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Figure, Figurality and Visual Representation of Human and Humanity in the First Decade of the 21st Century Photojournalism

A Master's Thesis for the Degree Master of Arts (Two Years) in Visual Culture

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Abstract

The following thesis reflects on the notion of photojournalism, media and communication processes in the era of Internet and redeveloped global cultural exchange opportunities. Subject of authenticity in the news coverage and digital manipulation of the image contents, used under various conditions depending on intention, become the current social problem that it's forced routinely and which demands a broader spectrum of understanding. Authenticity, disinformation and the corresponding fact of denial of the real are important aspects in the complex cultural identities formation and it's shaping, through the images and photographic stories of trauma and foreign poverties that become approached with the critical concern in this writing. Power of the news media and the image, and the loose of their intended tendencies in the time of the generation of social media and Internet, are approach in this hypothesis with critical and objective perspectives.

Key words

Photojournalism, Communication, Media, Visual Culture, Aesthetics

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I think first of all, I have to thank to myself for this long educational process which the studies of photographic medium was for me. Ten years of intensive practical field work and exploration of the medium, where on the last years turn to become more theoretical, were intensive and draining but also educative stage of my life. Secondly I would like to thank to my closest friends and my family for all support they provide over those years, and especially my mother. I would like also credit the Department of Art History and Visual Studies at Lund University, which provides me with guidance to the subject of my investigation in more theoretical aspect on which I was not aware in my Bachelor studies. Large gratitude's to my supervisor Dr. Joacim Sprung, who eloquently motivates me by pushing me forward with my studies and his additional harsh critiques without which this thesis would not be completed. I also have to thank to all photographers which were kind to cooperate with me on this project and without their kindness and free images that they provided, this thesis would also not be completed. What I have learn during the writing, is that self-criticism it's very important.

Introduction

In the following paper I would intent to challenge the notion of socio-cultural understanding in the visual representations and human depiction, through the scopes of news media and photojournalism. Subsequent sections and chapters will expose and reflect on some of the issues related to this particular concern. In my hypothesis I would be avoiding descriptions of the image content in the Fine Art contexts such as; colour palate, shading or line structuring in the photographs, as those are not my main concerns. But rather, I will try to approach this subject critically with its cultural and ideological phenomena in the visual representations, and their medial scope that in this paper have been given a large overview and reflection. Considering the fact that the present era and its first decade turn to be more pictured than any previous century, restricted selection of images discussed in this Thesis to provide reasonable an understandable process of investigation of the image phenomena in their representative qualities, was the main concern.

Problem Diagnosis, Background

My elaboration on the topic of visuality in photography and photojournalism particularly in this thesis, will challenge to describe and point out few new and developed trends in those visual fields in the first decade of the 21st Century. I would be also trying to introduce to the reader the current state of photojournalism, with a brief view on its past and possible future development. I choose photojournalism as the subject for my studies, mainly because of my long-term interest in this particular field and genre of visual expression. Examining the field of documentary photography and its diverse concepts – from the creative and conceptual representations and towards more narrative reflections, or simply photographic mimesis of reality depicted – I manage to confront the barrier with the representative meanings and message, which most of the image contain. Whether it's an individual stand point of the photographer who provides the viewers with the final image, or a cultural understanding of close or broader surroundings, or a media industry in itself as a main narrator of the life – in the aspect of publicity and popularisation of the selected values – it's a subject I would like to clarify as much as I would be able to in this thesis.

Our visual perception, and especially in to image approach, has changed drastically over the last fifteen years with the popularisation of new mediums of communications. Professor Anna Reading from the Department of Culture, Media & Creative Industries at Kings College

London, have raised similar arguments on the possible changes of individual and collective human memory practices in the aspect of memory and digital media's.¹ With the current amount of information's that could be received and absorbed in the daily life via new multiply developed platforms in media sector, and the range of possibilities for interactions such as, the large amount of hard copy publicities on divert subjects and towards Internet and new medias, we are simply overload with information's. Do we need all those detailed facts that we receive from faraway lands, or should we narrow our interests only to the local issues? The answer to this question with critical and rational explanations will follow through the subsequent chapters. Images or photographs become more crucial and essential elements to the communicative interactions and medial sectors, where often a single image can have a larger importance in communication than the written text. The decision on what we would like to see and what may have less interest in the visual filed, it's a different matter; a matter to which I would like to some extent introduce the reader of this thesis and intricate with the clarifications, that I presume are needed.

Socio-cultural ways of living are currently divided between local and global medial coverage's and their possible influences or interaction to their contents. How we can cope with the diverse forms of subject and interests, which we all may have, in more globalized world than ever before? This question will be another topic for the discussion and reflection, and the problem which I would be trying to resolved, and define in more philosophical approach. Visual representations ware something that has been dividing social spheres and its structures for centuries. Placing the society into the direct orders of classes, genres, interests, cultures or subcultures. It's a never-ending fact of ideological clashes to be confronted and to understand. If we actually are able to confront it – in the cultural context – that's another issue. If so, what could be the challenges for us to understand this critical fact of our social existence as the individuals or a larger public, or even a culture? How, not necessarily we see ourselves, but how we are represented in visual forms – and photojournalism in particular – in the first decade of the 21st Century, and what has change if something changed at all? Those are the questions that this paper would be focused on and aspects, which will be the starting points for development of the subject on the issues of representations.

Historical introduction to the beginning and the later state of photojournalism, and also visual arts to some extent, would be needed in this paper to give a larger overview of the subject. Visual arts in general could be seen as a broad discipline to be cover at once, but my

¹ A. Reading, 'Memory and Digital Media: Six Dynamics of the Global Memory Field' in M. Neiger, O. Meyers and E. Zandberg (ed.), *On Media Memory: collective memory in a new media age*, Chippenham, Eastbourne, Palgrave Macmillan, 2011, p. 241.

understanding is that to some scope it's a very connected field to photography and not as much extensive as we may think it may be, and especially in the socio-cultural matters. Considering the amount of images and photographs available in contemporary practices and our daily routines such as; TV, paper publicities, adverts, posters or image posted online on various platforms, which may be seen in the consistency as never before, photograph and image could be understood as inseparable aspect of social existence in the 21st Century. The usage of photographs, popular image productions and their communicative tendencies, become a regular form of social coexistence and interactions. Social media and new forms of journalism such as private blogs that Internet and new technological inventions developed over the last decade, challenge often the ethics of the news media coverage's, and also their accuracy and realness to some scale. I would be trying to approach this subject in more cultural and philosophical method, without using any direct visual representations to some point. Bearing in mind that my thesis is directed towards more specific public with precise interest in photography and media, I don't see any problem with elaborating some of the issues without their pointed exemplary concerns. I presume that even an ordinary individual would not have a larger difficulty to visualize the subjects and problems of my discussion. This is not an artistic experiment by any means, but simply a philosophical thesis in which such experiments will be also considered and talked about, because they are also one of the direct problems I would be trying to investigate.

Are we in need for information's, or maybe we could be satisfy with disinformation's that are also confronted in daily news's in modern journalism practices such as in social medias, blogs or even Tabloid publicities – a sector that is often on the edge of factual occurrences and the gossip, or the journalistic humour that frequently may be misunderstood? Have societies become more desensitized, or maybe we would prefer to be rather than being mentally aware of often tragic confronted realities that are represented in the media's? The crucial distinguishing between the facts, reportage or documentary and the artistic implications or desires, it's something that has to be mentioned and approached phenomenologically, as it's the conscious approach and structured experience.

The media publicities and their particular sectors to which certain publications or information's are directed to, it's also the condition to be mentioned and pointed out. Limitation, or in this particular case, the unrestricted field of study that photography become in the first decade of the new millennium, forced me to narrow my interest in this thesis towards two Western but internationally known photographic competitions, World Press Photo Contest and the National Portrait Gallery; Taylor Wessing Portrait Prize. Selected

image from those two prestigious photographic competitions, will be to some degree an accurate image database to elaborate the human depictions and representations in the 21st Century photojournalism. The advantage of the World Press Photo and their image contributions, allows me to focus on the selections of photographs published in the daily news coverage's around the world. Taylor Wessing Portrait Prize held in London's National Portrait Gallery since 2008 (previously Schweppes Photographic Portrait Prize), could not be the most ideal option to describe and discuss all possible global visual trends and movements in the human portraying over the first decade of the 21st Century photojournalism, but could have possible importance in its shaping and this same time draw a reasonable visual assemblage to reflect on.

As I have mentioned earlier, the visual influences are the cross-boundary theme and always introduced by numerous practitioners in various visual fields, and its something to be compared and examined.

Relevance of the Work

Cultural analysis and cultural studies are something on which this work may be the most grounded, but Media and Communication as well as Philosophy, are additional main backgrounds for this discourse. Overall clarification of any problem has been far from accomplished by any critique, but the challenges I would like to confront in this argument is to at least clarify to some extent the issues of my concerns in this particular field. Relevance of the paper to the potential reader and the research in these particular subjects, could be the fact of continuation on problematically important challenges in which some of the questions could be resolved by the possible dialog and progressive development of the subject in the years to come. It's a research that its needed and important to continue, especially in the more brighter confronting reality of globalization, in which is not the particular product that becomes exchanged between cultures, but the cultures itself which becomes the commodity.

Media as the important part of cultural value identifier could always be seen as the approval that may support direct cultural or ideological aspects, ideas or understandings. Reflecting on visual representations and their cultural relations, could offer an opportunity and possibility to distinguish the differences that may take place in the global perspectives. If such ones are in progress obviously, what could be the factors that regulate those concepts? Are they more in the nature of the individual perspectives or maybe rely on the social and

cultural norms, as they may be understood? Significance of this analysis in the 21st Century global world its pivotal as the world become more multinational and multicultural than ever before, at least in some parts of the globe. This cultural significance may exclude North America region that those challenges had for centuries and to which it may be still exposed to at some level, but it could be as much relevant to other parts of the world that currently changing their social landscape in the grater extend than in any previous century.

