. Gilden's black and white images have the added drama of being different and play with the supposed realism of street photography. In a similar way a playwright puts a frame around a series of occurrences, drawing together their significance into a narrative, so the street photographer sees the seemingly random migration of people from place to place, often drawing a character to the forefront in the way Weegee might have done something or someone to create a dramatic counterpoint to the monotony of city life. The flash seems to point to the protagonist and say "look at that..." the photographer then edits and selects the image out of the series to reflect his or her beliefs and purpose. Some of these types of

images are the result of a commission and though many are framed within an exhibition or book context. This leaves interpretation somewhat open ended; Weegee had an audience and a client who he knew demanded the spectacular headline grabbing image. Gildea who is a current member of the photography agency *Magnum*, and describes himself as an artist, has no such ready or consistent audience. His output is largely made up of photo essays with titles such as *Haiti 1984 – 1995*, *GO – Japan*, *After the Off – Ireland*, *New York City*, *Picnic with a Gangster*, titles which hark back to an earlier era where publications such as *Time* and *Picture Post* would run extended 'photo essays' on a place or theme. Locating each project within a geographic location or within a specific time frame allows a certain slippage between intent and reception. If we find his images grotesque or the people in them it is for us, the viewer to feel judged or forced into a situation where our prejudices determine the response. The pictures themselves though are never neutral, the flash creates a theatrical space around whatever object it illuminates, separating itself from its surroundings in the same way a character in a play is separated from the audience and backdrop. Isolated on the stage by the spotlight [flash] they have unknowingly become performers who are judged in absentia in a play they were never consciously part of.

Bruce Gildea has established a methodology which thrives on the intervention and brash confrontation of the flash. In Gildea's work the division between subject/viewer and audience are more clearly defined. By creating a spectacle, his work could serve as a template for "the spectacle represents the dominant model of life. It is the omnipresent affirmation of the choices that have already been made in the sphere of production and in the consumption implied by that production" (Debord, 2006, p.8). Gildea's subjects are quite literally caught in a trap of visibility, their consumption and choices probed and held by Gildea's flash like insects in amber. Caught in the critical utilitarian light of surveillance, as Foucault pointed out when he used Jeremy Bentham's Panopticon as a trope for the modern surveillant society that has become "the dominant model of life" (ibid).

In *Cities and Photography*, (2013) author Jane Tormey describes the long history street photography, dating back to one of Riis' contemporaries John Thompson (*Street Life in London*, 1877). Generally, her list, which is not exhaustive includes photographers known for working with existing light. She goes on "As another metaphor for the 'everyday', the street provides a backdrop or stage⁴³ on which all manner of encounter takes place" (Tormey, 2013,p.97) The 'stage' Tormey refers to is the street, however it only becomes a 'stage' when there is an audience such as the photographer who defines that performance. Single images though seldom tell the whole story and are often supported or contextualised by titles or text. Gilden collects his pictures in books and in stories often titled with their geographic location such as *Rochester: Postcards from America, Rochester, New York 2012* or titles like *Picnic with Sergey: Yekaterinenburg, Russia October 2010* which suggest a more Situationist intent⁴⁴ "I look for characters...someone who makes an impression on me who isn't the average looking person" (Gilden, WNYC, *Street Shots*, 2008). Gilden may choose his characters for their unusual appearance but it is his use of flash that creates the drama for the absent audience.

Tormey's contention is that it is the space and interaction between subject photographer that defines street photography. What Tormey doesn't identify is the extent to which the photographer creates the performance by their explicit use of flash, surprising their victims into contortions they perhaps would not chose to present but which are fixed by the flash and intention of the photographer. In some of the examples she chooses, she identifies the distanced photographer, citing Gary Winogrand, as an example of Baudelaire's Flâneur, a disengaged observer, seeing but not intervening. However, this cannot be said of Gilden whose visual intervention becomes a targeted and momentary stillness and whose directness and confrontational style

⁴³ My emphasis.

⁴⁴ In his description of the project Gilden says "Always keeping in mind the famous Russian proverb: "The sooner you get to prison, the sooner you'll get free."

evoke the *Dérive* and *Détournement* of *Situationism*⁴⁵ The performance is in most respects involuntary, the subject is often unaware that they are about to be photographed, only when the flash is fired do they become aware of the mechanism but have no influence over how they appear. The coming together of movement and stillness is what lies at the heart of photography, however, it is a corruption of the idea stillness, its similarity is that of the pause in a movie to which one never returns, the image left hanging between moments, in a state of permanent transition.

⁴⁵ The *Penguin Dictionary of Critical Theory* (2001) identifies this term as meaning also 'diversion', 'subversion' and 'corruption' and it is the latter terms that seem here to be relevant in that Gildea seeks to distort and corrupt the visual appearance of his subjects by his use of light and often low angle of view.

4. Light and the Visibility of Control

The results in the previous chapter indicate that there is, for some photographers, an element of performance in the way they use flash with or without the participation of the subject. This chapter goes on to discuss the way in which the light source itself becomes a visible entity within the image and positioned at the axis of the lens, becomes central to the image, in doing so signals the entropy of the image. This technique created what became known as 'snapshot aesthetic', a style first associated with Robert Frank in his book 'The Americans' which was met with a great deal of criticism when it was first published for its apparent technical amateurism. Frank himself in an interview with Sean O'Hagan in *The Guardian* described his motivation "I was tired of romanticism," Frank told me, "I wanted to present what I saw, pure and simple" (O'Hagan, 2014, *Guardian Online* Paragraph 6). The notion of purity and the unromantic became a feature of this style and later exponents were quick to use flash not just to open the possibilities of taking pictures where there was insufficient light but using a camera which had a flash capability built in.



Figure 32 Stephen Shore Self Portrait with Mick-A-Matic

Stephen Shore, one of the early exponents of this technique and used a children's Mick-A-Matic 126 cartridge camera manufactured specifically for children, it had no control over the aperture, shutter

speed or focusing, making it as simple to operate as possible. Such was Shore's desire for objectivity that he chose as simple a method as possible to record what he saw. In an interview with Gil Blank he admitted that "All of the American Surfaces were done using a Rollei 35 mm camera, which was the precursor to the point-and-shoot. It was very small, very unpretentious looking, very amateurish in a way" (Blank, 2007, p.54). "What I want to make clear is that the roots of American Surfaces lay in the *Mick-o-Matic* series. I had intended the photographs in American Surfaces, at the time I shot them, to be seen as snapshots" (ibid)

His methodology too denied construction (photographing every meal, every bed slept in etc.) in an attempt to offer an unmediated view of the world. His technique of using a flash cube when the program of the camera deemed there to be insufficient light would have been the same unmediated response of a child. However, in denying the technical competence he accepts that there are other ways in which a photographer 'imprints' their stamp on the image. He notes the intention or what he refers to as the 'mental' level citing the choices he/she makes as an indication of this "A photographer's basic formal tools for defining the content and organization of a picture are vantage point, frame, focus and time. What a photographer pays attention to governs these decisions (be they conscious, intuitive, or automatic). These decisions resonate with the clarity of the photographer's attention. They conform to the photographer's mental organization - the visual gestalt - of the picture" (Shore, 2010, p.110). The decisions are culturally driven and as such are developed from an extensive exposure to other imagery and the stylistic differences that build upon previous images even where the intention is to deny that progression. Shore was interested in the work done by Robert Frank in *The Americans* (1955-56) and in his series American Surfaces is clear the amount to which photography has the inability to penetrate below the surface of things, indeed what is shown is the light reflecting from those surfaces. In fig.33 taken inside a New York taxi cab is a view that many New Yorkers would see on a regular basis. What makes it different is the central reflection of the flash. The flash appears

accidental, 'a mistake' however the centrality of the reflection highlights the hard-impenetrable surface of the taxi screen, turning the image in upon itself as in a mirror, revealing only that which is peripheral since the central area of the flash is pure white and some of the edges are pure black. In many of the images from this series where flash has been used it heightens both colour and awareness of what is central to the image, sandwiches, sinks, a coffee cup for each image the hard, open flash is the only apparent light source and makes specific the act of photography.

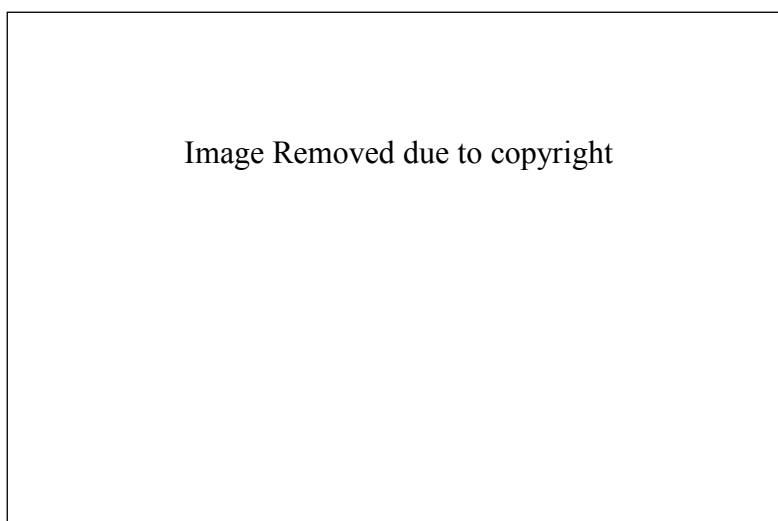


Figure 33 Stephen Shore, New York City, New York, Sept.-Oct. 1972

In placing the flash at the centre of the image Shore was attempting to objectify his experience and his life and admitted to Lynne Tillman in an interview in 2004 for the catalogue of *Uncommon Places* "I was recording my life " (Tillman and Shore, 2004, p.15) as if somehow a series of moments subtracted from a life would stand in for the whole. There is no attempt to conceal the flash in these images, in fact one might say that the flash was the image since Shore was examining the part a 'rule based' system of operation, and he cites the Bechers⁴⁶ in the interview as influential in this respect. In establishing a set of rules by

⁴⁶ Berndt and Hilda Becher were German photographers and conceptual artists who worked together as a collaborative duo establishing what became known as the 'Düsseldorf School' of photography. Their work consisted of as a series of typological studies, arranged in grids, of water towers and other industrial monuments.

which he would photograph every bed he slept in every meal he ate he acknowledged that he was substituting one set of 'rules' for another. The so called 'rules' were established through use and reinforced by various knowledgeable bodies in magazines and much of the printed material available at the time when Shore was working on this project between 1972-3. "I was aware of these 'rules'" (ibid) (the compositional 'rule of thirds') too when I began taking pictures a decade after Shore, they were sometimes explicit in the language and sometimes implicit referring to 'the best way' to do something or the right way to do this or that. Seeing flash in the picture was considered a mistake and there were various articles (which I will not go into here) in books on photographic lighting showing how one might avoid this. One of the reasons for my inclusion of the flash reflected in the image was to acknowledge the not just existence of the flash but to destabilize the apparent geometrical relationship between the subject and the light. It works in part in an image of mine *Gathering #1* though by disconnecting the geometrical relationship between the lens and light I realised that it was impossible to disconnect it entirely from the mirror and thereby the lens since they were indexically linked.

We saw in the previous chapter how Phillip Lorca diCorcia was at pains to play down the significance of his use of flash referring to it as a "photographic trick" (DiCorcia, 2006, p.172) this is also true of many contemporary photographers who see technical command of the process, more specifically the lighting as counter to the objectivity (as Shore did) where the image 'stands alone' as an object in itself free from the interventions of the 'photographer', a term that has also become synonymous with the artifice of commercialism and a term that seems to have intentionality embedded into the title. The use of direct flash was linked to the amateur, whose use of flash was often limited to the flash that was attached to the camera either as a screw in bulb in the early years or as a pop-up flash which presents itself whenever there is deemed to be insufficient light to make a 'correct' exposure. In the mid 1960's photographers like Shore began to experiment with what became known as a 'snapshot aesthetic' which

was characterised by a seemingly random or banal subject matter or amateurish treatment Shore's use of the technique was described in a recent book:

To record his mundane activities, and those of his raffish friends, Shore used a Rollei 35, which has a flash unit mounted on the bottom. "The shadow is cast upward," he explains here in an interview the British critic David Company. "It has this weird, almost Cubist quality... To many in New York's fine-art-photography crowd, where Shore was a member in good standing, this slapdash approach to craft was an insult.

(Woodward, in Company and Daho, 2014, p.3)

The 'slapdash approach has been used by several photographers, however I would argue it is almost only the use of flash in this way that suggests this. Diane Arbus photographed Eddie Carmel ten years after they met in 1960, with his parents in Carmel's cramped apartment in the West Bronx (fig.34). She had begun her photographic studies in 1956 under tutor Lisette Model, eventually going on to teach the subject during the 1960's at the Parsons School of Design and the Cooper Union in New York City, and also at the Rhode Island School of Design in Providence, Rhode Island. Clearly a well-practiced photographer Arbus' 1970 photograph shows a few specific 'errors' the flash she was using was attached to the left side of her Rolliflex camera facing upwards producing hard shadows behind the subjects. This has the effect emphasising Carmel's size, the inclusion of the edges of a lens hood, too narrow for the field of view, creates a vignette, distorting the perception of space. Light, its distribution and control, demonstrate the ways in which the photographer presses light to serve their individual need. By utilising a source and direction of light that is photographic before it is anything else, Arbus leaves an indelible mark over our understanding of the subject and its environment.



Figure 34 Diane Arbus: A Jewish giant at home with his parents, in the Bronx, N.Y., 1970

These 'errors' point to an established aesthetic and technical protocol which prohibits the use of flash or lens hoods in this way and widespread knowledge of this within the art and photographic community and across the wider community who would take this 'technique' as a symbol of a lack of artifice. The 'hardness' of the flash in its unmediated form (not bounced or softened) is, as we have seen in the work of Bruce Gilden, considered to be unflattering since its direction and narrow angle tends to highlight detail, what I would term 'image collateral' these are the unintended consequences of the largely uncontrolled light source, the place where the light wasn't intended to go. The hardness of the flash would not be a problem in itself, however, if one of the conventions of portraiture is to flatter, then both Gilden, Arbus and a number of others who use flash to 'make strange'⁴⁷ Brown, Kulick remind us this image collateral is what contributes to the persistence of memory (Brown, Kulick, p.75).

In each of these cases the flash is visible, separating the subject from background, light from dark and subjects from each other. It also separates itself from continuous light, often by the direction or by the

⁴⁷ See Simon Watney, *Making Strange: The Shattered Mirror in Thinking Photography* Ed. Victor Burgin, 1982

textural differences which are a characteristic of the device itself. What though of flash that blends with the existing light, so called 'fill in flash'? Roger Caillois in *Mimicry and Legendary Psychasthenia*⁴⁸ evokes the mimicry of insects that blend with their background to camouflage themselves from their predators. Flash lighting too, can blend into its surroundings when it achieves a critical mass with existing light, however each quantity of light remains a separate element in the ontology of the photograph. The moment of 'being' then is different in each measure of exposure, as such flash differentiates itself from the background by being visible in the shadowed area of the image, thereby synthesising light's hegemony between ambient light and the synthetic.

The image comes into being at the moment of its creation its ontology, at that point of coming into being there is a temporal fissure between the natural and synthetic layers of light. This separation between each fold of light, each laying over the other, partially obscures and reveals different fragments of the overall image. For instance, a photographer may use a so-called 'fill in flash', which reveals a part of the image not available prior to its use (the shadow). By making this hidden area visible it can give the appearance of being a part of a unified whole, however there is a hegemonic division between these areas which is entirely within the control of the photographer. By choosing to reveal hidden or partially hidden elements of the image the author of the image contributes to the way in which the image is seen. Beauty photographs are one such example, it is common knowledge that softening the light by 'filling in' the shadowed areas created by lines or wrinkles can have the appearance of smoothing the skin texture creating an artificially youthful appearance.

