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## Susan Sontag on photography analysis

The 1977 monograph of Susan Sontag on photography is composed of six chapters with name or essays, which form a weakly related progression by conceptualization through history and implementation, to their current understanding of photography as a process and art form. Sontag suggests that central voltage throughout the photograph is one of self-identification identification - is it simply a camouflage program to use a machine to manufacture representative images, or is it a high art equivalent to painting? The six appointed chapters form a general progression through philosophical considerations to an examination of the historical processes that brought photography to the station that occupied on current societies and culture. The first chapter, or essay, "in the Plato cave", believes the nature of the images and their relation to reality; It has a catalog of cultural and social beliefs on photography and a catalog on typical uses of photography throughout history. The second chapter, or essay, "America, seen through photographs, obscured", considers the social milieu obtained in the United States of America during the period of the initial penetration of photography in commercial markets and artistic attempts. The old school of euphoric humanism, as a championship from Whitman, has left the place at historicism, realism and surrealism largely due to the capacity of the camera to produce images quickly and cheaply. The history of this change is documented with support texts derived from the works of the photographers denominated. The third chapter, or wise, "melancholy objects", focuses on surrealist implementation of photography in the United States of America. Surreal is only vaguely defined in the text, but is considered numerous works of American photographers and an implacable comparison of modern photography to surrealist goals is presented. Furthermore, the nature of reality and the interaction between images and reality is considered briefly. The fourth chapter or essay, "the heroism of vision", considers the effects of photographs on perception. Like painting, but essentially different, photography is now considered a high art, capable of illuminating human experience. The methods used by photographers to create art are presented and considered. The fifth chapter, or wise, "stock photos" briefly, briefly presents a history of photography development, and then developed in the essential theme of the monograph "The very nature of photography. In a question to which it is not answered, Sontag explores the Tension between two large photographic fields. On the one hand, many consider photography as anything but a mechanical process in which reliable representative images can be produced quickly and economical. On the other hand, many consider photography to be a high. Art, worthy of praise and inspection. The text has evidence for both points of view and therefore concludes that the discussion will probably persist the same part of photography itself. The sixth chapter, or essay, "the world of the image", ends up the Monograph by presenting the fragile theory that images - most of the photographs are equivalent to reality. The text develops the theme without offering support Or convincing, and therefore briefly considers the early reaction of literary arts to the advent of photography. The monograph concludes with an examination of the differences in opinions on photography between American and Chinese culture and politics. This post specifically will speak of the first chapter, or rather than the first chapter, or the first essay, A € in the book of Sontag, A € on photography (Sontag, 2010). This first essay is called A € à, ~ À "Plato Caverna, after the ancient Greek philosopher, Plato and its allegory of the cave. The allegory of Plato is on how in You see shadows of objects made on the wall for fire. The shadows are not the real image, and so refers to them as false images. Sontag tells him about false representation, the photographs give the world. In the wise of him, she How photographs can be flawed or failure is that they are falsely interpreted. For this reason, he insists that the photographs can not represent anything of reality. Photographs can be edited and lacking in context, and for that reason can not be whole truth. Sontag brings us closer to see the photographs with a grain of salt, since © is really aware of the influence they have on our society. Sontag further door difficult situation when a person is given with a camera, the ability to take the shot or save a life - and choose to make a shot, showing how our company was industrialized by the camera. He also brings to light what how photography can expand our horizons to the notions that we had not even dreamed of. In addition, Sontag will grow in appearance "psychological" of photography, insisting that photography is menacing predator. Sontag said that even if one should be spaced from the photo, he still illuminates these hidden desires predators. In particular, he refers to sexual or violent desires, some words like "SHOOTH" can illustrate. In addition, he also mentions how to take a photograph is almost become a social ritual. It's proof that something happened. Taking photos is something that seems expected, or, one is