Theories, Methods and Structure of the Thesis

Various publications are my concerns in this elaboration and which I will use as the supporting arguments for this thesis. Theoretical approach would be the most important for this discussion, and previous empirical investigation that I have manage to collect over the years as the photographic practitioner in the field, would be additional background factor for the subject of my studies. Those mentioned aspects, providing to my investigation a larger cultural perspective to the discussion of the subject. Hermeneutic analysis, as some of the definitions suggests, enables to elicit in-depth the understandings of meanings in aspects of human practices, culture, works of arts or texts,² which this thesis would be dealing with in most of its aspects, but the approach which I would take in this theory will have more discursive analysis form.

Aesthetical significance in the poetic forms of visual arts will be based on the philosophical studies of Lyotard's *Discourse, Figure*³ and also, the confronted practicable aspects in the use of philosophy as a tool in the discourse on arts that he propose in *The Inhuman*⁴. Additional analysis of Jean Baudrillard's assessments on the cultural and medial critiques in *The Intelligence of Evil or The Lucidity Pact*⁵ and *The Ecstasy of Communication*⁶ will be the collection of supportive arguments on which certain ideas would be grounded and developed, with further reflections and commentaries. Supporting philosophical material for my hypothesis and the aspects of phenomena in the images and perception, in relation to the viewed subject, I will examine on the writing by French philosopher Maurice Merleau-Ponty

² University of Jyväskylä, <https://koppa.jyu.fi/avoimet/hum/menetelmapolkuja/en/methodmap/data-analysis/hermeneutic-analysis>, (accessed on 27 July 2014).

³ J.F Lyotard, *Discours, Figure*, University of Minnesota Press, Minneapolis, London, 2011.

⁴ J.F Lyotard, *The Inhuman*, Polity Press, Oxford, 2004.

⁵ J. Baudrillard, *The Intelligence of Evil or Lucidity Pact*, Bloomsbury Academic, Chennai, 2013.

⁶ J. Baudrillard, *The Ecstasy of Communication*, Semiotext(e), Cambridge Mass, 2012.

and his *Phenomenology of Perception*⁷ and also on several asserts made by Jonathan Crary. Evaluations on the theme of photography, its past, the current state and development, would be supported by arguments made in the publications on the discipline by critiques such as; Richard Bolton in *The Contest of Meaning*⁸, and writings of Fred Ritchin, Vicki Goldberg and Liz Wells. Historical impute in the medium of photography, photojournalism and media in general, will be explored with supplemental supportive claims made by the contemporary cultural and medial critiques such as; Susan Murray, Thierry Gervsis, Marie-José Mondzian, John Huntyk and also, José van Dijck.

Reflection on the current state of photographic practice and its socio-cultural aspect in communication has large importance to my investigation, and especially in the trend shaping process, to which photojournalism and social documentary is exposed to. Selected journals become additional key source for this academic research on related arguments and include *Journal of Visual Culture*, *Visual Communication*, *Communication and Critical/Cultural Studies*, and also *Photography & Culture*. The amount of publicity on the subject of my studies that could be found its very extensive and I had to limit myself only to those few personas strictly from the logistic, technical and special limitations.

Media discourse, that is so relevant to my critical theory, would be maintained by the disputes made in the publications such as *A Social History of Media; From Gutenberg to The Internet*⁹ by Asa Briggs and Peter Burke, and *Media Discourse*¹⁰. Erwin Panofsky's writings will be employed to establish iconological and semantic attributes in visual forms. His publication *Meaning in the Visual Arts*¹¹ will be additionally supportive text to examining the idea of aesthetical significance in visual arts, to which photography and photojournalism are related. Supplementary aesthetical aspects of visual meanings and their representations in the historical context, in relation to the present time, will be explore chronologically with a brief introduction to the 19th and 20th centuries aesthetics made by authors as Jonathan Crary¹² and Mario Perniola¹³. Historical overview of chronicled human representations in the Western world, particularly Greek and Mediterranean influences to the Western culture and their development to large extent, at least to certain stage or period, would be analysed on

⁷ M.M Ponty, *Phenomenology of Perception*, Routledge & Kegan Paul, London, Henley, 1978.

⁸ R. Bolton (ed.), *The Contest of Meaning; Critical Histories of Photography*, MIT Press, Cambridge Massachusetts, London, 1989.

⁹ A. Briggs, P. Burke, *A Social History of Media; From Gutenberg to the Internet*, Polity Press, Bodmin, 2009.

¹⁰ N. Fairclough, *Media Discourse*, Edward Arnold, Bristol, 1995.

¹¹ E. Panofsky, *Meaning in the Visual Arts*, The University of Chicago Press, Phoenix, 1982.

¹² J. Crary, *Techniques of the Observer; On Vision and Modernity in the Nineteenth Century*, MIT Press, Cambridge Massachusetts, London, 1992.

¹³ M. Perniola, *20th Century Aesthetics; Towards a Theory of Feelings*, Bloomsbury Academic, London, New York, 2011.

Margarete Bieber's publication, *The Sculpture of The Hellenistic Age*¹⁴. This last title is selected to give a short overview on the issue of human representations, their influences and possible changes or continuations in the aspect of figure and figurality in visual arts in general. Challenges of cultural influences are one of my main concerns in this paper.

Research Question, Research Goal and Hypothesis

As the title of the thesis suggests, I would be focusing my attention mostly on portraying of human and humanity in the context of photojournalistic practices during the first decade of 21st Century photography. This hypothesis, or considerations, related to the photographic practices and portraying would be also indicated as accurately as possible on the examples of depiction and portraying in photographic portrait. In large extent, this concepts have relation to the media context, but with more arranged forms by photographers. The reasoning for this approach is to give a large scope on the trends in photojournalism, and to distinguish particular needs for those specific varieties of social and medial necessities, which divert mechanisms of communication may include as their aspirations or targets. What I would be trying to achieve to some stage, is to resolve the problematic which may relate to the issue of representation and connotations with the philosophical counsel. Jean-François Lyotard argued that '*You philosophers ask questions without answers, questions that have to remain unanswered to deserve being called philosophical.*'¹⁵ What I would be trying to achieve in this treatise, is to answer some of the raised questions with precise indications based on the image to which certain commentary will be provided. Bearing in mind more philosophical context of this thesis rather than science – which often requires correct and precise answers – understanding of the context in this writing it's strictly up to the reader. My considerations and opinions would be discussed with as much appropriate sense as my collected knowledge over the years would allow me to. Potential disregards to my views and opinions are acknowledge by my person and are left for the discourse on the subject. However, in this on-going research, I would like to contribute my view on those matters.

The advantages of Philosophy not as the academic discipline but in the commentary tendencies sense, is the fact that it aloud to debate on the subject without unnecessarily collision to the socio-cultural spheres, as this particular postulation could be seen. Critical views on any subject matter, whether cultural, political, religious or ideological, could always

¹⁴ M. Bieber, *The Sculpture of Hellenistic Age*, Columbia University Press, revised edn., New York, 1961.

¹⁵ J.F Lyotard, *The Inhuman*, p.8.

have a potential to be seen and experience as negative by some. Those aspects in understanding of reality are critical, but this same time it should not forbid having an opinion or being judgmental to some issues. By any means, I will not be trying to indicate those scenarios in my thesis, but I will try to provide personal observations and rational understanding of the facts depicted in reality and presented through the media angles and artistic scopes.

Part of the title of this thesis is *Figure and Figurality*, and I presume that there is no need for providing explanation and the meaning of the word *Figure*, and I will not be trying to do so, at least at this stage. Some of the concerns and explanations to this semantic formulation in approach to the image content would be provided considerably in the following chapters. What I would try to establish in this section, it's the meaning and framework for the usage of the word *Figurality*, and what I precisely mean by this expression in the description of the photographic images and their visual elements. Figurality as a word don't exist in the Oxford Dictionary, and it's meaning could remain unclear very often, but in arts in particularly it could have a noticeable reference and occasionally be in use as it was discussed in the text *A Secret History of Figurality*¹⁶ and elaborated on the examples of drawings by Luca Cambiaso and Giovanni Battista Bracelli. The origin of the word would be the French linguistics where it appears as the word *Figuralite*. What I precisely mean through the usage of this form in this particular context, or what this particular word has in common with my examination of the photographic image; would be the fact of appearances, presentations, posture and dynamism in more collective form depicted in reality, rather than in its singular or individual presentation where it might be described and expressed through the usage of the word *figure*. To some extent it could be understood as the dynamic linear occurrences and vitality of the group of individual figures presented at once in the photograph. From its more aggressive or chaotic formation, to more fixed perspective and arrangement or choreographed outlooks. Some of the images selected for this hypothesis would hopefully become an ideal example to visualize the concept of my analysis.

What may be the factors of those visual arrangements in the image content and their offerings to the potential viewer and spectator gaze, would be additionally discussed with more technical clarifications and indicated on the exemplary situations portrayed by the photographers included in the thesis. Analysing all photographs and images related to the

¹⁶ See the text by Stephen Turk titled 'A Secret History of Figurality' in the *Figure Ground Game; An Architecturalist Show*, arranged in SCI-Arc Gallery between 17th January and the 2nd of March 2014, and curated by Professor Jeffery Kipnis from The Ohio State University, <http://figuregroundgame.com/tag/figurality/> (accessed on 14th of July 2014).

genre of photojournalism in the first decade of the 21st Century, is simply if not impossible so uneasy to accomplish due of its expand popularisation in the recent year. New technologies and faster ways of social and medial interactions, redefine the industry of journalism from strictly professional field to the open market sector, where everyone with the mobile phone and the Internet connection could easily provide the image for the news stories and press headlines. The amount of photographs that are available online overthrown all possible expectations, comparing to the end of the 20th Century. For this reasoning, I would be focusing my attention in this argument only on selected images from the World Press Photo Contest and their archives, and what will bring forth some of the most important photographs that appeared in the news coverage's and newspapers stories globally, since the year of 2000. Additionally, I would be examining visual trends which expanding through the documentary practice with their more conceptual approaches, on exemplary selection of images from the internationally recognised portrait competitions, The Taylor Wessing Portrait Prize. This would hopefully be the most accurate reflection on the photographic language and its possible shaping trends in the first decade of the 21st Century.