Photography itself has been considered the ultimate mimetic medium, replicating all in front of the lens. Just as the insect seeks to

⁴⁸ *Mimétisme et psychasthénie légendaire*" *Minotaure* 7 (1935): 5-10

camouflage itself by mimicking its background, the flash camouflages itself amongst its background in its mimesis.

When light moves from the lens axis a fracture occurs between the privileged position of the optical instrument or the eye. Rosalind Krauss, (1994, p.183) in discussing the Optical Unconscious in Roger Caillois:

The insect in the grip of a mimetic doubling of its surroundings, a mimicry that dispossesses it so that it loses itself in a blur between itself and the background, is the insect that has been derealized. No longer a subject, it is now a picture. To be a subject, Caillois explains, is to feel oneself as the origin of the co-ordinates of perception. It is to experience one's toehold on the world as continually restructuring one's place at the intersection between the vertical of one's body and the horizontal ground on which one stands.

(Krauss, 1994, p.183)

The vertical and horizontal are two of the co-ordinating angles of image plane and lens axis. The relationship that light has to these co-ordinates is what either reveals it conceals the object in its environment. To be clear Caillois is referring not only to the perception of the object but to that of the observer who views the mimicry of the surroundings from a single viewpoint. What Lacan develops from this is an understanding that the privilege "He would remember the consequences of no longer occupying "the origin of the coordinates, "which is to say no longer being the eye positioned at the privileged viewing point of an optico-geometric mastery of space" (Quoted in Krauss,1994, p.183). The terrifying prospect of a reversal of the cone of vision that sees from a single point the field that one surveys and that the field itself can view that point. This turns the privileged position of visual power on its head or, as Caillois points out that the insects had become like the dots in a pointillist painting "an element in a picture seen by another" She continues " For Caillois it was perceptual, or rather a function of the axis between perception and representation" (Ibid). The axis that she describes though doesn't

articulate fully is one drawn through the subject, at ninety degrees to the horizontal corresponding with the axis of vision, “perception and representation” (ibid). Accurately describes the relationship between the plane of focus and the lens axis. Perception relies on visibility, which relies on light (images can be made using heat though this is not within the scope of this study).

Caillois draws a distinction between a single viewpoint and multiple viewpoints stating that the mimetic state of the insect is from a single viewpoint. Lacan though sees this single point of origin not as a lens but as a projection inverting the triangularity of the exchange into one where the screen is a surface on which a shadow appears stopped in its progress from projection, though still bearing a tangible relationship to the object around which it passes. When one introduces two concurrent points of a similar origin, one the lens and one the light source the relationship changes. Both Caillois and Lacan bring light into the equation but one at an amorphous state the other a point from which to draw a distinction between relationships a fixed spot from which straight lines (light) are emitted. The distinction between projection shadow and screen has, or continues to be, the basis for understanding cinematic theory since the shadow is always larger than the object from which it is drawn. It is also a distinction drawn between ‘reality’ and its representation as it was in Plato’s allegory of the cave. Susan Sontag also draws a parallel here with photography, seeing the object and its representation as distinct and separate, however, when the space between object and representation collapses into one something else occurs.

“Bad photography now reigns” (Wakefield, 1998, p.240). A claim made by Neville Wakefield in an essay entitled *Second-hand Daylight: An Aesthetics of Disappointment* he goes on “when good photography witnesses only the flow of technical virtuosity into addictive banality... In such a place, process is valued over product” (ibid) What he terms ‘bad photography’ is photography that doesn’t correspond to the so called ‘rules’ and conventions of traditional practice “silver

gelatine bureaucrats and legislative decrees has become something much more like a republic of photographic practice” (ibid). He draws a distinction between artists here who “deliberately flout photographic convention” (ibid) and what he calls ‘good photography’. It is a distinction and division between two opposing sides which lay claim to the centrality of photographic heritage. In truth, there is no such thing as a ‘good photograph’ since this would suppose a set of guidelines and criteria which do not exist or at least no one will acknowledge that such guidelines exist but still we read judgements by those whose voice is loudest. Shore and others show us that the aesthetics of change do not follow convention and that the inclusion of so called mistakes could add something else, the inclusion of the photographer whose fingerprint is that of the light he/she uses whose dominating presence holds each subject in its glare like a rabbit blinded by headlights staring at a light whose gaze is arrested by the camera mirroring itself.

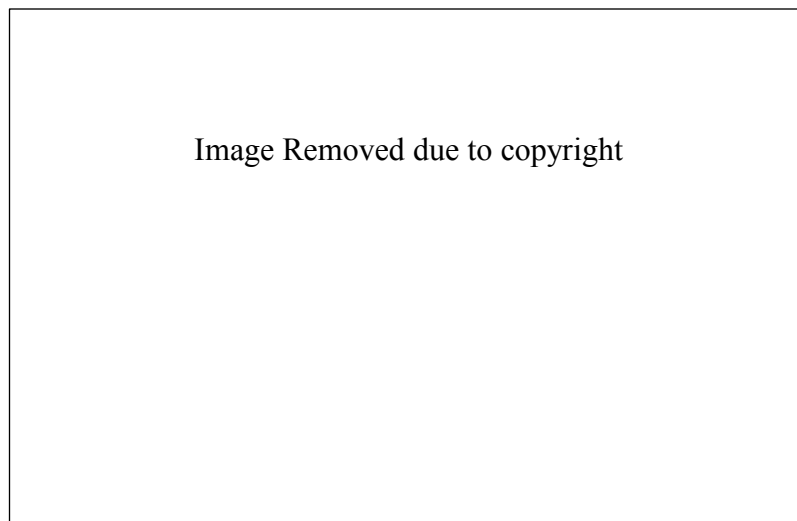


Figure 35 Stephen Shore, Toledo, Ohio 1972

Shore makes us aware of the process of photography in fig.35 by including the harsh flash shadow, something some would consider a ‘bad photograph’ since its feigned objectivity is what Shore wants us to think ‘this is just how it is, how she is’ though he accepted that later (Blank, 2007, p.54) that this was not possible. Looking closely at the image we see a mismatch between intent and execution. The lens axis

is just above the subject and the light axes (there are two) are mismatched. One from just below the level of the subject casting the shadow above the girl i.e. from below the lens axis the other crossing from right to left across the lens, presumably from a sunlit doorway. Whatever objective un-programmed steps a photographer takes there was always an implicit program (Flusser) underwriting all images.

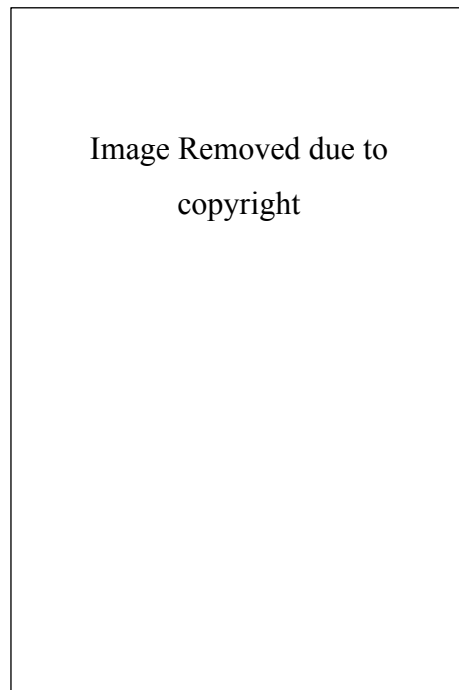


Figure 36 Jürgen Teller, Celine Campaign, 2015

Teller's image fig. 36 attempts this too, however again we see the light moved from the lens axis, its hegemony altering the relationship between light and dark in a more complex image than the light would immediately suggest.

Sternfield's image fig.37 is much more direct and spectacular. By utilising the highly reflective quality of the wall surface and like many of his flash pictures from this period the hard, reflective surface speaks somewhat of his view of America. Like Frank two decades earlier his exploration of identity is explored through the light in which it is revealed to the camera. The mechanised preprogrammed flash

penetrates the lens with the harshness of the surfaces with which it encounters from flash-to-subject and back

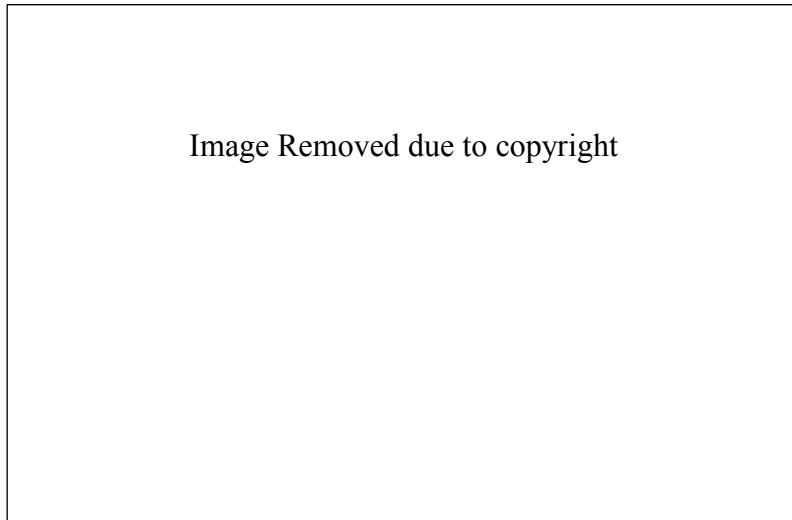


Figure 37 Joel Sternfield 1976

5. Methodology and Images

In deciding upon this path of study I was aware of the vast accumulation of knowledge on light, its importance in science, religion and in just about every field of human endeavour where light plays a central role. So too it is with photography. Light and the lens axis are the point at which mimetic representation pivots, each image relies on this axis for its relationship to the real. Even when compositing multiple images together from different time frames, the relationship to this register is crucial to the unity of the image.

The path to the final images was a long one and took me to some unusual places. The first images to explore the boundaries between light and dark occurred as I have said in the introduction, were part of my Master of Arts Degree and resulted in a series of images which imposed an organic black square onto images of supermarket aisles and was entitled *Aisle of Plenty*. What the project sought to do was to alter the relationship light has to photography, where light is often central and darkness its residue. Each image was 6'x6' Square with a matt finish so that the viewer's own reflection became part of the work making them aware that darkness was relative and that their own shadow was darker than the darkness visible in the image.

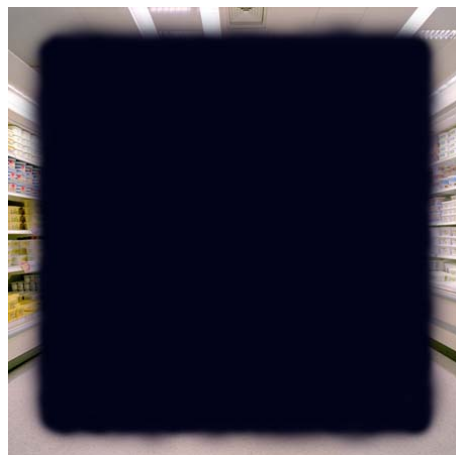


Figure 38 Isle #8, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m



Figure 39 Isle #11, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m



Figure 40 Isle #22, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m

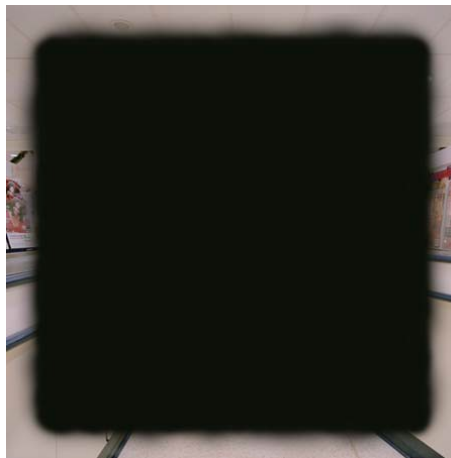


Figure 41 Checkout, Mark Hall, 1998, C-Type Print, 1.82m x 1.82m

I was also intrigued by the ability that photography has to subvert human perception and used perspective to pull the viewer into what was a life-sized print, into the void at the image centre which, because of its imposition onto the image, sat above the picture plane. The edges between the perceived 'realism' of the image and its virtual counterpoint made the images disturbing to view. The internet or online environment was another area where there were edges defined by the by the interface and user whose participation began the exchange of information or performance. The element of performance in this and other work was to feature in the next series which examined the then video interface between viewer and content, exemplified by contrasting light and dark, where again the darkness and desire lay at the centre of the image. I titled the series *Reaching the Void*

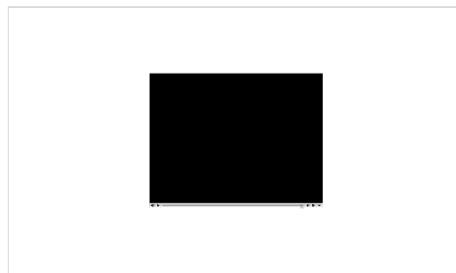


Figure 42 Play /Pause, #1 Mark Hall, 2003

This work explored the digital interface between desire and expectation, between dark and light, as demonstrated by the range of different online video players where an aperture would appear onscreen, the viewer would then click an arrow to begin the presentation. Usually these were presented as black boxes in white spaces, the viewer anticipating whatever was going to play within the box, where desire and image meet. The starkness of the choice and the landscape of desire was compelling.

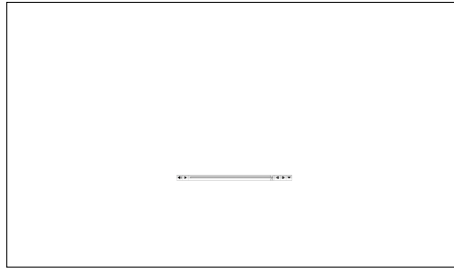


Figure 43 Play/Pause, #3 Mark Hall, 2003

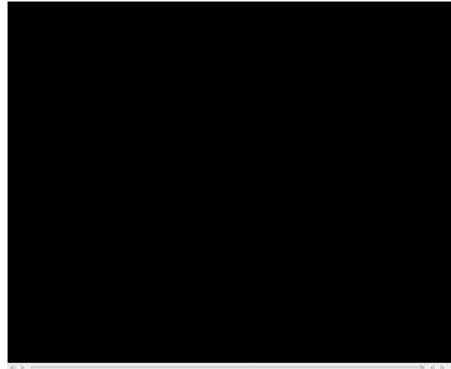


Figure 44 Play/Pause, #4 Mark Hall, 2003



Figure 45 Play/Pause #2 Mark Hall, 2003

In my research, I came across the work of Riis and Weegee amongst others and was fascinated by the way in which the flash used to illuminate their pictures, fell away towards the edges suggesting the limits of the hegemony of light. However, as a natural consequence of this in many of the images there were people who were not part of the main interest of the photographer had been 'caught' by the light spread and became 'image collateral' in the discursive space of the

image. In the image below the presence of the onlooker in the background adds a sinister subliminal air to the image.