frowning. He further abbata that people taking pictures to pretend to work or they are doing something, such as an attempt to show that their time is not wasted. These photographs become a collection of experiences close to our hearts; experiences that we can live again and again. Another thing that Sontag presents is the way people see the photos as a reflection of the real world is actually like. This seems an individual's challenge to organize the world's information from the photographs from when the photograph presents us with the appearance of things, and makes the world more available to us. He concludes his essay by saying that however, the photographs will ever images, or if the allegory of Plato: Shadows (Brimer, 2012). Photographs can be only partial truths or lies à à partial reality. The Sontag essay tends to show a pessimistic view on photography, presenting us with all the points that require you to be aware of the falsity, or rather, half-truths of photography. However, it is our judgment if we still find the light in the half-truth of photography, that at least we get, or rather to see it as an escapade from hectic way of life. Personally, I agree with most of what Sontag says, however, there are some areas where I disagree. Sontag Declaration on the false representation of photography is real in this world of social media, I think, where we are presented daily with this notion of a life A € ~ À perfect "and modify most of our days and publish only the A € à, ~ À Good Times ... , or as we are bombarded with images of glamorous part of celebrities. However, there are photographers who photograph the mundane things in our lives, or taking ordinary things in our days day as Leender Ise in its series of Tokyo Monogatari, in this series, the artist captures the simplicity of life in urban landscapes, a photograph of the series is shown at right (Leender, 2016). another photographer would Jordi Huisman, a photograph of the example shown below (Huisan, 2016). the back window of the series is focused on residential buildings in the capital city. This series explores these façades simplistic and private than the retrov ision showing the lifestyle simplistic, often revealing the mess, the laundry and the plants. In the two instances mentioned above, the photograph depicts the life and realistic to say that even a photograph of someone who smiles Nothing realistic life is not necessarily true. All right to say that photography is selective, since they have chosen a smile on everything else, but to say that it is not realistic it may not be the case, since perhaps, at the time of the photo has been taken, The person has done Happy. It could also be the case, it may have been staged, but to say that all photography portrays anything realistic about life is false, since there are cases that show the opposite. Sontag mentions the notion of A € à, ~ À A € à, ~ À A € à, ~ À A € à, ~ À A € à, ~ À A € à, ~ À "Desires" emitted by the photographer. I think a photograph illuminated something about the person who triggers the photo, since we chose in particular to take that photo over all the rest. I think this says something about our choices, tastes and priorities. Stresses further on A € à, ~ À "SexualA € à, ~ À and A € à, ~ À "Violent" desires. I suppose here, Sontag draws our repressed desires, which in some cases do not make their appearance in the field Of photography. A € à, ~ À "photograph sexualA € à, ~ À is often quite common, normally the woman is the subject of these photos, feeling it in a provocative way. Below are images of actress and model roses mcgowanA € s photoshoot 1998 entitled The accidental killerA € (mcgowan, 1998), which portrays an accidentala man killing roses mcgowan. However, I am still skeptical of the photographer's wishes of the photographer despite the results shown above. If Sontag said the photographs did not present anything about the reality, as the images can actually show the desires of the Photographer of violence? Sontag mentions photography as a social rite, in which I agree. Every time friends meet, they take a A € à, ~ À "selfA € à, ~ À to remember the occasion. A photograph is It has become common as to possess a mobile phone these days and times. I agree that sometimes, we take photographs to show that - sometimes more than ourselves - that we are really A € à, ~ À "Living our lives" instead not to do anything with it. Because a photograph is the test, photographing some moments look like a test that we exist and that we are really alive. In time, as memory vanishes, and we forget the detail of what we did several yesterday ago , I know No the photographs that are there to remind us. I agree that humanity tends to use photographs to feel more accessible to the world around us. I've never been to Japan, but thanks to photographs, I know what aspect of Japan, I saw what architecture is how and what people are dressed. Without photographs, I would have no knowledge of this culture. Although the photographs will never be the "cosarea" ", since Sontag states when it ends its wise, I believe that sometimes even though it is 100% accurate, the photos are a reliable representation of what is outside; L "Unclexible made a little more accessible, and in my opinion this is why photography is precious. Precious.





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