Chapter One; Image and Representation

1.1 Historical Outline and the Present State

In this section I would like to provide a short summery introduction to the visual representations of human and humanity depiction in the creative arts. Considering the fact that my analysis its mostly related to photography, and even more precisely, photojournalism, I would not be discussing all historical aspects in this section, but rather I will try to allocate selected concepts in a highlight formula. It could be argued, that there may not be any chronically related connections between photography – or any two-dimensional image – and Hellenistic sculpture or visual arts of Renaissance period as paintings or drawings. But my consideration is, that the relation between present and the past centuries in arts are the principles of creative formations that are manifested through the works of art as the predominant aspect. Whether it may be generated in the three-dimensional sculpture created centuries before, or in any single photograph taken recently, they become a product of expressive visual ideas implemented in to their body. What could be disconnecting those exemplary artistic creations would be the time of their production and the medium of their formation, or the representative outcome.

In this short introductive summery of the human creativity, it could be assume that through the centuries the creative process was always present in the social spheres, and not much have changed in this perspective of their cultural universals. Artistic artefacts such as decorative commodities, or more sophisticated creations that could stand for any higher cultural or ideological values, were important parts of the social life. What is reflected through the creative forms, are the emotions and feelings in many cases. The world is presented in this spectrum, as the artist or their producers perceive it. The differences that could be spotted and identify in the works of higher arts or craftsmanship's in the chronological outline, would be the way the human subject was depicted and represented. One of the reasoning for this occurrence may directly relate to the manual skills of their authors, their cultural and regional traditions where the work was produced, or be matter of an era and human evolution. I think it is very important to realise, that with the progress of time and human evolution, physical, mental and intellectual, the perception could also changing as the developing function. Undisputed could be furthermore the fact of the trends that may be seen as most popular at the time of their production, years or epoch. The varieties of ways in

human portraying, cumulate to some extent the process of construction of those works of art, where the aesthetic notion and their changes were often manifested through their visual representations in progress of time.

Influences not only in the process of production that most of the creative works were exposed to, but also the cultural influences in which the produced artefact or object could be understood and interpreted as the products of communication, has also changed over the centuries. Professor Margarete Bieber in her publication on Hellenistic sculpture mention that; *'It is true that in contrast to classical art Hellenistic art is not purely Greek, but because it spread over the large countries with individual and sometimes ancient civilisations, it took on new form.'*¹⁷ One of the reasons I'm quoting this statement made by Bieber will be elaborated in the next section, and is something for me to base possible ideas in my hypothesis and postulations in relation to the course and movements in the cultural and visual communication, such as photojournalism in this case. Bieber, to some extent understood the creative process in the exemplary Hellenistic period by noticeable diverse visual outcomes in their final representative qualities, which were justified by her understanding, by the process of cultural movement or the place of actual production. Result of the cultural influences in which Greek traditions conveyed ideologically and physically different lands, give the new representative qualities to their produced arts at the time, from which also the culture itself absorbed feature characteristics of the region. Those artistic traditions of early Greek and later Roman conventions, become one of the most dominant and recognisable movements that shaped Europe and Western World, and have been position in the pantheon of Art History and understanding of the visual concept of human in the Western 'civilised' societies.

Barbarism, which become recognise as the culturally and aesthetically opposite traditions of living, as Greek or Roman traditions or ideas were, could acknowledge this movement – of Greek and Roman representations – as the challenge and the cultural invasion to some standards. I will try to leave this aspect for now, simply because it's not as much important to my elaboration, but it's the cultural issue of ideological movements that are needed to be mentioned to the potential reader. The connection to the present, and the possible continuation in this process of cultural traditions and their flow through the visual representations in their territorial qualities, its something that this paper would be investigating in the following chapters. Cultural, ideological and aesthetic traditions have in this context large importance in the exchange process of cultural values.

¹⁷ Bieber, p. 6.

As I have already mentioned some of the most pivotal Art History periods with brief introduction and explanations, let me now move to the 19th Century and indicate selected issues that were related to that era. For my informal study material I would use selected concepts mentioned by Jonathan Crary in the publication on modernity and vision in that particular period. His observations may be useful to clarify certain related issues to our collective perception. It could be said, that perception is strictly an individual factor and that the word memory would be more suitable, but I would disagree and say that our perceptions are as collective as the memories could be. The individual perceptual response may be different, but in most of the cases we perceive the phenomena of the surrounding world in the same way. What could be diverse would be the cultural response to the same perceptual impulses through which we understand the reality. As Crary describes;

... the break with classical models of vision in the early nineteenth century was far more than simply a shift in the appearances of images and art works, or in system of representational conventions. Instead, it was inseparable in myriad ways the productive, cognitive, and desiring capacities of human subject.¹⁸

Indicated by Crary, not only the changes in the time but mostly the modifications in the understandings of reality – and at this same time depicted humanity – was developed to some scale by the progress and mechanisation of social life at the time. Cameras that from the mid of the 19th Century become a new medium for the representation of perceived world, was one of the most important developments that forced the change in human perception, as well as in the depiction of the illustrated and portrayed subject. The classical or conventional influences remain the same or were evaluated depending on the intentions, as it may be in the current times, but that's something I would be examining in the next paragraphs and chapters, with direct visual examples and suggestions.

The social structure of the mid 19th Century, become challenged with the new and faster forms of visual representations as it may have been in the century or two earlier. Forms of human representations in the large context, were directly connected to the progress of time and technology. As Crary understood;

What changes are the plural forces and rules composing the field in which Perception occurs. And what determinates vision at any given historical movement is not some deep structure, economic base, or world view,

¹⁸ Crary, p. 3.

but rather the functioning of a collective assemblage of disparate parts on a single social surface.¹⁹

I would argue, that the economic factors have a large impact on our perception, and are often manifested through the assorted ideological meanings and tendencies, whether in the human depiction or the cultural understandings. Those plural forces mentioned by Crary in the description of the 19th Century collective visual perception, could be the reason and the fact of popularisation of the printing press at the time. Their fashionable and commercial establishment and the need for the visual material and the image, demand divers commitments from the photographers which were required to produce works such as; early fashion shoots, photojournalist stories, travel images, war conflicts and other similar coverage products. This process unquestionably reshape the social awareness in the mid of 19th Century and it became a new form of education and understanding the reality, whether in their more local surroundings or from faraway lands; as it may have been with the appearances of travel type of photography.

Demand for the photography as a commercial tool, and their daily base commodity aspects, become a challenge for the practitioners and recreate new norms and trends in portraying. To large extent, there were analogues to the previous centuries painting techniques, but also retouched with new approaches and developed concepts. The current understandings of the meaning for visual communication could have its beginning at this particular period. I would not include any visual example from that early period of photographic practices mainly because my arguments are related to the present state of the medium, but the short summery of the historical outcome are needed in this assessment. The main purpose of discussing this process is to give a brief introduction to some of the cultural and socially related developments, which have been taking place over the stretch of the last centuries. Those images could be easily found in any historical publications on the inventions of photography, and to most of the potential reader with interest in photography and photographic practices they are known or have been seen already. My concept in this thesis is to describe those occurring changes in more philosophical aspect, and with a greater attention to the first decade of the 21st Century photojournalism.

Let me move to the 20th Century where I will try to provide and describe in short résumé the dominant aesthetics of the time base on Mario Perniola's concepts. Aesthetical aspects are one of the most vital historical impressions of the time, especially in the visual expositions and indicated through the social structures, or ordinary life, and figurative arts as

¹⁹ Ibid., p. 6.

photography, or photojournalism. Progressing aspects of globalization in the 20th Century, developed needs for new understanding of humanism and aesthetics related to the cultural and collective representations. The discipline of Aesthetics demand advanced approach from Philosophy and their representatives; thinkers, photographers, art practitioners, critiques, etc. Mario Perniola describes this process of strictly visual perception consciousness in the approach to the image and its transparent shift in the understandings, arguing that; *'Finally, globalization has made aesthetics more similar to a philosophy of cultures than made to reflection on the essence of beautiful and art.'*²⁰ Cultural phenomena, which could be related to aesthetical appreciations reflect through the visual medias, its understood by Perniola as the correct interpretation of visual and plastic forms. On the other hand, W.J.T Mitchell describes Aesthetics as the branch of studies, saying that; *'It raises fundamental question about the nature of art, artistic value, and artistic perception with the general field of perceptual experience.'*²¹ Those two arguments and statements on the aspect of Aesthetics and theories related to its understandings, contradicts with each other in their concepts. For Perniola it is more a cultural phenomenon that has to be considered, rather than the studies of the significance of objects and their visual attributes, or qualities. As for Mitchell's, notion of the Aesthetics has deep relation to the nature of art and its visual values. What could be considered as the homogenous statement in those two concepts of Perniola's and Mitchell on aesthetics, it's the relation to the perceptual experience that is related to the visual occurrences.

The development in the 20th Century that was in progress through the century, involved additionally evolvement in the representational views on the human and humanity. Photography as many other visual arts, in the first two decades of 20th Century, mutated their perspectives forms to some stage. What were seen in the representation of human form, becomes more futuristic and repeatedly inhuman, could be said. Photojournalism and its strict traditional belief and notion for an accurate true statement in their representative aspects haven't change considerably in that context. What appeared were the new media devices that from strictly technical point of view rearrange new aesthetic values in the field. Photograph could be taken much easier, with less effort – as it may have been with the first cameras – and with more spontaneous approach as it could have been previously. Those changes could be observed in all photographic subjects such as; war photography, social documentary, travel images or portraiture. The classical point of view, with fixed and well framed image that was

²⁰ Perniola, p. 1.

²¹ W.J.T. Mitchell, 'Showing seeing: a critique of visual culture', *Journal of Visual Culture*, vol. 1, no. 2, 2002, p. 167.

a domain of portraying over the centuries, at least in most of the produced works, become challenged by the new visual concepts and meanings in human representations. The movement and the depicted figure, or figurality of the subject, become seen often as dynamic and increasingly more frequently in use in the medium expression. The technical progresses that were brought through the mid of the 20th Century, again, rearranged the possibilities of perception and depiction of reality could be assumed. Those factors of continuous progress in technological innovations, become a regular essence of social existence and mental evolution, as it may have been in the mid 19th Century and the extended popularisation of the printing press or invention of photography. Presumably this section clarify some of the concepts and question which have been raised in the introduction section, and provide a compact feature to the subjects that would be developed further on in this thesis. Through the next section and chapters, the consecutive evolution would be communicate to those historical changes in vision and visual interpretations of human depiction and portraying in the current state of photojournalism.