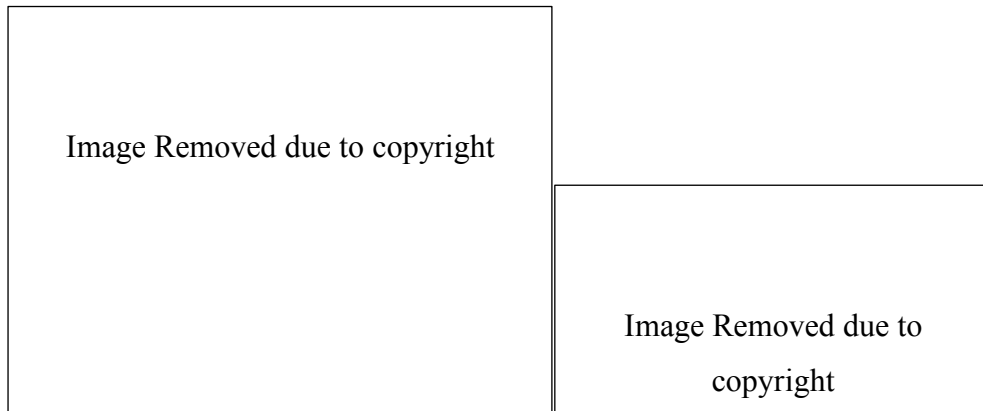


Figure 46 Weegee, Car Crash Upper 5th Avenue, 1941, International Centre of Photography and (Detail)

The presence of these people was significant inasmuch as they provided tonal or compositional 'weight' to the original work.



Figure 47 Untitled #1

As many of these people were relatively small or insignificant fig.47-51 I decided to enlarge them to increase their significance, making them central to the image. This followed my desire to disrupt the image in some way to bring the liminal towards the axis of the image.

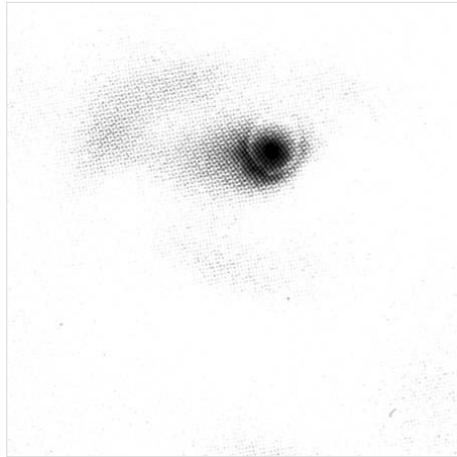


Figure 48 Untitled #2

By enlarging these details which were appropriated for digital sources some of the black and white images began to pick up colour in the digital transfer suggesting that there was some inherent fiction built into the process.



Figure 49 Untitled #3

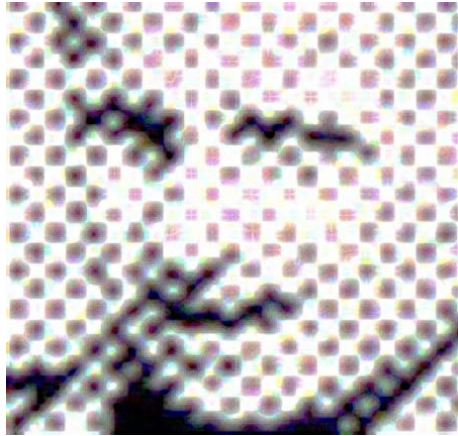


Figure 50 Untitled #4



Figure 51 Untitled #5



Figure 52 Untitled #6

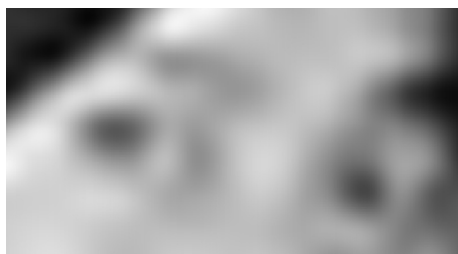


Figure 53 Untitled #7

Often by abstraction the people changed their significance relative to the process used. Though this was interesting the relationship

between the light and the image was further abstracted and therefore for me the purpose and meaning relative to my trajectory was lost.



Figure 54 Untitled #8

I still had a problem with the inclusion of people which seemed to move the study away from the examination of the border between light and dark. I remembered an interview I had read about the lighting on David Lynch's *Lost Highway* in *American Cinematographer* from March 1997 with the Cinematographer Peter Deming.

David feels that a murky black darkness is scarier than a completely black darkness; he wanted this particular hallway to be a slightly brownish black that would swallow characters up... 'As Bill Pullman walks down the hall, he should vanish completely,'

(Deming in Lynch, 2009, p.167)

That feeling of something being swallowed by darkness was something I came back to time and again, as if the darkness was something tangible like liquid.

I began looking at physical boundaries of light both inside and outside the home which to me seemed a metaphor for the boundary between public and private space. I had studied the work of Brassai the pseudonym of Hungarian-French photographer Gyula Halász (1899 – 1984) who was also a sculptor, writer, and filmmaker who rose to

prominence after a move to Paris in the 1924 where he became friends with fellow Hungarian André Kertész. Though he photographed many things during his long career it his night photography of Paris that remains his best known. His work is often characterized by his relationship to the light. In many of his early images of Paris at night the viewer is positioned in the darkness with the photographer, like looking into a shop window from the darkness of the street the viewer feels exiled, separated from the life occurring elsewhere exemplified by the light. In contrast to American contemporary Weegee who was central of the axis of light, his flash a surrogate for the public gaze.



Figure 55 Brassai, Pont Neuf, c.1934 11 3/4 X 8 1/2 inches Gelatin silver print; printed c.1950

Brassai is never the centre of attention and even where he uses flash, something that is seldom referred to in any scholarly studies of his work, it never attracts the attention of the subject. We are spectators the hegemony of light identifying the space of the image.



Figure 56 Brassai, *Couple d'amoureux dans un petit café, quartier Italie*, ca. 1932, printed mid-1960s Gelatin silver print © Gilberte Brassai.

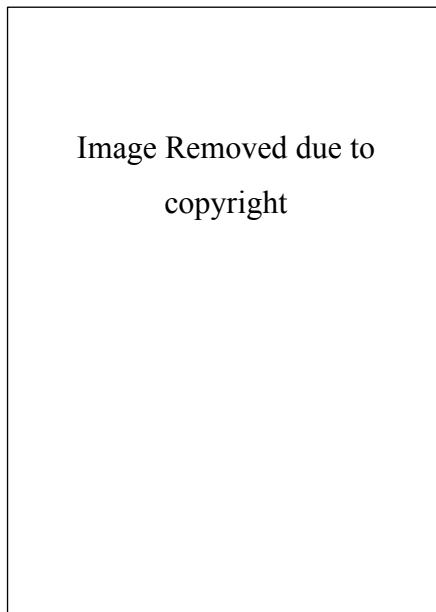


Figure 57 Brassai, *Fille De Joie, Rue Quincampoix*, 1931 11 7/8 X 9 inches, Gelatin silver print; printed 1950's

In Figures 56 and 57 the flash is operated by an assistant. Brassai doesn't want to be associated with the brilliance of the light, preferring instead to stay in the shadows seeing others caught in the glare like and insect in a web. What we see is something caught by the light, a performance, we become spectators in the darkness of the 'auditorium'. The hegemony of light identifies the performance and,

though the subjects appear to be unaware of the light some of the series taken show the sequences of images showing the same lack of engagement with the light or photographer.

This work inspired the *Shelf Life* and *Outside In* series in their attempts to explore the space of the auditorium in the street and home.



Figure 58 Shelf Life #1, Mark Hall, 2004

The streetlight in these images (fig.58-63) were an invasion of private space, light transgressing the boundaries between public and private, the home and sanctuary became a metaphor for the camera, a camera obscura.



Figure 59 Shelf Life #2, Mark Hall, 2004

The artificial light felt invasive, like the probing look of a voyeur



Figure 60 Shelf Life #3, Mark Hall, 2004



Figure 61 Shelf Life #4, Mark Hall, 2004



Figure 62 Shelf Life #5, Mark Hall, 2004



Figure 63 Shelf Life #6, Mark Hall, 2004

Benjamin's essay on Naples where he and his colleague the actress and Theatre Director Asja Lacis wrote of Naples "The stamp of the definitive is avoided" (Benjamin 1924, p.416), giving rise to "the passion for improvisation" (ibid). In Naples, porosity and transience manifest: "Balcony, courtyard, window, gateway, staircase, roof are at the same time stage and boxes" (ibid). The city is not homogenous but porous in its mingling of private and public space: the home spills into the street" (Hayward, 2004, p.26). I became interested in the way in which the hegemony of light identified the space and people beyond. The division between the public light and the private light was also compelling.

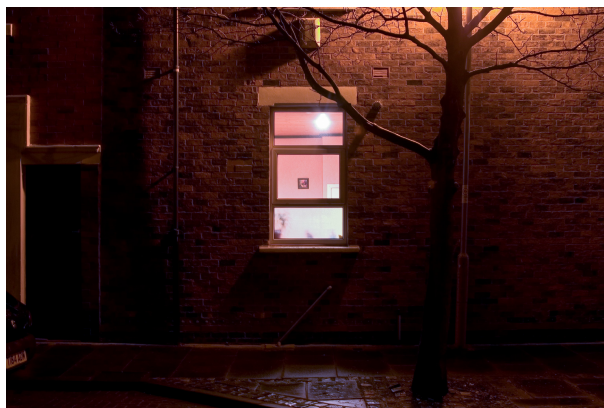


Figure 64 Outside in #1, Mark Hall, 2006

In each space [beyond] there is something of the viewer's prejudice and of the expectation of resolution.



Figure 65 Outside in #2, Mark Hall, 2006

Like the hermit's window (Bachelard) or in the work of Brassai the light suggests life and draws us in though in each instance the punchline is missing, there is no resolution.



Figure 66 Outside in #3, Mark Hall, 2006



Figure 67 Outside in #4, Mark Hall, 2006



Figure 68 Outside in #5, Mark Hall, 2006



Figure 69 Outside in #6, Mark Hall, 2006

Ornaments and decorations too give some clues though they are as misleading as the light.



Figure 70 Outside in #7, Mark Hall, 2006

In each instance I balanced the colour to match the interior light, normalising and prioritising the domestic rather than the public space.



Figure 71 Outside in #8, Mark Hall, 2006



Figure 72 Outside in #9, Mark Hall, 2006

In figures 72-74 I examined the expectation of the viewer and invited their speculation about the way in which the light suggested something of the identity of the space beyond.



Figure 73 Outside in #10, Mark Hall, 2006

Using Benjamin's notion of 'porosity' the light was the conduit the axis on which this speculation hung.



Figure 74 Outside in #11, Mark Hall, 2006



Figure 75 Outside in #12, Mark Hall, 2006

The space beyond the boundary of the wall that the light defined became for me a place which defined the identity of the occupant. In fig. 76, the most successful of this series, the light attracts the viewer's speculation but frustrates by denying any reference to what is beyond.



Outside in, was reliant on the light being on from the inside of the house which examined Benjamin's 'porosity' of space. The light illuminating the inside became a narrative between these space of the voyeur, and that of the perceived activity alluded to inside the house.

It was after a great deal more development in terms of how the practice integrated with the theory that the scope of the study narrowed to the use of flash. It was a natural progression to focus the work more on one type of light, though much of what I was reading at the time didn't mention any specific light source just 'light'. Reviewing the work of those whose work I was returning to time and again it became clear that there was one light source in common, flash. What was interesting was that it had the capacity to create 'artificial darkness' a term which I had used on the Aisle of Plenty series. The 'artificial dark that I was referring to was generated by the mechanism of photography through under exposure, rendering a clear or nearly clear⁴⁹ area on the negative. In Figure 75 flash wasn't used, I darkened one area of the image and lightened another to produce an approximation of a technique I had yet to try with flash. In order to show the level to which the photographic control became evident I needed to create a division between light and dark where the overlapping areas were linear from the side to fracture the relationship between the axis of the lens and the light. By separating them so that the light appeared to be the overspill of light from another image I hoped to decentre the image disrupting the grid of the image construction. In Tests #1 & Test #2 the lit area was moved further away from the lens axis and started to approximate the effect I was looking for. I tried another test with movement, this time with an artificial flower. The flower was another interest of mine and belonged to another project though I was experimenting with movement and

⁴⁹ The correct term for this clear area on a film negative is 'base plus fog' the acetate that is coated with light sensitive material is clear, however the silver halides produce a base of fogging which is slightly less transparent.

began to see similarities with Bacon's paintings that Deleuze was writing about in the *Logic of Sensation*, it was here that movement or "blur is obtained, not by indistinctness, but on the contrary by the operation that "consists in destroying clarity with clarity,"⁵⁰ (Deleuze, 2002, p.9) The clarity of perception was evident in the work of Riis and yet still some elements of the image remained elusive present and yet absent at the same time.



Figure 77 Test #1 Mark Hall



Figure 78 Test #2 Mark Hall

In fig.77-78 I explored the church and the rituals of the wedding ceremony and its relationship to flash. Though in some ways this was successful I wasn't convinced it revealed enough of the disjunction between the layers of light.

⁵⁰ In the inverted commas Deleuze is quoting from Andre Bazin's description of Jacques Tati technique.

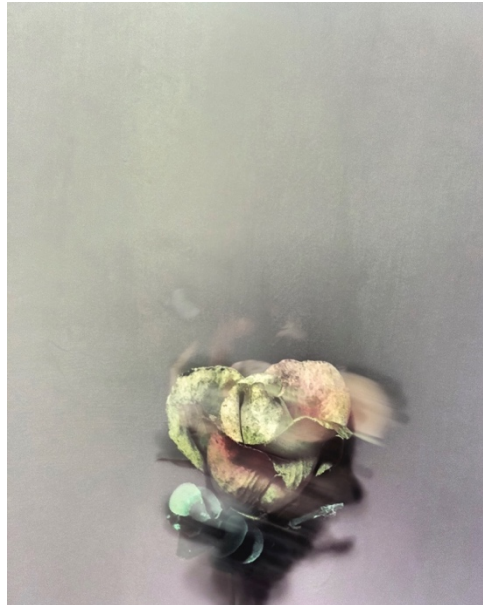


Figure 79 Test #3 Mark Hall

Fig. 79 became an extension of the experiments at the church and I took an old silk flower I found and experimented with the movement conflating an earlier interest in emotion and representation with the movement found in the work of painter Francis Bacon. Whilst there were some elements that worked I still wasn't convinced it was unconnected enough.

Flash was the presence of the photographer mapped onto the image, their interest and priorities, manifest in the way in which the light occupies the space in front of the lens. The way in which light is employed in the service of an image speaks of the progress made in technology (the improved capability in printing and screen resolution enabling more subtle nuances in tonality to be visible) and the way in which photography itself is viewed as a medium, employing the power of visibility in one form or another over the subject in perpetuity, thanks to the proliferation of digital media. It is the kind of power that many are becoming aware and fearful of. One only has to put up a tripod or lift a camera to one's eye in a public place to be challenged about one's intentions to become acutely aware of western society's anxiety about photography. It is rather like the anxiety one feels when a gun is pointed. As I have demonstrated in Chapters Four and Five, the photographer's light, by that I mean the one the

photographer themselves employ, indicates intentionality of some form or another and is often unknown to the subject. For example, Bruce Gilden or Bruce Davidson's subjects cannot have known when they were momentarily blinded by the flash how they would appear or what aspect of them the light had frozen or the reason that they had become the centre of the photographer's attention. They had willingly or not ceded control of their aspect to another; the genie was out of the bottle.

The photographic frame is central to photography and defines the edges and limits of its power. I was anxious about including people in the work. When they were present the process of photography itself and its methods became less visible, not less powerful because one tended to focus too much on the codes and conventions associated with people. It was the visibility of the mechanism itself that I wanted to show. I was also interested in the transformative nature of light, and how, in a photograph it could transform the mundane into the special, or the pictorial into the banal. I set out to use artificial light to show how something could be transformed by light. Initially I chose to use glass as this also altered the path of light through refraction and could also become invisible like light itself. Optics were also important in the formation of the image and as such an integral part of the way in which light entered the camera.⁵¹ It also struck me that glass could be as beautiful broken as it could whole and in its broken state it signalled damage, crime, error and an end of use, it was shattered. Light therefore could change the broken wing mirror into something magical like a mirror ball which itself was made up of fragments of mirror. The result is below.

