

Fred Ritchin

After Photography



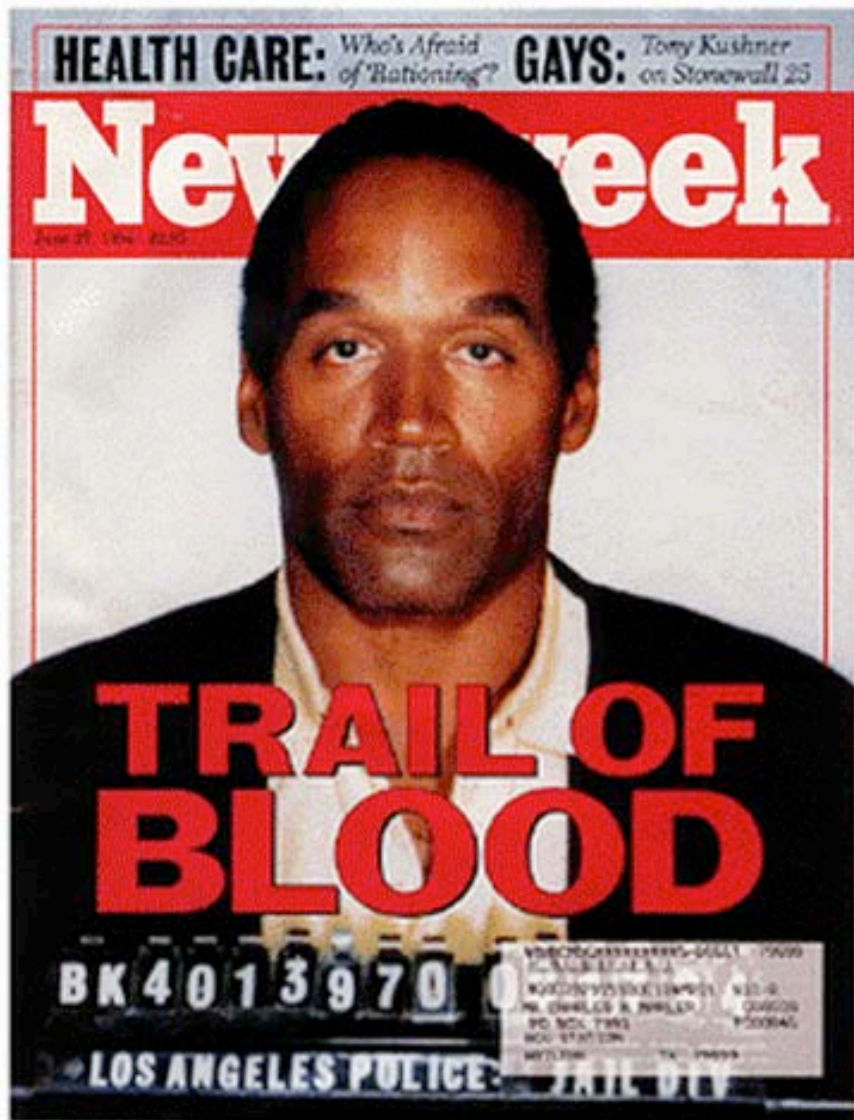
Jeff Wall (b. 1946), *Sudden Gust of Wind*, 1993



Oscar Rejlander, 1865



Anthony Giocola , 2000



“If documentary photographs cannot be trusted at least as a quotation from appearances, then photography will have lost its currency as a useful if highly imperfect societal arbiter of occurrences, including the accidental and the spontaneous, and have become a mere symbol of spin.”

- from Fred Ritchin, *After Photography*





Alex Webb, *The U.S Invasion of Haiti in 1994*



A photograph that was part of a winning package at the World Press Photo awards. The image, of an intimate scene in Charleroi, Belgium, came under scrutiny over whether it broke contest rules. Giovanni Troilo

http://www.nytimes.com/2015/03/05/arts/design/world-press-photo-revokes-prize.html?_r=0

“To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge – and, therefore, like power.”

- Susan Sontag



Hubble's View of the Orion Nebulatar in Aquarius, 2006

“A way of certifying experience, taking photographs is also a way of refusing it – by limiting experience to a search for the photogenic, by converting experience into an image, a souvenir. Travel becomes a strategy for accumulating photographs... Most tourists feel compelled to put the camera between themselves and whatever is remarkable that they encounter. Unsure of other responses, they take picture.”

- Susan Sontag, *On Photography* (1977)

**“Without photography, massacres would not exist.”
Otherwise, no one especially politicians, would pay attention. A human eyewitness’s account lacks the perceived objectivity and portability of the photograph. As a result, massacre survivors are victimized twice, by subjective, hating people and by so-called objective machine trumping their viability as witnesses to their own victimization. And if one day people believe neither the validation of the photograph nor the eyewitness testimony, then we will live self-absorbed in a world where there are no massacres, at least no credible ones”**

- Doctors without Borders









“And the digital camera will be further absorbed into other devices, first as telephones, refrigerators, walls, tables, jewelery and ultimately our skin, allowing for non-stop recording, a panopticon without the warning shape of a conventional camera to alert potential subjects of what may be going on. The increasingly cyborgization of people in which cell phones, iPods, and laptops reach near-appendage state will see photography extended into an all-day strategy, including images that are made according to stimuli such as brain waves and blood pressure.”

<https://www.youtube.com/watch?v=Is2Rb3DKsgE>

"In other ways, the instantaneous photography allowed by camera phones is becoming a form of self-defense for civilians in all kinds of situations, even as a strategy against exhibitionism."

“Much of digital photography will not be as it is now, reactive but will try to anticipate and deal with potential issues rather than waiting for them to happen and recording their existence.”

“The idea of a portrait will evolve to depict what may be a virtual being, not an actual one, taking into account our alter egos as avatars.”

“If this “interactive revolution” privileges the consumer by affording more choices... why not give the photographic subject a voice... The fact that photographs can be evaluated not only by the photographers, editors, or readers but also by their subjects changes the power enormously. Now it is not only the professional outsiders depicting the insiders, but the insiders responding with their point of view, which may amplify or contest images and captions that previously had considerable immunity from such criticism.”

"The new photograph will be read and understood differently as people comprehend that it does not descend from the same representational logic either of analog photography or of painting that preceded it."

“The digital photographer potentially will be so thoroughly linked to a multiplicity of media, both as recipient and producer, that communication of whatever kind becomes more important than the singularity of the photographic vision.”

"People will better understand that a large percentage of photographs pretending to depict something significant are showing only its simulation, often created by the photography's subjects themselves."