1.2 Modern Technologies and the Consistency of Information 's

As it was mentioned in the previous section, technology and its development over the centuries changed and rearranged human perception. The way social interactions were in process through the visual representations, and also had an impact on how the world was understood through the images or photographs by public spectators. Technological progress introduced at this same time new perspectives in the creative reflections. New technologies invented through the 20th Century changed collective understanding and system of interactions even further. If not in the aspects of perception, which could be claimed, so provides to social life's other forms of communication and socialization through the popularisation of medias such as, radio, telephone, TV, mobile phone communication, and the most important to the end of the century, the Internet. Are those artefacts or products, changed our visual perspectives? I would assert that in large convention it provides other developed understanding of reality. Mario Perniola describing the progress of civilization as the unchangeable factor of our existence, argued that; *'Life is therefore a kind of continuous creation that ceaselessly remodels the form of experience.'*²² Renewing transformations in our social existence and daily experiences, become key shaping characteristics in the way the

²² Perniola, p. 14.

surrounded world become sensed. Exemplary reflections could be seen in the progress of picturing the human figure in the paintings through the beginning of the 20th Century, as it have been with the Futurist²³ or Cubism²⁴ movements, and later through the occurrences of faster portable cameras.

What the early 21st Century expands even further, were the abilities for those interaction, whether in social context, strictly communicational or in the news domain, society become more aware of what's around them in the global meaning. Professor José van Dijck, noticed the changes in photographic practices in the beginning of digital media revolution, arguing that; '*Taking photographs seems no longer primarily an act of memory intended to safeguard a family pictorial heritage, but is increasingly becoming a tool for an individual's identity formation and communication.*'²⁵ New forms of communication through the images on Facebook, or via any other social media platforms, demand from the participant contributions in the most common, popular and understood practice to be appreciated or recognised. 'Selfie' type of image, become one of those till then time not necessarily known trends in self-representation, especially in such a broad global sharing interaction. What could be noticed is the fact of the global social movement and a worldwide participation in the genre, which those types of self-portraying become so some extent. The reason why I'm mentioning this example under the description of photojournalism practices, is to highlight new related perspective that have been exercised through the last years, where the news coverage could be as easily produced and contributed to the global medias and made by anyone. Associate Professor Matte Mortensen from the Department of Media, Cognition and Communication at the University of Copenhagen, observed that popularisation of citizen journalism that could be witnessed in current time, re-arming the visual warfare in the 21st Century²⁶.

This movement with some of its concepts, made the society equal in telling the stories to the world, through their images or observed reality but also become a commercial threat to

²³ For visual reference to the Futurist movement, please see the sculpture by Umberto Boccioni from 1913 titled, *Unique Forms of Continuity in Space*. Available in the online archives of MoMA, http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A624&page_number=15&emplate_id=1&sort_order=1, (accessed 9th August 2014).

²⁴ For visual reference to the Cubist movement, please see Marcel Duchamp's painting titled *Nude Descending a Staircase (No.2)*, from 1912. Available in the online archives of Philadelphia Museum of Art, <http://www.philamuseum.org/collections/permanent/51449.html>, (accessed 9th August 2014).

²⁵ J. van Dijck, 'Digital photography: communication, identity, memory', *Visual Communication*, vol. 7, no. 1, 2008, p. 57.

²⁶ M. Mortensen, 'When citizen photojournalism sets the news agenda: Neda Agha Soltan as a Web 2.0 icon of postelection in Iran', *Global Media and Communication*, vol. 7, no. 1, 2011, p. 5.

professional photojournalist as T.B Mortensen and A. Keshelashvili argued²⁷. The good example of similar type of work could be found in the controversial photograph taken in Abu Ghrabi prison in Iraq during the Iraqi conflict, and released by the press in 2004. Strangely, those photographs a battlefield souvenir, as it was named by Kozol²⁸, are visual mixture of 'selfies', reportage and even could be interpreted with iconographical references to the art paintings and the crucifixion of the Christ, in the artistic concept²⁹. The mixture of emotional feelings and the possibilities for reinterpretations in this particular case, become a difficult trail for social understandings of the true and fact. Perniola describes that; *'Everyday life is based on a series of fictions, appearances and representations: our psychic, cultural and social identity is a mask that hides a continuously changing and contradictory reality.'*³⁰ The contradictory reality has change instantly with the appearance of those mentioned above images in the news. Cultural identities were placed in the questioning, and the power of the photography and the media straighten. Authenticity of those images was also considered to be fictional, it could be presumed, and arranged diversion tactic to demolish certain social understanding and knowledge. Media and the news coverage's once again appear as a very important social opinion control sector.

New challenges that are forced with popularisation of the social media and Internet are the facing circumstances of liberal ideologies and free unrestricted virtual platforms for sharing all possible information's and news's. Whether factual and real, they become as equal and as often seen as the disaffirmation gossips created in various meninges and by assorted reasoning's. In the Abu Ghrabi picture case, there was understand demand for the authenticity to be proven by the authorities. With other image to which we have a tendency to look at for no longer than few seconds, and that are often in use in the modern media platforms, the concept of memorising, or correct understanding, has been flourish due their consistency and replacements – very often with additional stroboscopic visuals and their repetitive consistency. This is unfortunate *face* of the new media sector that has changed considerably since the beginning of the century, and recreating to some scale, a different society, as it may be seen in the mid of the 20th Century. Images whether in their humoristic character or in any

²⁷ T.B Mortensen, A. Keshelashvili, 'If Everyone with a Camera Can Do This, Then What? Professional Photojournalists Sense of Professional Threat in the Face of Citizen Photojournalims', *Visual Communication Quarterly*, vol. 20, no. 3, 2013, p. 144.

²⁸ W. Kozol, 'Battelfield Souvenirs and Affective Politics of Recoli', *Photography & Culture*, vol. 5, no. 1, 2012, p. 30.

²⁹ For the visual reference see the online article published by The New Yorker titled *Ten Years of Abu Ghrabi*, on the 30th of April 2014, <http://www.newyorker.com/news/news-desk/ten-years-of-abu-ghraib> (accessed 31th of July 2014).

³⁰ Perniola, p. 18.

other quasi and counter-hegemonic ideological concepts, arranged or created by conscious manipulation of their content, conduct often the questioning of their realness on the daily basis in the example of news images. Word as ethics in certain medial spheres have different standards, could be said, or at least in the way it was understood from the beginning of the media and the news sectors.

Virtual interaction becomes a dominant way of communication, whether social or medial. Jean Baudrillard communicate the fact claiming that; *'What we see now, behind the eclipse of the 'objective' real, is the rise of Integral Reality, of a virtual Reality that rest on the deregulation of every reality principle. We shall never get back beyond that blind spot, that unlocatable point where the real ceased to be real.'*³¹ Progress of civilization challenging humanity and the already established social structures once more, where the virtual reality or the *integral reality*, as it was named by Baudrillard, providing the spectators with the notion of possible disbelieve towards the news coverage's. Alarming would be the statement, that with the popularisation of the Internet and social media, we have enter an era of chaos and anarchy, but its definitely one of the impressions which modern world in the first decade of the 21st Century brought to the civilization, and media sector. Professor W.J.T Mitchell describes terrorist not as the military conquer, but rather the psychological tactic designed to demoralise the nation by turning it against itself to destroy their own constitution.³² What could be understood as the benefit of this progress is a linear advanced perception and developed understandings among the younger generations, who's the notion and assumption of the real may be different that it could be for the older public – especially with the digital revolution. The question that remains is how to deal with the fact of potential disinformation in the current medial situation? Considering the power of the image or their message in the media and their ramification, the question becomes an anxious to find the comprehensive solution for this matter. José van Dijck described the concept of photography in this particular state, with scepticism. Provided by her understanding of the medium as the shared experience process rather than the memorabilia object, signifies that; *'The rapidly increasing popularity in use of cameraphones supports and propels this new communicative development of personal photography. Pictures circulated via cameraphone are used to convey a brief message, or merely to show affect.'*³³

Visual communication in development of understandings in the social discourse, become as important as it may be for its linguistic performance, whether in the written or verbal form.

³¹ Baudrillard, *The Intelligence of Evil*, p. 13.

³² W.J.T. Mitchell, 'Poetic Justice: 9-11 to Now', *Critical Inquiry*, vol. 38, no. 2, 2012, p. 244.

³³ van Dijck, p. 61.

The value of the phone-camera image in the contemporary society interactions becomes if not dominant, so very important and relevant to our public consciousness and memories. Linear mental progress of communities in the counter-hegemonic surveillance assemblage as Thorburn³⁴ proclaim, along with the technical development that become a challenge in the present time, is only to be wish for. In her article, Thorburn discusses the importance of live video streaming during the student protests in Canada in 2012, but the relevance to the process of communicative tendencies as it could be with the still image and the video are similar as mention by van Djick; in the effect of presentation and sheering. The global chaos of dis-informed societies could have large consequences in the time ahead. Distinguishing between the professional photojournalistic works or reportages assignments and the daily circulated amateur event coverage – especially in the media sector – become an important condition to realise. But unfortunately, those two perspectives have to go along with each other in the narrative scenarios of the press and broadcasting news coverage's.

At some point there could be proclaimed accusation directed towards professional photojournalism, to reflect and portray their work in the most classical and customary traditional views on their subjects. This conception could to some degree be enforced by the requirements of the market and their sells abilities. In this case amateur recordings and snaps, could be seen as less influenced, and probably even more subjective in their representations. Mortensen describes this productive process as the alternative to the mainstream media³⁵, but the demand for similar type of images recreates also the trend in what could be worth capturing. The new aesthetical values that have been promoted and manifested in the beginning of the 21st Century becomes a mixture of cultural and historical already established visual trends that are incorporated with the new transformations. This subject would be developed further on in the next section of this thesis, with additional visual examples from the World Press Photo.³⁶

1.3 Aesthetic Community and Organization of Visual and Social

In the previous section I have suggested or established to certain scope, that in the beginning of the 21st Century and development of technical communication devices such as, mobile

³⁴ E. D. Thorburn, 'Social Media, Subjectivity, and Surveillance: Moving on From Occupy, the Rise of Live Streaming Video', *Communication and Critical/Cultural Studies*, vol. 11, no. 1, 2014, p. 53.