⁵¹ Pinhole 'cameras' which are similar in construction to the camera obscura do not use lenses but do however focus the rays of light through an aperture and as such fit into the 'matrix of light' described in Chapter 1



Figure 80 Broken mirror and light.

What I found from this was that it was too constructed and although it was to be a chance, stray light that illuminated the mirror, it was too complete, too packaged as an image and used many of the codes I had sought to disrupt. It looked too much like an advertising image, coded with a singular focal point where the message was clear. The viewpoint too was part of the completeness of the image, there was little in the way of realism either in the subject or treatment. The second and third images too fell into the same trap in that they didn't question the anxieties I had earlier been exploring between light and dark.

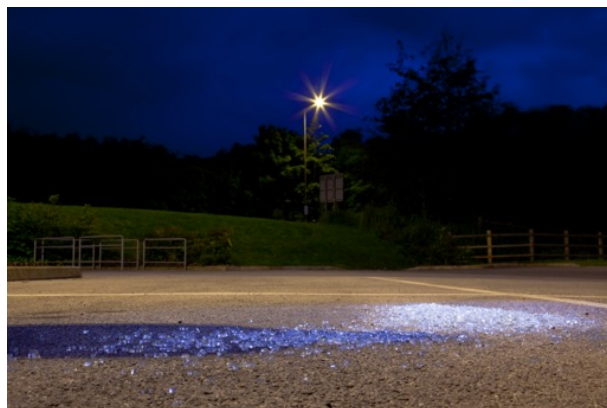


Figure 81 Car Park and glass #1

In figures 81-82 I was still working with broken glass which I saw as a transformative medium and its association with conventional optics too was part of the story.



Figure 82 Car Park and Glass #2

Though there were elements that worked, the whole looked too contrived so I moved away from this area of investigation.

One of the qualities of flash that I wanted to explore was its ability to arrest movement. One of the major uses of flash had been its ability to stabilise the image. Destabilisation and movement was something that I had seen in the paintings of Francis Bacon and Gerhard Richter which pointed to the very nature of the photographic, what Rosemary Hawker in *Idiom Post-medium: Richter Painting Photography* (Hawker, 2009) refers to as one of Photography's idioms, the blur. Jason Cowley commented in *The New Statesman* "Through the distortion of photographic representation, Richter attempts to show how the eye can both illuminate and deceive. The past, he seems to be saying, is endlessly unstable. The image, photographic or otherwise, is always artificial" (Cowley, 2002, online). I found his use of the phrase "the eye can both illuminate and deceive" to echo that of Baudrillard: "It [light] does not emanate from one single source, but from two different, dual ones: the object and the gaze" (Baudrillard, 1999, p.1). "The instability of the past" could also be said of the work of Riis whose attempts to solidify the conditions of the poor in the minds of the influential seemed so often to retain only the detail of the poverty, the identity of those that were directly affected, slipped away as a blur between the flash exposure and the ambient or available light exposure which ended when the lens was capped.

In both the work of Richter and Bacon it was the distortion and instability that appealed to me, the apparent blurring used by each painter, an idiom that is uniquely photographic; humans don't see movement as a blur due to a phenomenon called saccadic masking.⁵² This meant that some of the detail was fugitive, it existed outside of the frame of the image, between one moment and another. Photographs themselves are a 'distortion' of both time and space, space which extends into and through the image is compressed and time which extends before and after is arrested at the very moment of its creation. The flash distorts the apparent unity of the image, by bringing together two types of light and creating the notion of 'freezing time' which in itself seems absurd and yet is an integral part of common belief about the so called 'realism' in a photograph. But as Roland Barthes has said each photograph is a kind of death, and as Metz says it is "the moment when he or she was has forever vanished" (Metz, 1985, p.84)

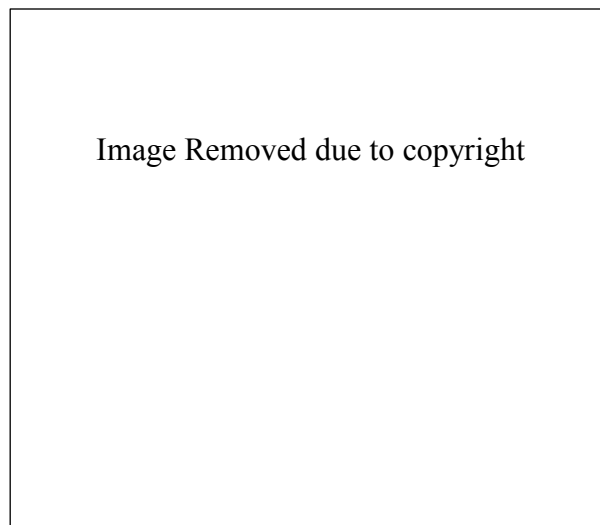


Figure 83 Herr Heyde By Gerhard Richter, 1965, Private Collection © Gerhard Richter, 2009

⁵² A saccade is a fast eye motion, and because it is a motion that is optimised for speed, there is inevitable blurring of the image on the retina, as the retina is sweeping the visual field. Blurred retinal images are not of much use the eye, therefore, has a mechanism that effectively 'cuts off' the processing of retinal images when it becomes blurred. Humans become fundamentally blind during a saccade. This phenomenon is called saccadic masking or saccadic suppression.

The notion of time slipping away and photographs reminding us of a past that no longer exists is something that haunts some kinds of photography more than others. Personal images seem infused with a wistful nostalgia even when they are not our own. In unstable times it is always the past or one view of it that we hold onto. These words kept cropping up stable/unstable, freeze/movement and became for me a motif though there was something else. Bacon often used a triptych form echoing the three panels of a religious altarpiece. The narrative dialogue between each panel wasn't equal, there was a hierarchy, the central panel was like the photograph, centre stage, the focal point. The panels on either side the wings, offstage, the penumbra. Deleuze calls them 'triptychs of light' in his book on Bacon *The Logic of Sensation* (Deleuze, 2005, p.7) but refers to the triptych "separating of bodies in universal light... a common fact of the Figures" (ibid). Figures that are both joined together and separated by light who are then also "separated by falling into black light... The colour-fields separate while falling into white light" (ibid). Light in both separating and unifying sense, unified by its ubiquity but separating in the sense of defining the boundaries between things. We see this particularly in some flash photographs, in the work of Shore and Roger Ballen where the shadow separates the subject from background "falling into black light" (ibid). Shadows are a precondition of light and lighting in photography one indicates the presence of the other and are geometrically allied to the lens and light axis.

The diagram below shows how this might look were one to add a circle of light as Weegee might have done from his circular Westinghouse Flash with the blue areas around the rectangle of the photographic frame the fall-off of light or the penumbra region. B and C refer to the cinematic or right and left panels of a triptych.

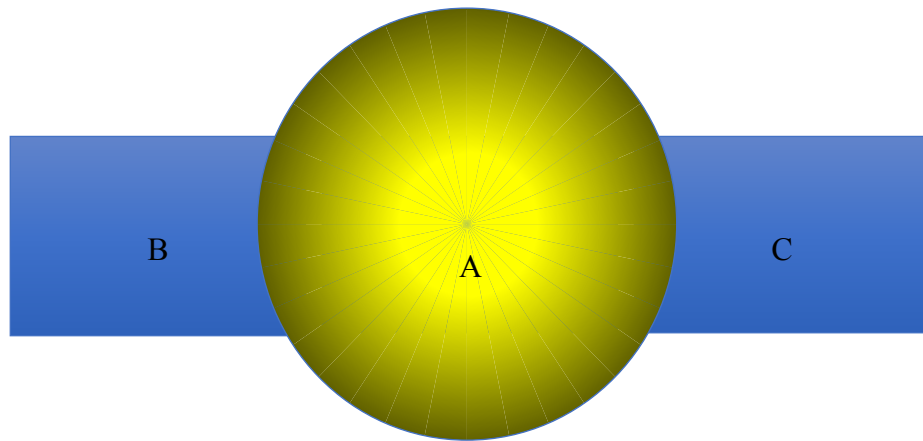


Figure 84 Light spread and framing diagram

Christian Metz writes of the “problem of space off-frame” (Metz, 1985, p.85) and relates it to Freud’s theory of castration and fear in *Mourning and Melancholia* (Freud, 2005). When a child discovers that the mother is ‘deprived’ of a penis he imagines a possibility that there may be a danger of permanent castration thereby generating anxiety “The compromise” according to Metz is

...more or less spectacular according to the person, consists in making the seen retrospectively unseen by a disavowal of the perception, and in stopping the look, once and for all, on an object, the fetish- generally a piece of clothing or underclothing - which was, with respect to the moment of the primal glance, near, just prior to, the place of the terrifying absence.

(Metz, 1985, p.86)

Sexualising the experience of looking was to me to deny the accumulated experience of looking and its function in modern society. Since we acknowledge the centrality of vision in both verbal and non-verbal communication it seems a reach to sexualise it. This may have been for Freud central to his thinking at that time but although desire is still a primary function of looking the desire is, as Foucault has pointed out, more to do with a controlling and monitoring imperative than one of fear and loss.

This has consequences in both photography and cinema “that this place is positioned off-frame, that the look is framed close by the absence” (ibid). This absence is mitigated in cinema by sound and by the mechanisms of cinema. Metz quotes Pascal Bonitzer (Bonitzer, 1980, p.4–7). The filmic off-frame space is étoffé, let us say ‘substantial’, whereas the photographic off-frame space is “subtle” (Metz, 1985, p.86). An actor who may not be on screen is still contained within the extended time frame of the film and may appear at any moment, however, whatever is not contained in the frame of a photograph can never appear. “The spectator has no empirical knowledge of the contents of the off-frame, but at the same time cannot help imagining some off-frame, hallucinating it, dreaming the shape of this emptiness” (Metz, 1985, p.87). Jacques Aumont in *The Image* in a section on *The Decentred Frame* (Aumont, 1997, p.117-118) refers to the edges that “slice into the representation, emphasising the power to “cut off” (ibid). There is a sense in the images of what Metz refers to as ‘emptiness’ one senses this in my work overall, though I didn’t initially set out to photograph emptiness but it is inevitably the consequence of being ‘cut off’ from something and imagining the loss. It is the light that indicates this, light is usually associated with some activity or another as is evident in the work of Brassai, where the viewer is placed in the darkness looking into the light like a theatre or cinema. Bachelard refers to light in the distance as “the distant light in a hermit’s hut, symbolic of the man who keeps vigil” (Bachelard, 1964, p.33–34,) and therefore symbolic of a presence. He goes on “This image would have to be placed under one of the greatest of all theorems of the imagination of the world of light: Tout ce qui brille voit (all that glows sees)” (ibid). There is clearly a relationship between the desire one feels to be part of something outside of one’s scopic field as Metz says, “dreaming the shape of this emptiness” (Metz, 1985, p.87).

Tom Stoppard used a similar device to deframing in the existentialist play *Rosencrantz and Guildenstern are Dead* which was first performed

in 1966. The play takes as its central theme two minor characters from Shakespeare's Hamlet and moves the focus of the drama from centre stage to the theatre's wings where Rosencrantz and Guildenstern are waiting to be onstage, however, their fate is already predetermined as they are contained within the temporal confines of the play.

Functioning as a metaphor for the arc of life it makes us aware that we are all trapped within the confines of our own existence and reminds us of our own mortality. This anxiety is evident too in the photograph and its metaphoric death, though I began to ask, what if the axis of our own visual orbit were to shift to the fringes and we became marginal players in our own destiny and tried to imagine what this might look like "dreaming the shape of this emptiness" (Metz, 1985, p.87). There have been many 'liminal' studies which examine overlooked spaces or the peripheries of society, however, what this did was to move the edges to the middle and what I wanted to show was just the edges, which meant establishing a kind of centrality of vision off-screen or off-frame as it were and destabilising the notion of the centre in some way. Aumont refers to the paintings of Degas specifically his Portraits à la Bourse (Degas, 1879) which is a painting of a truncated group of men in the Paris Stock Exchange. Though this is cited as an example by Aumont of deframing though the face of the central character is what draws immediate attention, and therefore seems to deny this. Deleuze and Guattari refer to the concept of deframing in relation to painting – It "opens ... up [the existing frame] onto a plane of composition or an infinite field of forces ... diverse ... irregular forms, sides that do not meet ... all of which give the picture the power to leave the canvas. The painter's action never stays within the frame and does not begin with it" (Deleuze and Guattari, 1994, p.188). In a way, this also suggests that there are formal qualities of an image which might suggest a narrative beyond the frame. They refer to this as "Counterpoint [which] serves not to report real or fictional conversations but to bring out the madness of all dialogue, even interior dialogue" (ibid). In my work, *Infinite End* which is the most successful in showing the 'off frame' of which the 'centred photograph narrative' itself plays a supporting role. The 'Counterpoint' which

observes some of the 'rules' of the 'centred' frame such as camera height. In using the term 'counterpoint' where in a musical sense refers to playing a melody or melodies in conjunction with one another, according to fixed rules. I referred earlier to a musical analogy to define the subtleties of light that here would function in a similar way as an echo or counterpoint. Each note or phrase takes place at a slightly different time to the original in the same way that the flash takes place at a slightly different time from the ambient light exposure, though both adhere to the referent.



Figure 85 Infinite End #1, Mark Hall, 2016, Giclee print 841 x 1189 mm

To photograph nothing or 'next-to nothing' was what I set out to achieve and began by examining the edges of the photographs I was studying where the reach of the flash had reached the limit of its influence as it has above in *Infinite End #1* or where its spread had rendered unintentional detail, what I refer to as image collateral. This was often seen in the work of Riis, Weegee and others as I have discussed in Chapter Two. Sometimes as in an image like the one below where the image collateral often trades places with the intended subject as here the young girl, staring at the camera in the foreground changes places with the victim's wife at the centre.

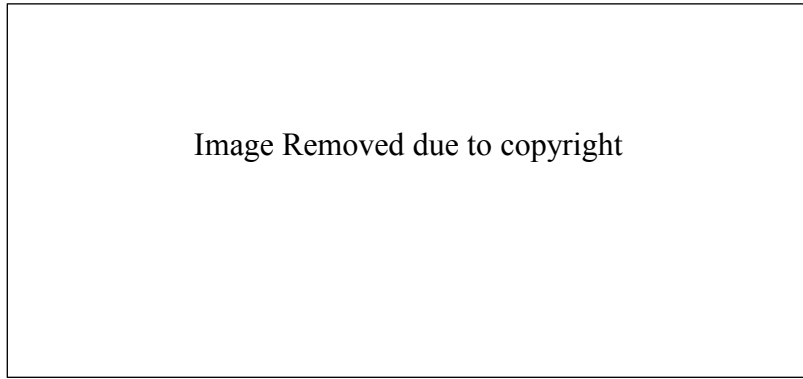


Figure 86 October 9, 1941, Their First Murder Weegee (Arthur Fellig)

Still though there is something contained within the frame which satisfies the look or gaze of the viewer. Here in this newspaper image the caption unpacks the content and contextualizes the photograph which also included a picture of the sheet covered body. The web of light thrown from Weegee's flash caught many and we are treated to a subtle interplay of reactions which bounce off one another like a pinball surely giving the image its power. The need to see the body is largely absent from the main picture as the headline picks up on the audience rather than the main character. Here the decentred image becomes or is made central after the fact. "Brooklyn School Children See Gambler Murdered in Street" (fig.86, 1941) reads the headline. The centrality of the victim's wife and her focus suggests that this was the intended image focusing as Weegee so often did on the reactions of those affected by the tragedy. Splitting the image into three destabilizes the images in a subtle way, although the central panel is the main focal point and is supported by the right panel it is disrupted by the eyes of the girl in the foreground of the left panel. There are mechanisms by which these disturbing elements could have been suppressed (by cropping, dodging and burning⁵³) but it is the uniformity of the light that both stabilizes the movement and unifies the image as a tableau. In the practice, my intention was not to unify

⁵³ A darkroom technique which allows more or less light to reach certain parts of the print effectively darkening or lightening each area.

the image but to imagine a different 'reality' one which decentres the conformity of photographic representation. By decentring the light, I show the boundary of the hegemony of light which governs the representation of one area but cedes its power to movement and instability. What becomes clear are the edges of each distinct amount of exposure which contributes to the whole one which indicates the ontology of light but not the image which occur in different temporal registers been the case where they corresponded to the lens axis and were 'on top of one another' in layers.