³⁵ Mortensen, p. 5.

³⁶ All discussed images in this paper are arranged in the chronological order and placed in the Appendix One.

phones, smartphones, easy access to the Internet and the online photo sharing sites or social medias, restructured and reshaped the cultural understandings in to new forms. It becomes as easy for the amateurs to send their message to the media, as it may have been previously for the professional photographers and journalists, (Fig.1). Nonprofessional practice in relation to the media and the news industry, established new visual standards and to some scale transformed the professional approach to the subject. Just like Mortensen commented, that the ethical standards of conventional journalism were challenged by the new amateur footage, with its fragmentary and subjective form.³⁷ Classical form of portraying, become often substituted by spontaneous image illustration and less accurate expectations. Those aspects of modifications in the depiction apart from the already settled – and to some point extending trends – are closely related to the new mediums of their creation.

Mobile phone-cameras and the easy in use digital technology placed new orders to the standards of the press image and their concept. Chaotic figural appearances in the image could be seen and understood as the need and the necessity of the situation confronted, as could be read from the image by Gulnara Samoilova from the World Trade Centre attack in 2001, (Fig.1). Overall figurality in this exemplary photograph and its visual content, needs a conscious understanding and it has to be distinguished from the artistic approaches and they're concepts, or even the conceptual documentary style, that currently becomes a fashionable technique of the narration and storytelling through the photographs. This visual schema of conceptual approach in the photojournalistic practices lay in the traditional manner of documentary and historical conventions of photography. Exemplary (Fig.8), could be one of the templates of analogues type of image and their possible visual outcomes in representation.

Aesthetical transformations to which the beginning of the 21st Century global visual culture was exposed to, needs a rational and cultural explanation like the philosophy of cultures that were suggested by Perniola. Globalization within this century reached to its most possible extend, could be assumed, and it has to be perceived as the fact of cultural extracts and not simply the commodity exchange process. The Internet and new possibilities for global interaction and communication, and also idea exchange alternative, unlocked the potential for cultural trading experience to all its users. Those ideas of cultural values and their exchange process, could be found in most of the popular or less popular images circulating in the virtual reality. But this practice of cultural influence could also be found in the large scale in the news media or printed press sectors. I would be discussing some of those issues more in depth

³⁷ Mortensen, p. 5.

in the next section. The facts of the aesthetical traditions in the cultural or national collective, have been acknowledged and reflected through the centuries of artistic practices, and their visual representations. I presume that exemplification of this states are not the most difficult to be proven and there are no needs for deeper demonstration of those evidence and historical compendiums that have been produced around the globe in divert cultures over the centuries, and I will not be trying to do so in this paper strictly from the perspective of my studies and the limitations. As Martin Jay suggested, scholars have investigated virtually every aspects of perspective revolution in the visual trends; technical, aesthetical, psychological even economical or political.³⁸ Those aspects could be more simply named as trends, schools or the styles where the understanding of the assemblage perceptual feelings — that are related to the appreciations and perception to the beauty and sublime – are directly related to the notion of visual experience and the particular collective that may share the same awareness. These particular emotional circumstances are also related to the spoken language, phonetics and overall consciousness related to the cultural phenomena. Ervin Panofsky describes the significance of aesthetic values in the works of art, claiming that; ‘... *a work of art always has aesthetic significance (not to be confused with aesthetic value): whether or not it serves some practical purpose, and whether it is good or bad, it demands to be experience aesthetically.*’³⁹ Challenges which were brought with the development of global interaction and the process of communication through the end of 20th and the beginning of the 21st Century, re-established new forms in aesthetical appreciations. These experiences were to large scale related to the new mediums of participation and also a cultural flow that took place through those media’s.

Digitalisation of media contents and the new techniques to some degree, change the understanding of the media and their visual states due their availability and extended usage, what also could have an impact on the vision and perception. The new trends that become a dominant visual regime in the media and photojournalism, and which become available in all platforms, progress some of the concepts of knowledge and exercises of creative practices to another level. Multicultural indications that have been executed over the first decade of the 21st Century photography – especially through the online-shared image sites as Flickr – scheduled new ways of what could be seen with appreciation by the other members of this virtual community. This potential for an exchange of those international aesthetic values among the users, originate in many cases another way of interpretations and implementation of some of the seen concept in to their own creative process. Susan Murray indicated

³⁸ M. Jay, ‘Scopic regimes of Modernity’, in H, Foster (ed.), *Vision and Visuality*, Seattle, Bay Press, 1997, p. 5.

³⁹ Panofsky, 1982, p. 11.

aesthetical shift in the social narrative construction of everyday image, through the new communal aesthetics on online sharing sites such as Flickr, claimed that;

In making these claims, I want to make clear that I will not be arguing that these new practices are inherently more emancipatory, progressive or participatory, but rather that they signal a define shift in our relationship with the everyday image, and have helped alert the way that we construct narratives about ourselves and the world around us.⁴⁰

Aesthetical values in visual appreciation could be closely related to the media sector and their goals, and that includes photography and photojournalism as their important elements. The visual regimes in which image in those spheres could be understood or reinterpreted as one, become often seen with more global perspectives rather than a local one (example for such case could be found in the news headlines in the large news stories coverage from the distant lands or in the images included in this thesis), and at this same time challenge already established norms that could be more appropriate or dominant and with greater cultural value to selected region, or cultures.

Power of the image, or the photograph, has been previously established to certain scope, on the exemplary description of the Abu Ghrabi prison case. Importance of the media in this particular exemplification was also manifested. What in this case could be seen with international or national importance, and what the public may not be necessarily like to be aware of and how appropriately present and formulate those concepts through the photographic practices? Mentioned previously Panofsky's concept on the aesthetical appreciation and consideration in the case of artistic practices, could be misleading formulation in the understanding the visual theories behind photojournalistic works. But the significance towards esthetical feelings and documentary narrations could have its importance, especially that many of the photographic essays published daily in the news stories deal often with unknown *territories*; whether it's strictly in more local and social aspects and their cultural forms, or within the distant frameworks with broader contexts in their understanding and representations. If the works of art encounters for certain values, as it could be assumed, documentary photography could also be a tool for the reflections of ideological opinions and become the important mechanism in shaping of public opinion. Whether that may be with good intentions, *stricte* conscious way or unconscious, they can also create (the images) possible misunderstanding or dislikes. Interpretation and concern of

⁴⁰ S. Murray, 'Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics', *Journal of Visual Culture*, vol. 7, no. 2, p. 151.

those facts are crucial to be realised for the social coexistence in the multicultural spheres. Idea of anarchy created by the new media's such as Internet, and the possibility of large influence on social lives should often be considered and something to be aware of. Media sector to some point of their existence were seen and thought of as the area of dominant higher spheres or elites, as it was noticed by Teun A. van Dijk in his description of the power within the press and newspapers who argued that; *'Thus, social power here will be summarily defined as a social relation between groups or institutions, involving the control by a (more) powerful group or institution (and its members) of the actions and minds of the members a less powerful group.'*⁴¹, and living the feeling of awareness of the power and importance, but a possible lack of consequences that divert issues may have in the social spheres depending on their national or individual circumstances. This particular subject would also develop further on through the text with additional examples and arguments provided by various critiques. The reasoning for me to include the media subjects in this thesis under the description of esthetical community, are mainly suggested by the considerable importance of subliminal tendencies in the visual approach to certain factors, and also they're understandings in the informative processes. Media's as the visual form of expression and representation, have at this same time a large impact on our perceptual fields such as vision and possible communal shared appreciation towards their content and its perceptible outcomes. Associate Professor Jill A. Edy from the Oklahoma University, argued that; *'Many theorists of media and politics have shown that journalism covers issues and events in ways that serve the political agendas of the current regime'*.⁴² This aspect of regime, suggested by Edy, have as much relevance to the stories covered through the media scope as well as to their visual standards that they may represent in their final product as the image. This particular aspect of presentation or representations have in large context of their genesis, connection to something that have been mentioned previously in this section discussing aesthetical standards, and mainly, trends, schools and even more accurately speaking, the progress of time and their continues transformation with the visual standards that dominate the certain periods.

⁴¹ T.A van Dijk, 'Power of The News Media', *Political Communication in Action*, 1996, p. 10.

⁴² J. A, Edy, 'The Democratic Potential of Mediated Collective Memory', in M. Neiger, O. Meyers and E. Zandberg (ed.), *On Media Memory: collective memory in a new media age*, Chippenham, Eastbourne, Palgrave Macmillan, 2011, p. 39.

1.4 Contemporary Global Nation in Visual Culture

Pervious sections introduced to certain point the visual global movements and their process in the recent centuries, and provide to some of the explanations on the confronted reality as the introduction or inventions of new mediums of communication and global interactions. In this stage, it could be assumed that social coexistence in the first decade of the 21st Century become functioning in more global panorama than ever before in the previous centuries. New ways of social intercourse developed with the progress of technology and the Internet, rearranged the ways of social coexistence. Extend amount of information's that could be uploaded to the online sites and the various possibilities for universal socialization, exaggerate probably its initial concept. Media sectors in this situation could find then self as an industry in a 'gold mind' field with the feasibility to reach all possible clientele with unrestricted territorial distance, or far away land from their origin or cultural traditions for which they may speak of. Cable networks channels that were, or still are, more commercial stations than national once, had their first global opportunity with the popularization of satellite dishes and the expand of cable networks on the end of the 20th Century across the Europe. It's important to be mentioned that national stations were the main operators in European continent to the last decade of the 20th Century, where after they find themselves in the competition with new commercial establishments. This aspect has also the same parallel reference to the printed press sector, which has been forced to more competitive industry as it may have been previously. Professor of Communication Barbie Zelizer, describes journalism from the cultural analysis perspective, arguing that is not only a conveyor of information's but also the culture producer.⁴³ From the perspective formulated by Zelizer what could be comprehended are the specifics of the journalism and their function in cultural formations. To some degree the limitations of this thesis are that it will deal with the studied subject with only Western perspective and its current social, cultural and medial state. Objective accurate commentary in this situation could be seen as inaccurate from the more global outlook, but some of those differences in this matter I would be discussing considerably with specific concepts on mind in the next sections. My main interest in this treatise are the aspects of photojournalism, but highlighting selective characteristics of all communicative medias has its importance in understanding the comprehensive communicative meaning in the image.

⁴³ B. Zelizer, 'When facts, truth, and reality are God-terms: on journalism's uneasy place in cultural studies', *Communication and Critical/Cultural Studies*, vol. 1, no. 1, 2004, p. 102.

Thierry Gervasis Associate Professor at Ryerson University, wrote in the description of war photography in the early printed press of the 19th Century that; ‘... *documentation of war and nature of the image that circulated in the public sphere, shaping the visual culture of the era.*’⁴⁴ Mentioning also the fact, that since then everyone could sit in their armchair and observe well-illustrated tragedies from far away destinations.⁴⁵ The emotional feeling of being in the doorstep of local and foreign becomes abolished by the image content in the socio-cultural context and understanding of reality. Two centuries later, the present state of communication and interactions has definitely more extent level. What could be experience from the news media sectors, is that global function of the world and its supreme factor in the first decade of the 21st Century, become the universal collective coexistence. Expansion of media and their interests in specific publicity, divides the industry in to the local and global at some stage. What could be the consequence of this progressive movement in shaping and understanding the current state of visual culture? Whether we live in less problematic spheres, separated by a large distance or even dis-attached culturally, our daily routine and existence become inseparable in the current conditions from the foreign news coverage’s, examples (Fig.1), (Fig.2), (Fig.3), (Fig.5).

Cultural trauma and distance sufferings, as could be named in that context, interacts with the social landscape of the societies in which road kills and occasional domestic violence could be seen often as the only misfortune of the local authorities. The transparency of cultural influences becomes visible and reshaping reality characteristic. Awareness for those facts and occurrences in this situation are the process of the individual interest could be assumed, but with the present day of media influences and their alternative options to reach the potential audience, distancing from similar type of news coverage’s could seem a very complex to execute in the practice. Collective consciousness in the visual perception and understanding of the iconological subjects, that could be in process of shaping the public awareness through the past centuries, established similar parallel believes and exclamations towards visual recognition. Semiological analysis of those representations and portraying could be one of the approaches that provide the viewers with one singular understandings and reference. Mother and child it’s a paradigm that has been introduced through the picture narrations from the early Christianity and their cultural and ideological conquest. This emphasis could be in the present time comprehended by most of the social groups separated

⁴⁴ T. Gervasis, ‘Witness to War: The Uses of Photography in Illustrated Press, 1855-1904’, *Journal of Visual Culture*, vol. 9, no. 3, p. 371.

⁴⁵ Ibid.

from each other with a long distance but to which this particular movement accrued equally through the centuries. Exemplary plate (Fig.4) could be its current template in the visual understanding or reference to the image and its representations. Social drama and sufferings continues and it could be witnessing globally to certain extent, whether it is approached with appreciation or disregards it becomes a global reality to be observed. In this case the potential social alienation to the assured aspects of reality for which the conflict images and related to this media coverage stand for, could often taking place. Dr. Irene Bruna Seu from Birkbeck University, implying Stan Cohen analysis suggested that with the cultural, political and psychological factors involved in the complex variety of modes of avoidance, we all use to protect ourselves from unpalatable realities and our responsibility towards the suffering of others.⁴⁶ As Seu argued, the process of disbelieve and alienation towards some media factors could have various cultural or ideological reasoning, that to some point separate the emotional state of the viewers and also the fact of possible guilt or responsibilities for those occurrences. Jan Baudrillard comment on the object and the subject and their desires, writing that; ‘...if sign have a destination from the beginning, they must also have a destiny. And the destiny of sign is to be torn from destination, deviated, displaced, diverted, recaptured, seduced.’⁴⁷ Baudrillard in this particular case, discussing the meaning of sign in communication as a more complex matter, and with believe to their relation to the broader understanding of human interaction through divert platforms and meanings. His justification in this concept, could be as much related to the issues of photojournalism and its messages in the effect of potential social trauma or distant suffering, and also to its delineation in the concept of the real and factual.

‘Desensitize’ society was the term indicated by the art historian Andrew Graham Dixon in his TV series on *Art of America*⁴⁸, where he describes the state of contemporary art in America during the 60’s on the example of Andy Warhol’s series titled *Dead and Disaster*⁴⁹ which dealt with death and the press images in the artistic context, and have been presented in the conceptual form. Dixon criticized this concept saying that; ‘*In America even death is reproduced and homogenise.*’⁵⁰ And the reasoning for such a movement laid in the media that expose their viewers continuously to the tragedies, this same time desensitizing the public and

⁴⁶ I. B. Seu, ‘Doing denial; audience reaction to human rights appeals’, *Discourse & Society*, vol. 21, no. 4, 2010, p. 441.

⁴⁷ Baudrillard, *The Ecstasy of Communication*, p. 67.

⁴⁸ *Art of America, What Lies Beneath*, dir. Ian Leese, UK, BBC, 2011.

⁴⁹ For visual references to the series see the online archives of Guggenheim Museum,

<http://www.guggenheim.org/new-york/collections/collection-online/artwork/4176>, (accessed 16th June 2014).

⁵⁰ *Art of America*, 19’min.

their emotions.⁵¹ The loss of all possible emotional states that could be confronted through the amount of depressing and terrifying images and their visuals available in the media, could be the effect of certain alienation to the process of suffering and tragedies that are presented. In this whole scenario, the need for the documentary or photojournalistic images and their initial concept – for which they stood for – has to be understood perspectively also, as they usually represent the real and factual. Those are the undoubted challenges in the perception of visual content images, as they have to be separated through their direct needs and implications, which they may require in their representations and their necessities. Baudrillard formulated the concept of modern information society claiming that; *'By dint of meaning, information and transparency our societies have passed beyond the limit point, that of permanent ecstasy; the ecstasy of the social (the masses), the body (obesity), sex (obscenity), violence (terror), and information (simulation).'*⁵² Those were the claims for the society of the 80's in the last century, something that in current state could be seen with amplified and hardly comparable magnitude in the contrast to the last decade of the 20th Century.

Contemporary social structures and their values could be more or less seen and experienced as a global realm rather than monoculture and separate social anatomy, whether that may be in the context of the Western world, westernize or any other. Unfortunately the era that civilization have entered with the beginning of the new millennium, becomes a period of fear, terror or instability to some stage. Those reflecting aspects could often be seen and observed through the photojournalistic practices, especially where the most of popular images of the decade deals mostly with the subjects such as Middle East or any other Muslim region of the world; (Fig.3), (Fig.4), (Fig.5). Obviously those are not the only photographs that have been taken over the last decade, and as the categories in the World Press Photo contest suggests, there are various optional alternatives towards which photography practitioners could contribute in this particular competition. But unfortunately those images will not be the most important through the medial scope in the daily news headlines. Just to clarify those circumstances and facts, it could be mention the important matters of territorial sovereignty for which they may speak for or communicate. The importance of the neighbouring region or country that currently may be in the state of military conflict and which potential progress and spreading, could affect the countries or cultures located nearby; as it may be with Europe and the Middle East conflict. North America position in this particular case of media coverage could also be experience from the same point of view, as their close connections to the

⁵¹ Ibid., 20' min.

⁵² Baudrillard, *Ecstasy of Communication*, p. 68.

Europe and their global importance as the international 'militia' since the end of the World War Two.

Presumably similar news coverage's could have a less importance for the Far East countries such as China, Japan, India, or the South American continent nations. But that type of news's could be the stories that may appear in those regions on occasional basis, considering the current media state and their medium of global communication and cooperation's. In the era of potential global terrorism and the threats of similar counter-hegemonic movements, those aspects reveal and through back on modern social understandings, and additionally, mediate our visual perception in the global context. The importance of the Internet and recently developed mediums of communications such as social medias, construct and develop the needs for their control and propagation of similar potential possibilities. Just like the Arab Spring uprising, which was mainly conducted by the social media movement, this also may be a tool for future destabilization of other nation in years to come. Understanding of the importance of the images and their power through the shared socially diverse communities, it's crucial. Baudrillard argued that the news coverage are the events in them self, describing that;

News coverage is coupled with illusion of present time of presence this is the media illusion of the world 'live' and, the horizon of disappearance of the real event. Hence the dilemma posed by all the images we receive: uncertainty regarding the truth of the event as soon as the news media are involved. As soon as they are both involved in and involved by the course of phenomena, it is the news media that are the event. It is the event of news coverage that substitutes itself for coverage of the event.⁵³

From my point of view it would be very problematic to characterize the representation of the news coverage in that context, and I would not call it the *event in itself* by any means. The word illusion could be misunderstood or misinterpreted as that's the fact of unreal, but all news events dealing with the real, at least that's the concept of the media coverage. The phenomena of individual or collective approach to the subject of interest through the medial representations and specific genres of interest, could be named the event – as the event of spectators of individual observation or gazing. Philosophy in this concept have always a tendencies to deal with the subject matters with more terrestrial approach, and to some point phenomenological or irrational aspects that could be more close to the conceptual documentary aims. Examples of such a practices and their more conceptual intentions, could

⁵³ Baudrillard, *The Intelligence of Evil*, p. 103.

be seen in the exemplary (Fig.6), (Fig.7), and (Fig.8) included in this thesis. Those ideological clashes in the representations and their tendencies, that may be confronted, are strictly related to the 'destiny' and 'destination' as it was proposed by Baudrillard in the *Ecstasy of Communication*, and quoted previously. The cross-cultural phenomenon in this case, corresponds with the visual narration of the image or a story, their interpretations and reinterpretations. To some scale, those are one of the most important aspects that could be confronted by the viewers and the spectators of the images, and this course of actions have been accompanying the visual practices and their understandings from the early stage of the visual content exchanges processes; whether that may have been through the local communities or in their cultural and national forms.