I chose the subjects from where I knew flash was used in photographs and my list ranged from places which looked like scenes of crime, social spaces such as pubs and the theatre as well as places where people often gather such as bus shelters and benches. Since I was destabilising the image I explored areas that I believed were inherently stable such as the landscape (as a reflection of identity), the sea (as a border), government, flags and other totems of individual or national identity.

The images are grouped together to highlight these 'stable' platforms upon which we build our sense of self and in each there is an undefined edge between areas lit by the flash as a representation of the [de]centred frame. The flash therefore signifies the central axis of the image and its inability to unify the representation. The uncanny appears in the most successful of these where it is unclear what the image represents as it appears to be one part of much bigger picture. It could be said that every photograph is part of a bigger picture, what Barthes refers to as the studium (Barthes, 1982, p.28). My intention was to use the space around the central axis of 'The photograph' to indicate the relationship between light and the desire to know through looking. By choosing to represent only the edges of the central scopic regime of photography it highlights another possible scopic regime, that of artificial light. As we have seen the flash functions to establish the presence of a camera if not the photographer. The flash from a roadside speed camera indicates the possible presence of a camera but

not of the photographer. It does though specify the ontology of the photograph, the moment of becoming.

Christian Metz (Metz, 1982) was the first to use the term 'Scopic Regime' in relation to cinema and in doing so outlines the mechanisms by which cinema functions differently from theatre: "what defines the specifically cinematic scopic regime is not so much the distance kept ... as the absence of the object seen" (Metz, 1982, p.61). This is due to the cinematic apparatus and its construction of an imaginary object, its scopic regime is therefore unhinged from its 'real' referent. My work explores the possibility of another scopic regime of artificial light. Artificial light does not see in the sense that it is part of an optical regime like photography or cinema, however, it does function as a surrogate for surveillance of one kind or another. Lights that come on at the rear of a house and are reactive to movement are a surrogate for the vision of the homeowner. Even household lights are there to support a visual field and as such function in its absence. Flash photography is there to support a scopic regime, the flash alone also stands in for the perception of visibility and, I have argued, a public visibility, as one seldom fires a flash into one's own face when taking a 'selfie'. It is how one pins down another for the camera and as such functions here in support of visual power.

In my own work, I wanted to examine what stability meant to me in a modern context. In times where there is instability people generally have found that stability in the institutions, the seats of power and authority but increasingly these have been found to be corrupt and lacking the unquestioned moral authority they once had. These institutions such as the church, banks, government, even the judgement of professionals has been called into question such as teachers, doctors and public figures have all been seen to be flawed. The reality was that they were always flawed but that we, as a society seldom questioned their authority in perhaps the way we do now. Communication between people has become easier and less personal

with the digital often masking the true identity of the individual. These were like many my concerns and anxieties. The image seemed to be consistent, even though people were aware of the power of the medium to distort still there was an underlying belief, if not in the image itself then in our own power to discern what was real and what wasn't. Where was the basis for this belief since most understood how programs like *Adobe Photoshop* could alter reality? The perception of reality came in part from where the image originated from, such as a recognised source or perhaps from somewhere that had apparently nothing to gain by being fictitious. It came also from the age of an image, its heritage, and from the light. The light was, or appeared to be, the one unifying element in an image. Even when creating an image made up of many images it was the degree to which the light and the other images mapped onto the matrix of the lens (the relationship between the lens axis and the light axis).



Figure 87 #Untitled test, Mark Hall

By exploring the boundaries of photographic technology from within the camera and its functions, by disrupting the synchronisation between the camera and light the camera shutter is either closing or opening⁵⁴ In the triptych figure 87 I have progressively taken exposures using different shutter speeds to enable this 'error' or

⁵⁴ The camera synchronises the flash at either the beginning of the exposure or at its end. This can be defined by the user and is referred to as 1st or 2nd curtain synchronisation.

'mistake' to occur. Although it does fulfil some of the criteria I wasn't sure that for me it went far enough in destabilising the image and its representation, it was still too 'complete' as an image for all its apparent faults.

In the photograph, Figure 88 *The Wall #1* the image is divided into boundaries between the foreground and background and between the left and right each illuminated by a different light source. The flash the left foreground the ambient light the right and background. The limits of human reach or influence evident in the darkness beyond. The one faint trace of natural is the North Star in the sky. What the flash in this image shows is the concrete defence erected to stem the advance of the sea inward, its demarcation the territory of both light and space as duration (of exposure) overlaps layering the then from the now and a shadow separates light from dark, drawing temporal lines across the landscape into which past and present both appear.

The true picture of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognized and is never seen again... For every image of the past that is not recognised by the present as one of its own concerns threatens to disappear irretrievably.

(Benjamin, 1999, p.247)

As the 'past' is 'seized' the hegemony of light is the technology of its captor. The wall and the sea have changed little since its construction in nineteen thirty but photography has, it is in the aesthetic judgement that we become aware of its age as an image. As Benjamin reminds us "every image of the past that is not recognised by the present... threatens to disappear irretrievably" (ibid).

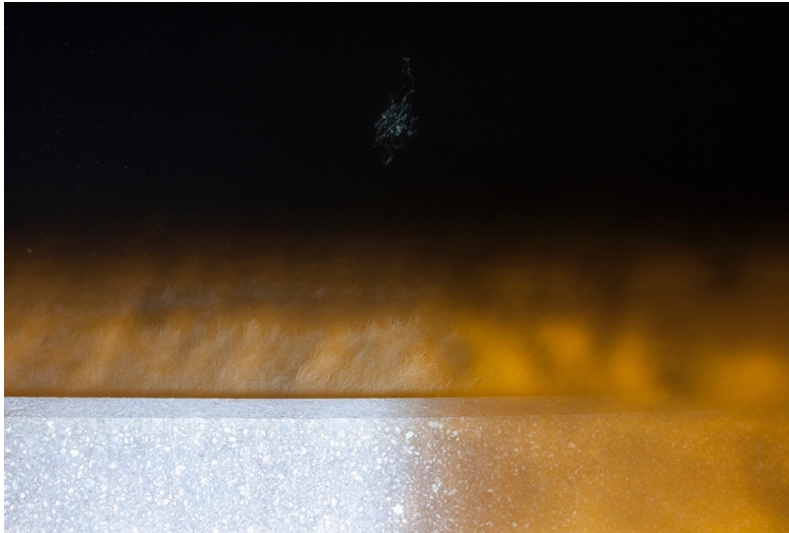


Figure 88 The Wall #1, Mark Hall, 2017, Giclee print 841 x 1189 m

The Wall series examines the borders between the concrete world of 'reality' based on a Cartesian perspectival grid, tracing these lines are the invisible threads of light emanating from its manmade source; the lux (luminous emittance) represented by the flash and the lumen, (the experience of light) imagination, represented by the ambient or available light (which in some of the images is also artificial), therefore crossing between the boundaries of lux and lumen. Through this exchange we are made aware of the limits of human endeavour and capability to conquer the darkness which is both solid and impenetrable, the porosity of the boundaries is less defined, and it is the light that defines these edges.

Therefore, as I have demonstrated the images disturb a monocular hegemony by hinting at its weakness and its dependence on a singular viewpoint, often referred to as the gaze, whereas Slavoj Žižek posits that the gaze of the object is in itself an object and serves as constant reminder to the subject that there is an angle from which he cannot see. (Žižek, 1991). It is in reflective surfaces that the light source can be seen, revealing its presence and the origin of its power and the mechanism of its creation. Light emanates from and returns to its origin recording both its birth and metaphoric death simultaneously.



Figure 89 Gathering #1, Mark Hall, 2016, Giclee print 841 x 1189 mm

In the pub image such as Figure 89 *Gathering #1* we see both birth and metaphoric death in the mirror which records one moment of many that contribute to the complete image. When looking for this location I wanted an area laid out like a typical pub with bench seating, where the familiar dark red plush upholstery would absorb some of the light. The flash appears self-referential and at the same time exhibited some of the characteristics of a forensic photograph highlighting fingerprints on the mirror. The vagueness of flash direction and movement results “in making the seen retrospectively unseen by a disavowal of the perception, and in stopping the look, once and for all”, (Metz, 1985, p.86) a ‘place of the terrifying absence’ The flash fails in a spectacular way to ‘stop the look’ but time splits the image and is at its most apparent here. The scale of this image 841 x 1189 mm occupies the field of vision and as such distorts the binocular view of the spectator, destabilizing the unified relationship with the photograph. It is one of three images that are this size the others being *Infinite End #1* and *The Wall #3*.

The spaces I chose were for me ‘where past and present collide’ inevitably when taking/making/creating photographs there is always this element that is present in the image whether it is acknowledged or not. Photographs are always products of memory, we bring to each

photograph the memory of all the images we have seen and their influence. It lays like a palimpsest over each image a gossamer thin sheen of light like the 'fog' one finds on a negative that shrouds its clarity.

The four sequences *Infinite End*, *Gathering*, *Passing* and *The Wall* begin at the end, the perception of a life ending somewhere near though just tantalisingly out of reach. The images draw the viewer's attention to things unseen, to places where flash achieved its early connotations, scenes of crime, accidents, news and at society's margins where light probed looking for evidence, evidence it offered in an ecstasy of detail, fetishizing the mundane, places where nothing ever appears to happen are made specific by the hegemony of light directing its connotation. In my work each image is haunted by the presence of the absent photograph somewhere out of reach. Lefebvre inquires "Might there be hidden, secret, rhythms, hence inaccessible movements and temporalities?" and concludes that "there are no secrets" (Lefebvre, 2004, p.17). In a conventional image retains an internal logic relative to the lens axis, by decentering the light from this axis disrupts this logic. Through a kind of magic, images change what they reach (and claim to reproduce) into things, and presence into simulacra, the present, 'the this' (Ibid, p.22-23).



Figure 90 Gathering #5, Mark Hall, 2016, Giclee print 841 x 1189 mm

Figure 90 and the series *Gathering* examines coexistence of the static and transitory and uses the overlapping light to fracture the temporality of the space.



Figure 91 Passing #3, Mark Hall, 2016, Giclee print 841 x 1189 mm



Figure 92 The Wall #2, Mark Hall, 2016, Giclee print 841 x 1189 mm



Figure 93 The Wall #5, Mark Hall, 2016, Giclee print 841 x 1189 mm

Figures 92-93 explore the boundaries between spaces both visual boundaries and geographic ones. In each we find the hegemony of man-made light reaching the limits of its influence.

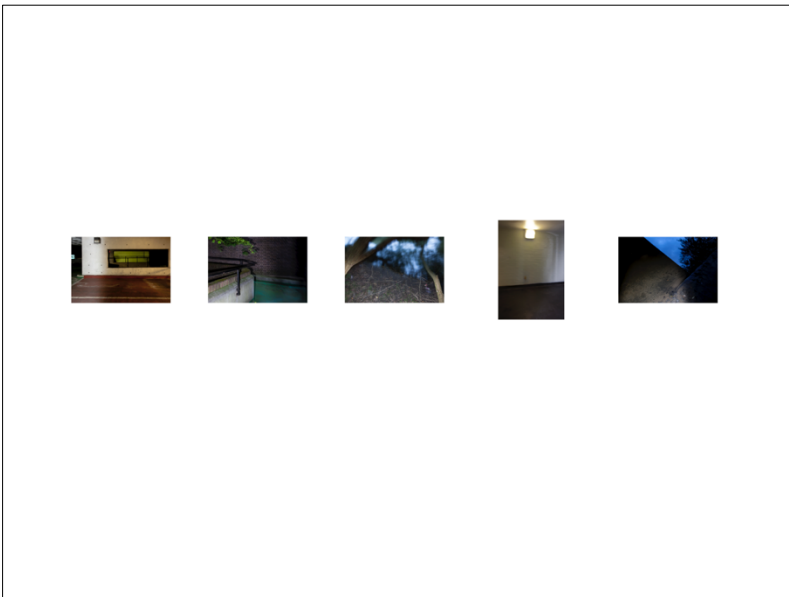


Figure 94 Series 1 Infinite End Display

The way in which I chose to display fig.94 reflected the development of the idea and its relationship to space with each iteration becoming more abstract.

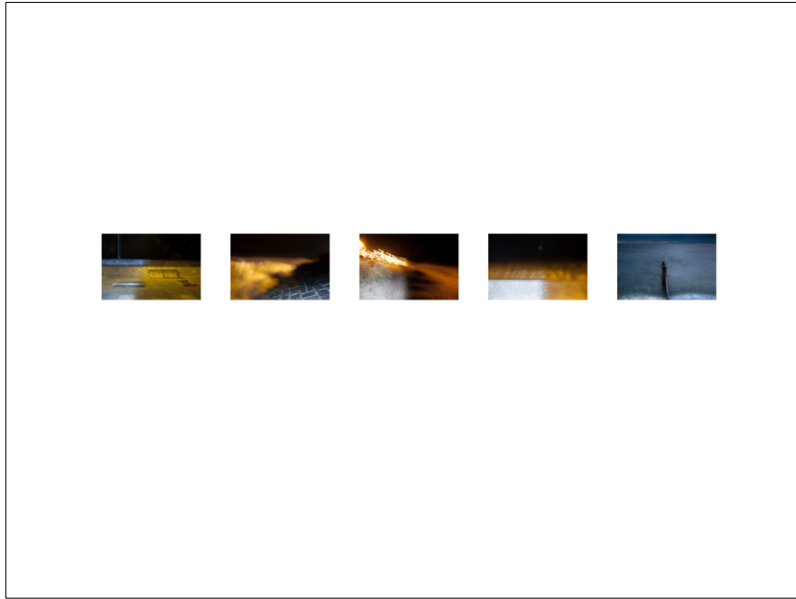


Fig 95 Series 2 The Wall Display

In figure 95 each boundary is explored geometrically with the final image demonstrating the reach or limits of the flash's hegemony.

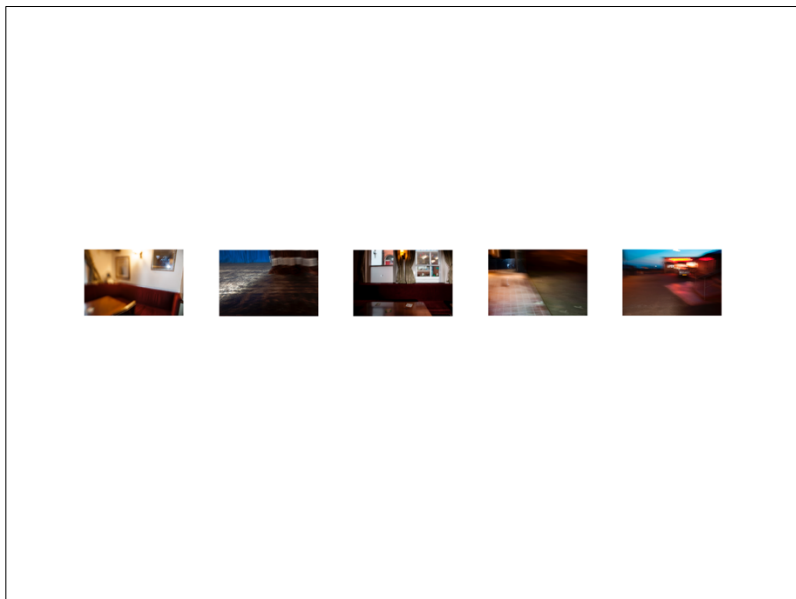


Figure 96 Series 3 Gathering Display

Places where people gather, at theatres, in social and business spaces are places where flash is frequently used but in the exploration of each of these spaces the edges of the influence are explored and the images begin to question its purpose.