With the current developed stage of communication and social interaction realm, there are no limitations in this possible process and its presumable impact, in which cultural values represented through the visual content, could have on the evolution of the new forms in representative qualities and their understandings. Further issues related to this particular aspect would be elaborated in the next chapter with direct visual examples, and descriptions to those possible cultural influences and changes that were constructed in the photographic practice during the first decade of the 21st Century.

Chapter Two; Figure Discourse and Classification of Visible

2.1 Photographs and their Poetical Phenomenology in Meanings

Since the beginning of the visual language phenomena or visibility and their various forms, as any image could be understood in this communicative tendencies theories, pictures or any other two or three-dimensional visual form of representations have always contained their concept or meanings. Those meanings might be in various formulations and often attached strictly to their ideological directions. The primary level of meaning as Panofsky constructed, depend on the iconological knowledge and the text to which certain aspect of those implications may relate to.⁵⁴ On the other side, Lyotard describes the poetic functions in the work of art claiming that; *'The function of "poetic" work (generally speaking, whether cinematographic, pictorial etc.) it to reverse the nature of the relationship between Eros-logos and the death drive.'*⁵⁵ I would argue that it's much more than that, but the relations to particular emotional states to which artist are driven in the productive process, especially in more sophisticated and conceptual representations, have much in common to what Lyotard observed. It's the phenomena of creation that needs deeper states of consciousness, and often in the opposition to the medial representations or their favoured schemas.

Documentary or photojournalism, as it was discussed in the previous chapter, were one of the first genres for which photography originally stood for. To depict life and picture what's around in mimesis concept. This could be interpreted directly as the form of documentation, whether with depiction in the practices of portraiture or a landscape scenario, it was a tool to mirror the reality. Foundations of the subgroups to which any form of the artistic practices become exposed to, create understandable settings in which they could be recognised and analysed by the potential spectators. Dividing to certain scope and categorising their original meanings, or message. Challenges for interpretations in this case, become mostly dependent from the observers. Controversy or misinterpretations were often related predicaments to their placement in the correct categories or sections. Frequently creating by this an emotional and ideological debates and on-going discourse in the subject of visual representations, they're possible needs and the precise placement. What have been – and still is – expected from the photojournalistic image, are the expectation to faithfully reflect the reality and the true

⁵⁴ E. Panofsky, trans., J. Elsner and K. Lorenz, 'On the Problem of Describing and Interpreting Works of Visual Arts, *Critical Inquiry*, vol. 38, no. 3, 2012, p. 470.

⁵⁵ Lyotard, *Discourse, Figure*, p. 361.

appearance of the depicted and perceived subjects. Professor of Communication Barbie Zelizer describing the state of contemporary journalistic practices, wrote that; '*Although the journalists recognition of their capacity to produce a semblance of truth has diminished in the contemporary era, the predilection for making truth claims certainly preserves.*'⁵⁶ What could be assumed from the claims made by Zelizer, that information sector whether in their written or visual form – as it may be with photojournalism – has the same ideas as expected from their original concept but the quality, or accuracy of the coverage's, in the current media development become less faithful comparing to the previous decades. Very often, apart from the situation accrued or portrayed, as it may be seen in the exemplary (Fig.2), and (Fig.7), aspects of the individual disposition of the photographer and their medium, has important and essential attributes that have to be considered in the interpretation of the photographic work. Jill Edy, argued claiming the other scholars in the media discipline, that journalists abound their professional commitments to objective view in favour of promoting national solidarity in the times of perceived national crisis.⁵⁷ From the Edy's perspective journalism and photojournalism that are media inseparable part, often favour diverse aspects of individual interests rather than be strictly objective in their views. Her aspect of understanding the journalistic principles may collide with the cannon and the idea of democratic media in which the subjects may be displayed and presented in diverse senses, depending on their producers and its ideological dispatch. The shared memory, or in other words, the collective memory that is related to the image and their representative forms as Edy suggested, are the power that will benefit some institutional actors and hinder others and its always more than just the journalistic tool; it's a feature of the political landscape that can influence the evolution of political discourse.⁵⁸ From this perspective, photograph or the image, could be a tool in the construction of ideas or a product with often-ideological transmitted tendencies.

British born art critic and novelist John Berger claimed in the late 20th Century that, '*Seeing comes before words, the child looks and recognise before it can speak.*'⁵⁹ This concept of reinterpretation and communicative understanding of the image could be seen differently from the adult perspective, but even so, it will be additional prove for human perception and the significance in the interpretations of visual materials; whether in printed press or in any other forms. In the contexts of the medial coverage's and daily news stories, and towards more conceptual or artistic representations through the galleries and museum

⁵⁶ Zelizer, p. 103.

⁵⁷ Edy, p. 38.

⁵⁸ Ibid., p. 46.

⁵⁹ J. Berger, *Ways of Seeing*, Bath, Penguin Books, 1990, p. 7.

environments, there are often expectations from the potential viewers and spectators to correctly recognise the accurate message that may accompany the photograph. Phenomenological aspects of perception and its critical element is that it can cumulate and interfere with various stimulus at once, creating by this process the notion of understanding and perceiving the issues of our concerns. Importance of the language as its communicative form and words, or descriptions, that could accompany the visual materials of our examination, become often as important as the image itself in its recognition and memorisation. Although, directing the attention to the meanings in which the picture or the image should be perceived and evaluated. Displacement of the genres or categorisations and their initials – classical and stereotype purpose – could often lead to the disinformation and repositions of already established to certain degree social and cultural understandings, and disturb the collective mechanism of consciousness and thinking. Similar practices could be often observed in the new media and Internet and causing through their de-formative qualities, chaos and disruption with smaller or larger consequences as their reason. Unfortunately those are the matters that can't simply be dismiss or extinguish for the contemporary life, but it's an issue to be aware of and something that has to be approached and reflected on, from more objective standpoint.

Maurice Merleau-Ponty the French Philosopher whose main interests were the constitution of meanings in human experiences, describes individuality and the sensory experiences arguing that; *'Whether my experience and that of another person can be linked in a single system of intersubjective experience? There may well be, either in each sensory experience or in each consciousness, 'phantom' which no rational approach can account for.'*⁶⁰ Merleau-Ponty in his statement, questioning if the collective experiences could encountered in the similar singular formulas, and be linked to one collective consciousness and understandings; providing also the aspect of phenomena of individuality that could be taken for considerations. Social rational approaches are strictly directed by the factors of understanding the reality in more general presented outlooks, when our individual sensory experiences and the visual perception in this case, could be related to the perceptual notion of presence. How those two facts can go along with our collective understandings and interpretations, when on the one side there are straighten patterns of elementary coexistence directed by various circumstances like the news coverage's and documentary essays – that provides to the society appropriate sustainable knowledge on which social life is constructed – and on the other, the existing quasi representations of the real that are often the poetic or

⁶⁰ Merleau-Ponty, p. 220.

artistic realities created by the artists? The answer to this demanding question would be the categorisation of the needs and related to it experiences, as it may be with direct news media's coverage's and art galleries expectations. Those two exemplary sectors of public entertainment provides social spheres with separate contexts in their meanings, along with particular individual interests for which any individual may position itself in the social structures and its experiences. Examples of the realities depicted through the media scope and more conceptual practices, are inseparable systems of contexts in representations that could be perceived on the daily basis in the photographs, (Fig.3), (Fig.8). There is a complex matter in understanding the photograph taken by Adam Ferguson (Fig.3) in the poetical imaginary framework, and I would considerably place myself in the opposition for similar potential claims. But similar asserts could be easily made by the contemporary gallery owners, curators or artist themselves in their more conceptual works. Reinterpretation in this case depends strictly from the spectators and their individual perception in understanding the perceived two-dimensional object, which in this case is the image.

The cultural factors that are based on the collective social awareness and the common shared values, could also have a significant importance in approaching the canonization such as the iconic representations of the visual image and even more precisely speaking, their message or its cultural value. Interpretations of the images in a broader historical perspective and their iconological essence depend often, as Panofsky claimed, from the historical changes where he argued that; '*... a general sense of intellectual history instructs us about how meanings dependent on content (for example, the concepts of languages or the melismas of music) are redolent to the outlook of a specific worldview within the process of historical changes.*'⁶¹ This perspective applied in to approach of the photographic image as documentation statement, could have relative aspects to the ideas introduced by Edy, which suggested the concept of shared memories and their powers that often are waved in the political landscape to which they may be in use in particular time or epoch.⁶² Denial of the real in such a case, as the reinterpretation of the observed circumstances could simply be a matter of deliberate avoiding of the importance of the message in the photograph or the image in broader cultural contexts. Analogous aspects would be discussed with a larger perspective in the section, *Trajectory of Modern Life and Denial of The Real* in Chapter Three. What I will try to focus in this part, are the cultural representations and their meanings in the phenomenological perspective, alike their iconological standards.

⁶¹ E. Panofsky, trans., J. Elsner and K. Lorenz, p. 480.

⁶² Edy, pp. 45-46.

German art historian and theorist of contemporary art and image theory Professor Hans Belting, calls for a need of critical iconology in the present time, as the urgent need that is caused by the power of the mass media to which the society is exposed to in unprecedented way.⁶³ Visual iconologies are often the reflections of ideological beliefs or strategies, whether political or in any other form. Before applying any iconological significance in to the image, what has to be confronted in the first instance is their purpose or idea that may shape the process of its representative formations. It will be difficult to assume that currently from the sociological point of view and the cultural studies perspective, there is a lack of explicit icons in their visual forms, but rather what could be taking place are only the retransforming ideas that are continuously substituted with other similar representations. Martin Jay, describing the idea of scopical regime of modernity, questioned if there is a one particular scopical regime that might be in process, or maybe there are several ones and perhaps competing.⁶⁴ This concept could be uneasy to define in the precise outline, but the images discussed in the thesis – if compared – reflect the different standpoint and ideology. Memorisation and the collective response to the image or photograph could also become metamorphosed in their representative content and illustrative forms through differentiated ideological concepts, or experience in their original trajectory with the parallel ideological approach. Shared memory and collective consciousness would be the important and essential attributes in the reinterpretation processes. Anna Reading argued that contemporary memory studies established and conceptualize the collective or shared memory in the terms of the national boundaries, and also in relation to the ethnical or subgroups forms within them.⁶⁵ What may be assumed from the claims made by Reading is that collective or national consciousness could have an importance to the image recognition in their iconographic statuses in general. However, considering the global position of some of the icons or ideas and their representative aspects, this notion may have different trajectories. Additional reflection on the cultural processes and image influences I would discuss in the section titled *Socio-Cultural Factors in Visual Perception*.