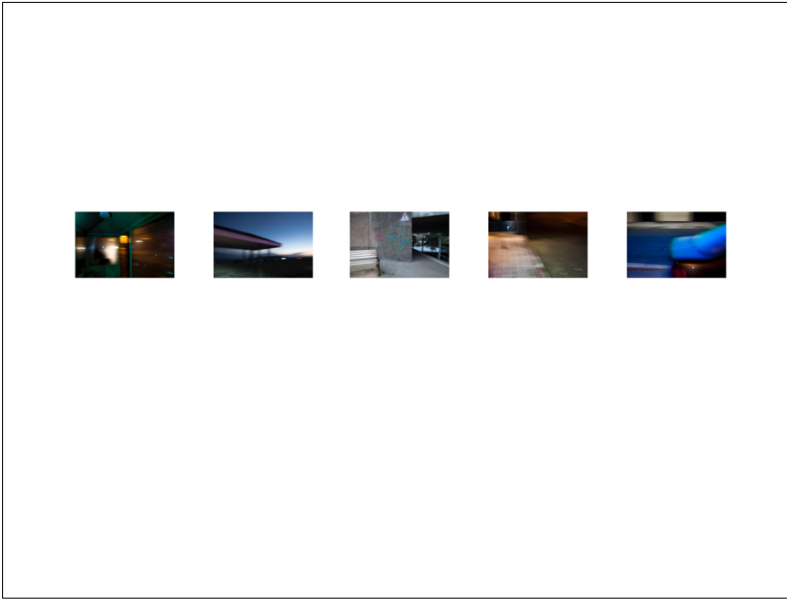


Figure 97 Series 4 Gathering Display

Transit became the theme for figure 97, space that was occupied momentarily where people and events overlap and converge, and the flash suggests a separation or interleaving of time where the object has passed.

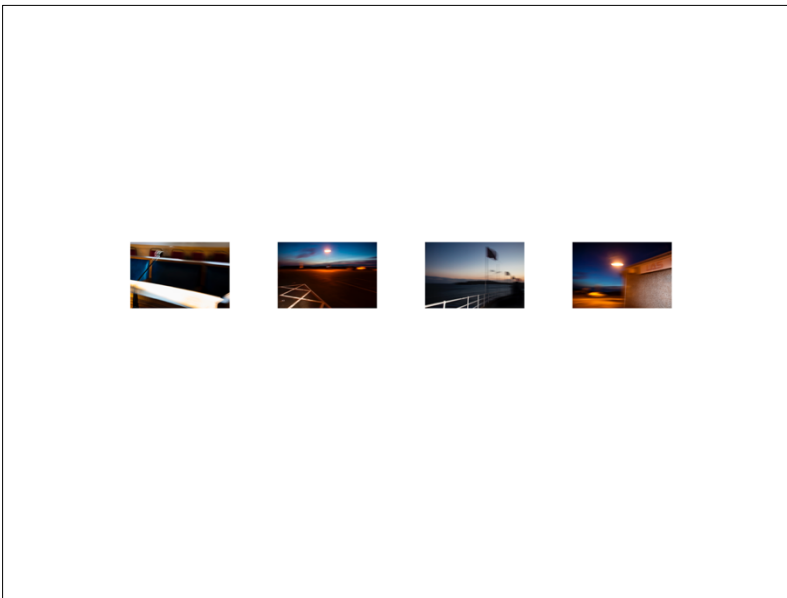


Figure 98 Series 5 Display

Figures 98-99 examine other spaces and the arc of influence, the failure of light to determine the space as it attempts to hold something off-frame.



Figure 99 Series 6 Display

In their present form, they are neither one thing nor another, neither past nor present, edges are soft where dream-like visions give way to impressions of another more solid state. Where there is ghosting in images it is usually clear why and its relationship to the entire image is clear, whether mistake or not its reference is the so called 'republic of photography' (Wakefield) In images such as *Passing #3* the relationship is unclear, its metonymy⁵⁵ obscure. That each image is part of something is clear, though not what it is part of.

The organisation of the final series which explore boundaries of the hegemony of light, creating friction between the illusory and the concrete which are contrasting photographic traditions. The scientific overlaps with the dreamlike, and memory in the form of afterimage with the fluidity of time passing. It is in these spaces that I have explored the contribution light has to these impressions how one form of light, often from different sources, creates a hegemonic space under

⁵⁵ Jacques Lacan definition of metonymy is useful here "To pinpoint it in the mirror stage, we first have to know how to read in it the paradigm of the properly imaginary definition that is given of metonymy: the part for the whole. For let us not forget that my concept envelops the so-called partial images—the only ones that warrant the term "archaic"—found in the analytic experience of fantasy; I group those images together under the heading of images of the fragmented body, and they are confirmed by the assertion of fantasies of the so-called paranoid phase in the phenomenology of Kleinian experience" Lacan, J. (2004) *Ecrits: A selection*. Translated by Bruce Fink, H elo ise Fink, and Russell Grigg. New York: W. W. Norton & Company. p.55

the guidance of its mediators. Where there are competing hegemonies of light the effect is disturbing inasmuch as we are confused about the image purpose and the lines it's of demarcation. Deframing further creates this unease. Sometimes cinegraphic in the way the implied narratives are truncated they are never satisfied by continuation or completion and remain just out of reach.

Conclusions

I began this study to understand better some of the phenomena I had experienced while a photographer. I knew to what extent light influenced what we see, indeed defined it, as many studies both technical and theoretical have shown. Reading, I found little that directly addressed, not only the contribution light makes, but how its very presence was the controlling factor in the ways in which the photograph's meaning or context is determined. Light's hegemony is illustrated by the ways in which the author utilises it in service of their purpose. More objective forms of photography such as some art photography or photographic typologies characterise the kind of image that appears to deny a hierarchy of light but in doing so code the image with its uniformity.

By establishing a relationship between the axis of the lens and the axis of the light source thereby establishing a subjective/objective distinction in this relationship I have been able to explore the implicit ways the light has been used to distinguish its purpose. Scientific light often surrounds the lens like a ring flash which Nissin quotes as "technology [that] stabilizes the precise fine light control" (Nissin Digital)

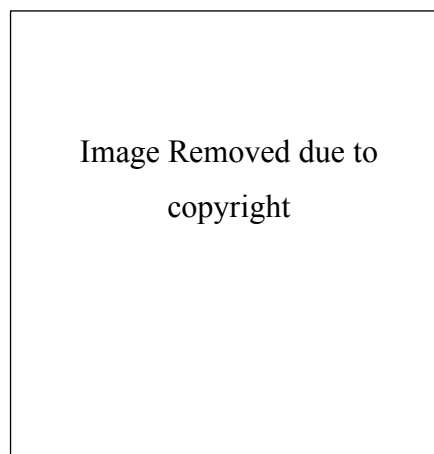


Figure 100 Nissin Ring flash (<http://www.nissindigital.com/mf18>)

It was important in to establish a means by which I could identify how the repeated use (often through expediency) of a light source such as flash became coded with its use and by extension I have demonstrated how the light itself became associated with the public gaze. Early adoption by science too implied its objectivity, and when used in way that suggested it was controlled by the camera's programmed functions identifies its amateurism and therefore deconstruction of light, an aesthetic which has been appropriated by fashion photographers. This aesthetic which is far more sophisticated than its look suggests, riffs on its implied objectivity thereby collapsing the boundaries between the photographic industry and consumer, a relationship fraught with anxiety in recent years.

Italo Calvino in the book *Invisible Cities* tells of a mythical city called *Moriana*. Approaching from one side the city seems fabulous "whose alabaster gates transparent in the sunlight...its villas all of glass like aquariums where shadows of dancing girls with silvery scales swim beneath the medusa shaped chandeliers" (Calvino, 1974, p.95). Calvino describes a transparent vision in which we see [through] vague traces of beauty, a palace of light and shadow appearing like a mirage in the desert, shimmering in the heat. Inviting, but as impenetrable as a photographic print.

From one part to the other, the city seems to continue in perspective, multiplying its repertory of images; but instead it has no thickness, it consists only of a face and an obverse, like a sheet of paper, with a figure on neither side, which can neither be separated nor look at each other.

(ibid)

Just like the photographic print, the obverse is blank and one sided, the other side is empty and meaningless, light illuminates our world and as with images we see it the way in which we want, and, like the print it is one dimensional to solidify the image we demand of it a fidelity it is not capable, a stability not achievable, it will like a mirror

only ever show us what we want to see. Even in images of horror they only clarify what we know, have always known of human capacity for brutality but it also distances us from the event.

By establishing a temporal fracture in the layers of light that contribute to the stability of representation I have done what Calvino set out to do in *Invisible Cities*, to show how a solid structure like a city could be solid and at the same time fragile and unstable and that, though it was light that controlled this perception it was in the imagination that it the city really existed in the memory of Marco Polo who is describing the cities he has visited and in the imagination of Kublai Kahn who is listening to the description. Lux and Lumen function in similar way as Cathryn Vasseleu in *Textures of Light* questions Derrida's contention that light is the founding metaphor of a philosophy founded on notions of truth based in photology and vision. In my work, I also question the relationship between vision and truth and of the fiction of a light based on detail and implications of 'truth'. I have also explored the limits of that hegemony by fracturing the light in ways that indicate the limits of its reach and the weakness of its power to 'stabilise' the objectivity in the 'space' of representation. What this study has shown is how partial separation, peeling apart the layers of light, each competes within the image for control. It is only when we view each layer together, can we then see what is missing, what has been masked by shadow or, like keyholes present a partial view but are unable to unlock the whole.

This study opens new discourses between technology and photography, how it is applied and the hegemony light produces. No technology ever floats free, it always remains tethered to its beginning or the environment in which it was created, photography too was conceived at a time when it was most needed, when art was attempting a mimesis of nature or 'truth to nature' a phrase John Ruskin became famous for in his 1843 essay in defence of artist J. M. W. Turner in which he argued that the principal role of the artist is "truth to nature". What he meant was not a copy such, as

photography might produce, but a 'higher truth'. Photography today is an apparently objective, atomised present tense in which everything is encapsulated within its boundaries, past, present and future.

This in the presence of the world, to the extent that it features relations of past-present-future, or of possible-probable-impossible, or even knowledge-information-manipulation, etc.

(Lefebvre, 2004, p.12)

Past photographs are bought or appropriated without concern for any connection with those whose images now are separate from the ontology of their making and, like so many dried leaves, are blown far from the tree on which they grew. The connection we have to those pasts is in part as Benjamin says to find "the tiny spark of contingency, of the here and now," (Benjamin, 2005, p.510). Photographs serve many needs but it is the light that creates the image that illustrates most eloquently its persuasive power, the hegemony of light has been largely overlooked so tacit is its presence. Either it is regarded as a necessity, sterilised into objectivity or disdained for being over dramatic or quixotic, light is never neutral. Its signs are yet to be read, its connections remain part of an underworld of exchanges whose currency is power, power over the image and its interpretation. The centrality of vision remains the umbilical cord between past and present between the 'I' as an inclusive and possessive structure and conduit for analysis.

Current debates still largely tied to an art historical paradigm find gaps appearing, past structures of power have been theorised and commodified, surveillance and the industry that surfaced from Bentham and Foucault's philosophy so too must technology, not in its abstract but in its concrete form where as Flusser, at the turn of the new millennium understood the 'programs' which have a hierarchy and therefore require judgement based on intent. The programs gradually dominate a greater percentage of image making thereby taking away some of the control and understanding that was required

to achieve a 'successful' images in the past and if as Neville Wakefield said, "Bad photography now reigns." It reigns precisely because the programs that control the operations of technology, have been overridden, the patterns of function that lay out the extremes of these programmed areas has been breached. The apparatus of photography gives us less control over our images as Flusser says,

These instructions grow more and more simple as more and more technology is applied to the apparatus. Again, this is the essence of democracy in a post-industrial age.

(Flusser, 2000, p.14)

Ruskin believed we do not see like a camera but what we do see is determined by associations and our memories and, I would argue, by the light in which they are illuminated.

To end where I began with light and dark and the oscillation that occurs between one and the other in the light ages we sought total visibility a transparency where darkness and its metaphors were banished to the periphery. In the world we now live in, where transparency and visibility are the norm it is the darkness we seek, not just the darkness of privacy, of unseeing, the edges but the darkness contained or 'folded' into the light at the core where the programmed photographs lie.

Bibliography

- Alistair, C. (2012) 'Muir, Robin, Conekin, Becky, Layzell, Vernier, Eugene, c. *Vernier: fashion, femininity & form*. Munich: Hirmer.
- Alland, A. (1993) *Jacob A. Riis: Photographer and citizen*. 2nd edn. New York: Aperture Book.
- van Alphen, E. (1992) *Francis Bacon and the loss of self*. London: Reaktion Books.
- Arbus, D. and Israel, M. (eds.) (1997) *Diane Arbus: Monograph* (Aperture Monograph). 25th edn. New York, NY: Aperture Foundation.
- Arnheim, R. (1992) *Art and visual perception: A psychology of the creative eye*. 2nd edn. Berkeley, Los Angeles: University of California Press, [1974].
- Auden, WH (1979) *Selected Poems*, ed. Mandelson, E. New York, Vintage Books
- Aubert, N., Fraiture, P.-P. and McGuinness, P. (2007) *From art nouveau to surrealism: Belgian modernity in the making*. Edited by Patrick McGuinness. London: Maney Publishing.
- Aumont, J. (1997) *The image*. London: British Film Institute. Note (117 - 118): 1.3.4 The Decentred Frame (décadrage)
- Bachelard, G. (1964) *The Poetics of Space*. New York: Viking Books.
- Badiou, A. and Hallward, P. (2013) *Ethics: An essay on the understanding of evil*. London: W W Norton & Co.
- Barth, M., Bergala, A. and Handy, E. (1997) *Weegee's world*. Little, Brown.
- Barth, U. (2012) 'Uta Barth: "to draw with light".'. Blind Spot. Annandale-on-Hudson, N.Y
- Barthes, R. (1982) *Camera Lucida: Reflections on photography*. 12th edn. New York: Farrar, Straus & Giroux.
- Barthes, R. (1993) *Image, music, text*. 18th edn. New York: Fontana Press.
- Barthes, R., Sontag, S. and Barthes, P.R. (1982) *A Barthes reader*. New York: Hill and Wang. Note (194 - 210): Chapter: *The Photographic Message*

- Batchen, G. (1997) *Photography's Objects*: University of New Mexico Art Museum, Albuquerque, New Mexico, Aug. 26-Oct. 31, 1997. University of New Mexico Art Museum.
- Batchen, G. (ed.) (2009) *Photography Degree Zero: Reflections on Roland Barthe's Camera Lucida*. Cambridge, MA: MIT Press.
- Bate, D. (2016) *Photography the key concepts*. 2nd ed., Oxford: Berg Publishers.
- Bates, T.R. (1975) 'Gramsci and the theory of hegemony', *Journal of the History of Ideas*, 36(2), p.351.
- Baudelaire, C. (1986) *The painter of modern life and other essays*. New York, NY: Da Capo Press.
- Baudrillard, J.(1983) *Simulations*. New York: Semiotexte/Smart Art.
- Baudrillard, J. (1996) *The system of objects*. New York: Verso Books.
- Baudrillard, J. (1998) *The consumer society: Myths and structures*. (53 Vols). Sage.
- Baudrillard, J. (1999) 'la photographie ou l'écriture de la lumière: litteralite de l'image', *L'Echange Impossible*, pp.175–184.(Translated, 2000)
- Bauman, Z. (2006) *Liquid Times: Living in an Age of Uncertainty*. Cambridge: Polity Press.
- Bazin, A (1967) *What is cinema?* V. 1. Edited by Hugh Gray. 5th edn. Berkeley: University of California Press.
- Beegan, G. (2008) *The mass image: A cultural history of photomechanical reproduction in Victorian London*. United Kingdom: Palgrave Macmillan.
- Benjamin, W., (1999) *Illuminations*. Arendt, H. and Zorn, H. London: Pimlico.
- Benjamin, W., (1999) *The arcades project* Translated, McLaughlin, K. and Eiland, H. Edited by Rolf Tiedemann. 2nd edn. Cambridge, MA: Harvard University Press.
- Benjamin, W. (2004) *Walter Benjamin: Selected writings, volume 1: 1913-1926*. Edited by Marcus Paul Bullock and Michael W. Jennings. Cambridge, MA: Belknap Press, c1996-2003.
- Benjamin, W. (2005) *Walter Benjamin: Selected Writings, Volume 2, part 2, 1931-1934* (Walter Benjamin). Translated by Eiland, H. Edited by Gary Smith and Michael W. Jennings. United States: Harvard University Press.

- Benjamin, W. (2007) *On Photography*. Edited by Esther Leslie. Translated by Esther Leslie. London: Reaktion Books, United Kingdom.
- Benjamin, W. (2008) *The Work of Art in the Age of Mechanical Reproduction*. United Kingdom: Penguin Books Ltd.
- Benjamin, W. (2009) *One-way street and other writings*. Edited by Amit Chaudhuri. Translated by J A Underwood. London: Penguin Classics.
- Berger, J. (1991) *About Looking*. 1st edn. New York: Knopf Doubleday Publishing Group.
- Berger, J., Strauss, D.L. (2005) *Between the eyes: Essays on photography and politics*. New York, NY: Aperture Foundation.
- Bertrand, R. (2004) '(1986) "The Forms of Power"', in Lukes, S. (ed.) *Power: A radical view*. New York: Palgrave Macmillan, p. pp.19–21.
- Blank, G. and Shore, S. (2007) 'A Ground Neutral and Replete: Gil Blank and Stephen Shore in Conversation', in *Whitewall Magazine Issue 7* (fall 2007). New York: Sky Art Media Inc., pp.92–107.
- Bolton, R. (ed.) (1992) *The contest of meaning: Critical histories of photography*. Cambridge, MA: MIT Press.
- Bonitzer, P. (1980) 'Le hors-champ subtil', *Cahiers du Cinema*, 311, pp.4–7.
- Borges, J. (1989) *Labyrinths: Selected Stories and Other Writings* (Twentieth Century Classics). United Kingdom: Penguin Books.
- Bourdieu, P. (1996) *Photography: A middle-brow art*. United Kingdom: Polity Press.
- Bron, P. (1998) *The Photographic Flash - A concise illustrated history*. 1st edn. Allschwil: Sinar Bron Imaging.
- Brown R, Kulik J, (1977) 'Flashbulb memories', In: *Cognition*, Volume 5, Issue 1, pp.73-99.
- Buchler, J. (ed.) (1986) Peirce, C. (1955) 'Logic as semiotic: The theory of signs.', in *Philosophical writings of Peirce*. New York: Dover Publications.
- Buck-Morss, S. (1991) *The dialectics of seeing: Walter Benjamin and the arcades project*. 8th edn. Cambridge, MA: MIT Press.
- Bunyan, M. (2014) *Exhibition: 'Now you see it: Photography and concealment'* at the metropolitan museum of art, New York. Available

- at: <http://artblart.com/2014/08/21/exhibition-now-you-see-it-photography-and-concealment-at-the-metropolitan-museum-of-art-new-york/> (Accessed: 8 December 2015).
- Burgin, V. (1982) *Thinking photography*. London: Macmillan.
- Burgin, V. (1996) *In different spaces: Place and memory in visual culture*. Berkeley: University of California Press.
- Burgin, V. (1996) *Some cities*. Berkeley: University of California Press.
- Burke, E. (1999) *A Philosophical Enquiry into the Origins of the Sublime and Beautiful: And Other Pre-Revolutionary Writings*. Edited by David Womersley. New York: Penguin Group (USA).
- Cadava, E. (1998) *Words of light: Theses on the photography of history*. 2nd edn. United States: Princeton University Press.
- Caillois, R. (2003) *The edge of surrealism: A Roger Caillois reader*. Edited by Claudine Frank. United States: Duke University Press Books.
- Calvino, I. (1974) *Invisible cities*, London: Vintage
- Calvino, I. (1984) 'The Adventures of a Photographer', in Einaudi, G. (ed.) *Difficult Loves*. United Kingdom: Harcourt.
- Campany, D. and Daho, M. (2014) *Stephen Shore: Survey*. United States: Aperture.
- Camus, A. (1946) *The Stranger*. Translated by Stuart Gilbert. New York, NY: Vintage Books.
- Cardinal, R. (1992) 'Philippe Dubois's 'L' Acte photographique', *History of Photography*, 16(2), pp.176–177.
- Cazeaux, C. (ed.) (2011) *The continental aesthetics reader*. 2nd edn. New York: Taylor & Francis.
- Charrier, P. (2012) 'On Diane Arbus: Establishing a revisionist framework of analysis', *History of Photography*, 36(4), pp.422–438.
- Christoph (2008) *Paper dreams: the lost art of Hollywood still photography*.
- Clegg, S.R. (1989) *Frameworks of power*. London: SAGE Publications.
- Colberg, J.M. (2015) 'Philip Lorca diCorcia: Hustlers', *Photobook Review*.
- Cowley, J. (2002) *Measuring the Richter scale*. Available at: <http://www.newstatesman.com/node/155511> (Accessed: 3 February 2017).
- Crary, J. (1988) 'Techniques of the observer', *October* 45, p.3.

- Crary, J. (1991) *Techniques of the observer: On vision and modernity in the nineteenth century*. Cambridge, MA: MIT Press.
- Crary, J. (2000) *Suspensions of perception: Attention, spectacle, and modern culture*. Cambridge, MA: MIT Press. CTheory.net (no date) Available at: <http://www.ctheory.net/articles.aspx?id=126#note1> (Accessed: 30 September 2015).
- De Certeau, M. (1988) *The Practice of Everyday Life* (Practice of Everyday Life). 1st edn. Berkeley, CA: University of California Press.
- Debord, G. (1956) *Situationist international* online. Available at: <http://www.cddc.vt.edu/sionline/si/theory.html> (Accessed: 10 November 2015). Translated by Ken Knabb
- Debord, G. (2006) *Society of the spectacle*. Translated by Ken Knabb. LONDON: Rebel Press.
- Dee, J. (2016) 24 times. Available at: <https://vimeo.com/103387661> (Accessed: 5 August 2016).
- Degas, E. (1879) *Portraits at the Stock Exchange* [Oil on canvas H. 100; W. 82 cm]. Available at: http://www.musee-orsoy.fr/fr/collections/oeuvres-commentees/recherche/commentaire/commentaire_id/portraits-a-la-bourse-15775.html?no_cache=1. Edgar Degas (1834-1917)
- Deleuze, G., Guattari, F. (1984) *A thousand plateaus: Capitalism and schizophrenia*. 9th edn. Minneapolis: University of Minnesota Press.
- Deleuze, G. (1986) *Cinema: V. 1: The movement-image*. Minneapolis: Continuum International Publishing Group - Athlone Press.
- Deleuze's postscript on the societies of control* (no date) Available at: https://www.youtube.com/embed/GIus7lm_ZK0 (Accessed: 2 August 2016).
- Deleuze, G. (1992) 'Postscript on the Societies of Control', October 59, p. pp.3–7.
- Deleuze, G. (1988) *Foucault*. London: Continuum International Publishing Group.
- Deleuze, G. (1994) *Difference and repetition*. New York: Columbia University Press.
- Deleuze, G. and Guattari, F. (1994) *What is philosophy?* Translated by Graham Burchill and Hugh Tomlinson. London: Verso Books.

- Deleuze, G. (2005) *Francis Bacon: The logic of sensation*. Minneapolis: University of Minnesota Press.
- Deleuze, G. (2006) *The fold: Leibniz and the baroque*. New York: Continuum International Publishing Group.
- Douglas, P.M. (1996) *Natural symbols*. United States: Routledge 1/12/1996.
- Douglas, P.M. (2002) *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*. New York: Taylor & Francis.
- Due, R.A. (2006) *Deleuze*. United Kingdom: Polity Press, United Kingdom.
- Durden, M. (ed.) (2012) *Fifty Key Writers on Photography*. London: Taylor & Francis.
- von Goethe, J.W. (1970) *Theory of colours*. Cambridge, MA: M.I.T. Press.
- Edwards. E. (1997) 'Ordering Others: Photography, Anthropologies and Taxonomies', in C. Illes and R. Roberts (eds) In *Visible Light*, Oxford, UK: MOMA.
- Edwards, E. and Hart, J. (eds.) (2004) *Photographs objects histories: On the materiality of images*. New York: Routledge.
- Exposed. Voyeurism, Surveillance and the Camera* (2010) [Exhibition] Tate Modern, London 28 May – 3 October. Mixed Exhibition of press, art and scientific photography.
- F.W., G. (1898) 'Portraits in Photography By The Aid Of Flash Light', in Utley, H.M. (ed.) *First-third Supplement. 1889-1903: 1899-1903* (Vol. 3). New York: General Catalogue of the Public Library of Detroit, Mich., p. Date 1899.
- Firth, D. (2007) *Two faced: The changing face of portraiture*. Hong Kong: Systems Design Ltd, Hong Kong.
- Fix, R. (2007) *7 strategies for avoiding flash blow out*. Available at: <https://digital-photography-school.com/7-strategies-for-avoiding-flash-blow-out/> (Accessed: 16 February 2017).
- Flaxman, G. (2000) *The brain is the screen: Deleuze and the philosophy of cinema*. Minneapolis: University of Minnesota Press.
- Flusser, V. (2000) *Towards a philosophy of photography*. London: Reaktion Books.

- Flusser, V. (2002) *Writings*. Minneapolis: University of Minnesota Press.
- DiCorcia, P. L. (2006) *Conversations: With contemporary photographers*. Edited by Nan Richardson. New York: Umbrage Editions, US.
- Foster, H. (1998) *Vision and Visuality: Discussions in contemporary culture*. Seattle, WA: New Press, The.
- Foucault, M., Gordon, C. (1980) *Power-knowledge: Selected interviews and other writings, 1972-1977*. 5th edn. New York: Pantheon Books.
- Foucault, M. (1991) *Discipline and Punish: The Birth of the Prison*. London: Penguin Books.
- Freud, S.(2005) *On murder, mourning and Melancholia* (Penguin modern classics translated texts).Trans. Whiteside, S., Ellmann, M. and Ellman, M. London: Penguin Classics.
- Frosh, P. (2001) 'The public eye and the Citizen-Voyeur: Photography as a performance of power', *Social Semiotics*, 11(1), pp.43–59.
- Gasché, R (1988) *The Tain of the Mirror: Derrida and the Philosophy of Reflection*, Harvard University Press.
- Gaule, S. (1999) 'Shades of white: the photographs of Roger Ballen', *de arte*, 34(60), pp.47–58.
- Gilloch, G. (1997) *Myth and Metropolis: Walter Benjamin and the City*. United Kingdom: Polity Press.
- Goldberg, V. (1981) *Photography in print: Writings from 1816 to the present*. New York: Simon and Schuster.
- Green, C. (2015) 'Dismaland: Banksy's 'bemusement park' is deeply unsettling... but bizarrely entertaining' *The Independent* Friday 21 August 2015 12:46 BST Available online: <http://www.independent.co.uk/arts-entertainment/art/news/dismaland-banksys-bemusement-park-is-deeply-unsettling-but-bizarrely-entertaining-10465485.html> Accessed: Sept. 16th 2017
- Gunning, T (2004) *What's the Point of an Index? Or, Faking Photographs*, *Nordicom Review* No. 1-2/2004, Ed. Ulla Carlsson, Published by Nordicom, Göteborg University, Göteborg, Sweden

- Hall, S. (1977). *Culture, media, and the "ideological effect."* In J. Curran, M Gurevitch, and J. Wollacott (eds.), *Mass Communication and Society*. London, Edward Arnold.
- Hall, S. (1985) *Master's session*. International Communication Association. Honolulu, Hawaii.
- Hansen, M.B. (2011) *Cinema and experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*. Edited by Edward Dimendberg. Berkeley: University of California Press.
- Hartman, G.H. (1954) *Unmediated vision: an interpretation of Wordsworth, Hopkins, Rilke, and Valéry*. New Haven: Yale University Press.
- Hawker, R. (2002) 'The idiom in photography as the truth in painting'.
- Hawker, R. (2009) 'Idiom post-medium: Richter painting photography', *Oxford Art Journal*, 32(2), pp.263–280
- Hayward, K.J. (2004) *City Limits: Crime Consumer Culture and the Urban Experience*. London: Routledge Cavendish.
- Heidegger, M. and Lovitt, W. (1977) *Question concerning technology and other essays*, Vol. 1. New York: HarperCollins Publishers.
- Hershberger, A.E. (2013) *Photographic theory: An historical anthology*. United Kingdom: Wiley-Blackwell (an imprint of John Wiley & Sons Ltd).
- Howes, C. (1989) *To photograph darkness: the history of underground and flash photography*. Gloucester: Sutton Publishing.
- Kennard, P (1990) *Imperial War Museum (Great Britain), Gimpel Fils, Images for the end of the century: photomontage equations*. London Journeyman Press.
- Iskin, R. (1997) *In the Light of Images and the Shadow of Technology: Lacan, Photography and Subjectivity*', *Discourse: Journal for Theoretical Studies in Media and Culture*, Spring; 19(3), pp.43–66.
- Jacobson, R.E., Ray, S.F., Attridge, G.G. and Axford, N. (2000) *Manual of photography: Photographic and digital imaging, ninth edition* (media manual). 9th edn. Boston, MA: Elsevier Science.
- Jakey Gee (2010) *Robbie Williams flash concert*. Available at: <https://youtu.be/naaMn1MR7Iw> (Accessed: 12 February 2017).

- James, W.D. (1983) *The varieties of religious experience: A study in human nature*. Edited by Martin E. Marty. 6th edn. New York, NY: Penguin Group (USA).
- Janus, E. (ed.) (1998) *Veronica's Revenge: Contemporary Perspectives on Photography*. Zurich: LAC Press.
- Jay, B. (1980) 'Dangers in the Dark', *The British Journal of Photography* (October). Note: This article appeared across two editions one on the 3rd October 1980 the other on the 10th October 1980
- Jay, M. (1988) 'The Scopic Regimes of Modernity', in Foster, H. (ed.) *Vision and Visuality*. Seattle, WA: Bay Press, pp.3–27.
- Jay, M. (1993) *Downcast eyes: The denigration of vision in twentieth-century French thought*. United States: University of California Press.
- Joel, C., S. (2011) *The life and death of buildings: on photography and time*. Princeton University.
- Johnson, D.H. (2001) *Capturing light: Masterpieces of California photography, 1850 to the present*. New York, NY, United States: WW Norton & Co. "the dual character of the medium — its capacity to produce both art and document — [was] demonstrated soon after its discovery ... Nevertheless, a good part of the nineteenth century was spent debating which of these directions was the medium's true function." Naomi Rosenblum" (Johnson, foreword by Therese Thau Heyman, and essays by Peter E. Palmquist. 2001, p.121)
- Juergen teller & Xiang Jing - *exhibitions* (2015) Available at: http://www.lehmannmaupin.com/exhibitions/2015-05-21_juergen-teller-and-xiang-jing (Accessed: 23 November 2015).
- Kemp, S., Bruce, V., Linney, A. and Kemp, RA (2004) *Future face: The human face and how we see it*. London: Profile Books.
- Kidd, W. (2001) *Culture and identity* (skills-based sociology). Basingstoke: Palgrave Macmillan.
- Kim, E. (2011) 'Equipment', 24 June. Available at: <http://erickimphotography.com/blog/2011/06/24/bruce-gilden-asshole-or-genius/> (Accessed: 17 November 2015).
- Kozloff, M. (2007) *The theatre of the face: Portrait photography since 1900*. London: Phaidon Press.

- Krauss, R. (1977) 'Notes on the Index: Seventies Art in America. Part 2', 4, pp.58–67.
- Krauss, R. (1994) *The optical unconscious* (October books). Cambridge, MA: The MIT Press.
- Kristeva, J. (1982), *Approaching Abjection, Powers of Horror*, Columbia University Press, NY, pp.1–31.
- Lacan, J. (2004) *Ecrits: A selection*. Translated by Bruce Fink, Héloïse Fink, and Russell Grigg. New York: W. W. Norton & Company.
- Lacan, J. (1978) *The four fundamental concepts of psycho-analysis*. Edited by Jacques-Alain Miller. Translated by Alan Sheridan. New York: W. W. Norton & Company.
- Laruelle, F. and Mackay, R. (2011) *Le concept de non-photographie = the concept of non-photography*. Falmouth, UK: Urbanomic.
- Lefebvre, H. (1991) *The production of space*. Oxford, OX, UK: Blackwell Publishers.
- Lefebvre, H (2004) *Rhythmanalysis: Space Time and Everyday Life* Trans. Elden, S & Moore, G. London, Continuum
- Levin, D.M. (ed.) (1993) *Modernity and the hegemony of vision*. United States: University of California Press.
- Levi-Strauss, D. (1988) *Between the eyes: essays on photography and politics*. Rizzoli Publishers.
- Lévi-Strauss, C. (2013) *Myth and meaning*. United Kingdom: Taylor & Francis.
- Lewandowska, M., Joselit, D. and Chandler, D. (1992) 'Photograph-Institution - Self in Photographers' Gallery.,. Marysia Lewandowska.', London Photographers Gallery, pp. 1–8.
- Lister, M. (ed.) (2013) *The photographic image in digital culture*. 2nd edn. London: Taylor & Francis.
- Lubow, A. (2014) *Philip Lorca diCorcia's 'Hustlers' return to New York*. Available at:
<http://www.nytimes.com/2013/08/25/arts/design/philip-lorca-diCorcias-hustlers-return-to-new-york.html> (Accessed: 10 November 2015).
- Lull, J. (2011) *Hegemony*. In *Gender, Race and Class in Media: A Critical Reader*, ed. Gail Dines and Jean M. Humez, pp.33-36. Sage: London.

Luxemburg, R.B. (2000) *Liebeslied*. London: Black Dog Publishing Ltd.

Macey, D. (2001) *The Penguin dictionary of critical theory*. 1st edn. New York: Penguin Group (USA).

Malkiewicz, J. (2012) 'Konopelski, Leonard, Kris. *Film lighting: talks with Hollywood's cinematographers and gaffers.*', New York Touchstone.

Maynard, P. (2005) *The Engine of visualization: Thinking through photography*. United States: Cornell University Press.

McLuhan, M. (1971) *The medium is the message: An inventory of effects*. United Kingdom: Penguin Books.

McLuhan, M. (1994) *Martineau, Paul. Still life in photography*.

Merleau-Ponty, M. (2002) *Phenomenology of Perception*. Translated by Colin Smith. London: Routledge Classics.

Merleau-Ponty, M. (2003) *Maurice Merleau-Ponty: Basic writings*. Edited by Thomas Baldwin. New York: Taylor & Francis.

Metz, C. (1982) *Psychoanalysis and cinema: The imaginary signifier*. Basingstoke, Hampshire: Palgrave Macmillan.

Metz, C. (1985) 'Photography and fetish', October 34, p.81.

Meyerowitz, J. and Westerbeck, C. (2001) *Bystander: A history of street photography*. 1st edn. Boston, MA: Little, Brown & Company.

Minkowski, E (1932-33) "Le probleme du temps en psychopathologie," *Recherches philosophiques*, p.239

Moholy-Nagy, L., Wingler, H.M., Stelzer, O., Seligman, J. and Nagy, L.M. (1987) *Painting, photography and film*. London: Lund Humphries Publishers. "Metal cones - empty inside, glittering - are hurled towards the lens, (meanwhile) 2 women draw back their heads in a flash. Close-up." (Moholy-Nagy, 1987, pp.127-131)

Morris, J., Janis, E.P. and MacNeil, W. (1977) *Photography within the humanities*. Danbury, NH: Addison House Publishers. Note: On April 11th, 1975, Gjon Mili, Life magazine photographer, spent a day at Wellesley College. His visit was one of a number which constituted a series of ten symposia called Photography within the Humanities which inquired into the functions of photography.

Morris, R.C. (2007) *De Chirico: Painting landscapes of the mind - culture - international herald Tribune*. Available at: <http://www.nytimes.com/2007/02/09/arts/09iht->

- conway.4533707.html?_r=0 (Accessed: 22 August 2016). "Giorgio de Chirico set himself the unusual goal of "painting that which cannot be seen."" (Morris, 2007)
- Newhall, B. (ed.) (1980) *Photography: Essays and Images - Illustrated Readings in the History of Photography*. New York: Distributed by New York Graphic Society.
- Nikon (2010) *Robbie Williams Coolpix I AM Alive / I AM Nikon - Coolpix S3000*. Available at: <https://youtu.be/XEJkZGY9sIM> (Accessed: 12 February 2017).
- O'Hagan, S. (2014) *Robert Frank at 90: The photographer who revealed America won't look back*. Available at: <https://www.theguardian.com/artanddesign/2014/nov/07/robert-frank-americans-photography-influence-shadows> (Accessed: 19 August 2016).
- O'Hagan, S. (2015) *A latter-day freak show? Bruce Gilden's extreme portraits are relentlessly cruel*. Available at: <http://www.theguardian.com/artanddesign/2015/aug/19/bruce-gilden-face-street-portraits-photographs-book?INTCMP=sfl> (Accessed: 23 November 2015).
- O'Rawe, D. (2011) 'Towards a poetics of the cinematographic frame', *Journal of Aesthetics & Culture*, 3(1), p.5378.
- Otter, C. (2008) *The Victorian eye: A political history of light and vision in Britain, 1800-1910*. University of Chicago Press.
- Pacteau, F. (1994) *A Symptom of Beauty*. London: Reaktion Books.
- Paster, J.E. (1992) 'Advertising immortality by Kodak', *History of Photography*, 16(2), pp.135-139.
- Peirce, C. (1955) *Logic as semiotic: The theory of signs*. In *The philosophical Writings of Peirce*, edited by J. Buchler, 98-119'.
- Penn, I. (2001) *Still life*. London: Thames Hudson.
- Phillips, C. (1982) 'The Judgment Seat of Photography', October 22, pp.27-63.
- Phillips, S.S. (ed.) (2010) *Exposed: Voyeurism, Surveillance and the Camera*. 1st edn. London: Tate Pub. in association with the San Francisco Museum of Modern Art.

- Lynch, D (2009) *David Lynch Interviews*, USA, University of Mississippi, (Quotes from an interview with Peter Deming from *American Cinematographer*, International Journal of Motion Imaging. American Society of Cinematographers, Los Angeles, Ca).
- Plescher, M. (2016) *High and Low Art*. Available at: <http://www.therapidian.org/high-and-low-art> (Accessed: 10 August 2016).
- Poe, E.A. (1994) *The Man of the Crowd*. United States: Commuter's Library.
- Price, M. (1997) *The photograph: A strange, confined space*. United States: Stanford University Press.
- Purcell, K. (2004) *Weegee*. London: Phiadon.
- Rancière, J. (2006) *The politics of aesthetics: The distribution of the sensible*. London: Continuum International Publishing Group.
- Rancière, J. (2009) *The Future of the Image*. London: Verso Books.
- Rancière, J. (2011) *The emancipated spectator*. London: Verso Books.
- Reinhardt, A. (1991) *Art as Art: The Selected Writings of Ad Reinhardt* (Documents of Twentieth-Century Art). Edited by Barbara Rose. 3rd edn. Berkeley: University of California Press.
- Riis, J.A. (1970) *How the other half lives; studies among the tenements of New York*. Cambridge: Belknap Press of Harvard University Press.
- Riis, J.A. (2012) *The making of an American*. United States: Rarebooksclub.com.
- Roberts, R., Iles, C., Edwards, E. and with essays by Elizabeth Edwards. (1997) *In visible light: Photography and classification in art, science and the everyday; [on the occasion of the touring exhibition: In visible light: Photography and classification in art, science and the everyday, 16 March - 6 July 1997]*. Oxford: Museum of Modern Art, Oxford.
- Ronchi, V. (1971) *New optics*. Italy: Casa Editrice Leo S.Olschki.
- Rosen, F., Milne, A.T., Bentham, J. and Dinwiddy, J. (1982) '*The Correspondence of Jeremy Bentham. Volumes 4 and 5 (October 1788-December 1797)*',.
- Schivelbusch, W. (1995) *Disenchanted Night*. California: University of California Press.

- Shore, S. (2005) *Stephen Shore: American surfaces*. New York: Phaidon Press].
- Shore, S. (2010) *The nature of photographs: A primer. 2nd edn.* New York: Phaidon Press.
- Sieff, B, Stehmann, I. (2012), *Jeanloup Sieff: Fashion*. Munich: Prestel pp.1960–2000.
- Simmel, G. (1971) *On individuality and social forms. 5th edn.* Chicago: Chicago, University of Chicago Press [1971].
- Smith, M. and Morra, J. (2006) *Visual culture: Critical concepts in media and cultural studies* (critical concepts in media & cultural studies). London: Routledge.
- Sobieszek, R.A. (2000) *Ghost in the shell: Photography and the human soul, 1850-2000: Essays on camera portaiture*. Cambridge, MA: MIT Press.
- Sontag, S. (2001) *On photography*. New York: Farrar, Straus and Giroux.
- Sontag, S. (2004) *Regarding the pain of others*. London: Penguin Books.
- Sontag, S. (2008) *On photography*. London: Penguin Classics.
- Sothorn, S. (2015) 'Scot Sothorn Photographer', Available at: <http://www.scotsothorn.com/?zx=2571f7f36cda348e> (Accessed: 4 January 2017).
- Southam, J. (1989) *The Red River*. Manchester: Cornerhouse.
- Stallabrass, J. (2007) 'What's in a face? Blankness and significance in contemporary Art Photography*', *October* 122, pp.71–90
- Stiegler, B., Beardsworth, R. and Collins, G. (1998) *The Technics and time 1: The fault of Epimetheus* (meridian: Crossing aesthetics series). Stanford, CA, United States: Stanford University Press.
- Stoichiță, V.I. (1997) *A short history of the shadow*. London: Reaktion Books.
- Szarkowski, J. (2007) *The Photographer's Eye. 2nd edn.* New York: The Museum of Modern Art, New York.
- Tagg, J. (1988) *The burden of representation: Essays on photographs and histories*. New York, NY: Macmillan Education.
- Tanizaki, J. (2001) *In Praise of Shadows*. London: Vintage.
- Taylor, J. (1994) *A dream of England: landscape, photography and the tourist's imagination*. Manchester University Press

- Vice (2015) *The Confrontational, Contemporary Street Photography of Jonathan Auch*, United Kingdom Available at: http://www.vice.com/en_uk/read/unspoken-violence-on-the-streets-of-new-york (Accessed: 20 October 2015).
- Tormey, J. (2012) *Cities and photography*. 1st edn. London: Taylor & Francis.
- Trachtenberg, A. (1981) *Classical essays on photography*. 2nd edn. New Haven, CT: Leete's Island Books.
- Trachtenberg, A. (1990) *Reading American photographs: Images as history from Matthew Brady to Walker Evans*. New York: Farrar, Straus and Giroux.
- Trachtenberg, A. (2011) 'Weegee's city secrets', *E-rea*, (7.2).
- Vavilashvili K., Mirani J, Schlagman S, Kornbrot D. E. (2003) *Comparing Flashbulb Memories of September 11 and the Death of Princess Diana: Effects of Time Delays and Nationality*. *Applied Cognitive Psychology* 17: pp.1017–1031 Published online in Wiley InterScience
- Vidler, A. (1992) *The architectural uncanny: Essays in the modern unhomely*. 5th edn. Cambridge, MA: M.I.T. Press.
- Wakefield, N. (1998) *Second-hand Daylight: An Aesthetics of Disappointment* (pp.238-247) in Janus, E. (ed.) *Veronica's Revenge: Contemporary Perspectives on Photography*. Zurich: LAC Press.
- Warner Marien, M.(2014) *Photography: A Cultural History*, 4th ed., London, Laurence King
- Watney, S, (1982)'*Making Strange: The Shattered Mirror*', in Burgin, 'On the Invention of Photographic Meaning' *Thinking Photography* ed. by Victor Burgin (London: Palgrave Macmillan, 1982)), pp154-76.
- Weegee, Harris, M (1953) *Weegee's Secrets of Shooting with Photoflash*, Designers 3, Pinred, USA
- Weegee. (1979) Millerton: Aperture (etc.) ; London (etc.) : Gordon Fraser Gallery. pp. 1899–1968.
- Weigel, S. (2015) 'The flash of knowledge and the Temporality of images: Walter Benjamin's image-based epistemology and its preconditions in visual arts and media history', *Critical Inquiry*, 41(2), pp.344–366.
- Wells, L. (2010) *Land matters: landscape photography, culture and identity*. London: I B Tauris.

- Wells, L (2015) *Photography: A Critical Introduction*, 5th ed., London, Routledge
- Williams, R. (1980) *Problems in materialism and culture: Selected essays*. 3rd edn. London: Verso. "Advertising is also, in a sense, the official art of modern capitalist society:" (p.421) 'Advertising: The Magic System'
- Wilson, C. (2001) *The Outsider*. United Kingdom: Phoenix (an Imprint of The Orion Publishing Group Ltd). WNYC (2008) WNYC street shots: Bruce Gilden. Available at: <https://www.youtube.com/watch?v=kkIWW6vwrvm> (Accessed: 28 October 2015). Time 1.53
- Wright, T. (2004) *The photography Handbook*. London: Routledge.
- Yochelson, B. and Czitrom, D. (2014) *Rediscovering Jacob Riis: Exposure journalism and photography in turn-of-the-century New York*. Chicago, IL, United States: University of Chicago Press.
- Zajonc, A. (1995) *Catching the light: The entwined history of light and mind*. Oxford University Press, USA.
- Žižek, S. (1991) *Looking awry: An introduction to Jacques Lacan through popular culture*. 9th edn. Cambridge, MA: MIT Press.