The 'Mother and Child' motive, it's a subject that have been pictured and seen from the early ages of visual image such as Mary and Christ in the Christian tradition for example. This particular motive and its interpretation could be approached in contemporary times as the

⁶³ H. Belting, 'Image, Medium, Body: A New Approach to Iconology', *Critical Inquiry*, vol. 31, no. 2, 2005, p. 303.

⁶⁴ Jay, p. 3.

⁶⁵ Reading, p. 243.

unique and iconologically framed concepts known globally as far as Christianity reached with their cultural message. Preceding concept provides the spectators, whether in Christian faith delivers or not, with the visual memory of the image confronted as the viewers. In this exemplary model, there is no longer a need for the written description as presumably it will be recognised and unravelled in its original context under most of the possible occasions. The potential connotation and the message to which this image could be attached, and based on the collective knowledge of certain canonizations or their iconological significances, provides the viewers and especially the authors of visual works, within a large spectrum of possibilities in implication of those models in to their work. Plate (Fig.4), the photograph taken by Samuel Aranda in Yemen could be seen and reinterpreted poetically as the exemplary iconological image of the Christian tradition that could be recognised by most of the viewers. Adding to such image its iconic context could be experienced as the arrangement of already existing ideas. All possible dispose descriptions, as Panofsky insists, whatever path would take it could transform and develop from purely formal sphere into the realm of meanings.⁶⁶ Perception and its phenomenology, as I have suggested in one of the previous sections, it's an assemblage of senses operating at the same time as one emotional state constructed by individual sensory receptors. Where there is a need for recognition and direct order for meninges their settlement and identification, this process incorporates all states of consciousness and assembled knowledge. The formal sphere of description or characterisation and the development of the meaning in this case, could take various trajectories depended on social values and their culturally related conventions. Those traditions of intended ideological displacements, become in the contemporary process of visual interpretations often dispose by their authors or their representative critiques such as writers, editors or curators. What is left for the potential viewer in this case, is to perceive the subject within its intended context and accepting the original concept that may be presented or displayed. This particular exemplification could have similar allegories to the images exhibited in the art gallery context as well as to the photographic arrangements in the news sectors. The challenges with the reality of continues civilizational progress and at the same time retransforming communicative areas of social coexistence, as I have argued previously, cumulates the possibilities for reconstructed understandings and provides an alternatives for interpretations of visual materials.

In the era of digital age the prospectus for the recognition and memorisation in the iconological aspects of representations in what was described by Dr.Tamar Ashuri from Tel

⁶⁶ E. Panofsky, trans., J. Elsner and K. Lorenz p. 469.

Aviv University, as the joint memory process,⁶⁷ becomes often superficial with often-deconstructive formulas. Ashuri also claimed that the signification in this joint memory process that taking place within the Internet communication, is not motivated by the personal interests to tell interesting stories or to reveal new information, but it is driven by the moral purposes.⁶⁸ I would have to disagree with the claims made by Ashuri in relation to the communicative tendencies occurring with the possibilities of new medias, and the reasoning's that could operate in these informative phenomena, by asserting that it is in the opposite nature as to the one described by Ashuri. The moral purpose could be seen as the utopian idea of the perfect self-surveillance society or collective, but the contribution to the new news domains that to some scale was ideologically and financially monopolise till some period of the time, could be seen with more brighter perspective for this particular occurrence that taking place.⁶⁹

The amount of images that could be confronted currently on the daily basis, together with the technological possibilities of the image manipulations which could be easy created, or arranged, by the any member of the public, creates an impression of the era of possible disinformation that could restrain the boundaries of already existing ideas. One of the popular phrases that circulates in the photographic circles and to which they are no correct direction who use the sentence for the first time, suggests that; *photograph could be worth a thousand words*. Considering the perceptual limits in this case and also the communicative attributes of the image in the contemporary society, this process could have various effects for the importance of the image to the modern social coexistence. The communicative attributes of the images and photographs it's something to be examined with critical approach. For the image to be seen, understood and reinterpreted in that context, there are only few seconds in singular occurrence because that's the usual time single photographs are looked at by the individual with no particular interest in the medium. But to read the thousand words, there is a need for at least couple of minutes to accomplish the investigation. It could be assert that in the confrontations of those circumstances, which are often faced in the present daily routines, it should be assimilate the potentiality for the correct interpretations as well as the possible misinterpretations. This stimulus factor for the coexistence and its possible importance

⁶⁷ T. Ashuri, 'Joint Memory: ICT and the Rise of Moral Mnemonic Agents', in M. Neiger, O. Meyers and E. Zandberg (ed.), *On Media Memory: collective memory in a new media age*, Chippenham, Eastbourne, Palgrave Macmillan, 2011, p. 106.

⁶⁸ Ibid., p. 107.

⁶⁹ Teun A. van Dijk describes the process of financial and ideological monopolisation of the media sector that have been taking place in the past in 'Power of The News Media' which could adequately reflect the previous state of the media sector; where in the current condition this same industry becomes financially unregulated area with the immense possibilities of contributions to the information practices.

becomes a problematic dilemma to deal with in the socio-cultural contexts. Additional reflection on this particular issue would be expound in the section titled, *Socio-Cultural Factors in Visual Representations*, with the examination of the media and images, and with supporting arguments written on this subject by already introduced in this text, José van Dijk and also Marie-José Mondzain.

2.2 Plastic Script and Figurality in Visual Representations

What could be understood as the plastic script and what I mean precisely in this argument by using this term; it could be explained and formulate as the form of representation, or in other words, the visual schema and subsumed picturesque qualities in the image or photograph. I have previously discussed some of the cultural and ideological changes that have been developed with progress in the visual arts throughout the centuries, and what has mainly become adjusted by the various factors such as, technology or the cultural movements. It could be believed that the schematics of portraying the human figure have change drastically since the first paintings or similar illustrative forms. In many aspects it would be the correct method to understand this complex matter in this particular process that take place through the centuries of creative practices. The great parts of the social landscapes and the cultural spheres have change their consistency from the monoculture representations and towards more influenced forms that were absorbed from various cultural characteristics, and those aspects could be easily witnessed in the historical works of art and through the archives. The certain influences, to which some of the processes of artistic practices were exposed too, could be detected commonly and easily identified with correct indications by the Art Historians or Cultural Anthropologists. Within the discussion of photography and photojournalism in this thesis, let me try to point out few possible changes and cultural or ideological influences that may took place in the photojournalism, on the examples of the images selected for this paper.

Visual representations, apart from the transparent picturesque view on the personal and individual representation in the depicted realities, are also shaped or could be influenced by multitudes of circumstances. The cultural traditions and the origin of the artist or photographer in this case, the dominant trend that may be popular or in fashion at the time of the produced work, or more straightforward speaking, become the demand for that particular image content for various reasoning's. As I have already suggested in the previous section,

visual market has its strict regulations for their needs in the visual materials and very often those standards are the characteristics which could distinguish them from their competitive or ideologically differentiate antagonist in the industry. News media industry and the art galleries sector could be in this case the perfect example of opposition to be mentioned, but even with their differentiate approaches to the visual mediums and their message, selected images which appear in the newspaper contexts could often be visible on the walls of museums or galleries. The reasoning for this action would be a complex and difficult subject to explain, apart from the fact of the possible contextual approaches of the exhibitors or curators that selects similar types of media images to be exhibited and worth interpretation in the art gallery perspectives. This action could perhaps be driven by the intentional needs for the broader comprehension on some of the issues, and possible expectation in the evolution of perception in the potential viewers. The ideological process than may be happening in this exemplary art gallery occurrences, could be conclude as the anticipation of the artistic experiments to which the gaze of the guest of the art spaces are deliberately directed. Those practices and approaches are nothing new and modern for the art gallery spaces since the death and tragedy were always important parts of the exhibition rooms of the early museums, and they are still exhibited in the forms of painting's more commonly.

Picturesque memorisations of the various historical events that the image may portray become inseparable components of artistic practices over the centuries. What could change are the mediums of their production (paint-brush, camera, etc.) and the time of the exposition of the documenting work. Photography, which could be assumed, becomes the developed form of painting in the reflection of reality and its mimesis, very often looking to the past for the inspirations and visual references. Many artists and photographers employed those practices since the beginning of the medium. The grate examples of similar approach to the creative process — commercial and artistic — could be found in the Oscar Rejlander photograph from 1887 titled *Two Ways of Life*⁷⁰, or in the more recent case of Jeff Wall's photograph titled *A Sudden Gust of Wind*⁷¹ from 1993. The process of visual research and implementations of the direct techniques in to visual works, has the concept of seeking for the unique picturesque qualities that could be reproduced or retransformed in modern forms. Such forms could be explained or understood as the representational qualities of the medium, or

⁷⁰ For visual reference please see the online archives of The Metropolitan Museum of Art, http://www.metmuseum.org/exhibitions/view?exhibitionId=%7b36D81705-241D-4934-AB02-FD7C8DBBB3E5%7d&oid=294822&pkgsids=197&pg=7&rpp=20&pos=127&ft=*, (accessed 22nd July 2014).

⁷¹ For visual reference please see the online archives of Tate, <http://www.tate.org.uk/art/artworks/wall-a-sudden-gust-of-wind-after-hokusai-t06951> (accessed 22nd July 2014).

their cultural significance that could be based on the virtue of portrayed subject and become redeveloped in the new contexts. Visual representation in this case, and the plastic form that could be dominant at certain epoch, become often continuously rearranged practice especially in the conceptual works of art. The transparencies in the representation of the image were often related to the cultural conditions and trends in which such works may have been produced. Artistic significance and the differences between what was good or bad in the case of visual standards challenged the artists, critiques and curators for centuries. Whether their plastic script or aesthetical values were the main criteria, or the dominant visual regime and trends that placed the ideological concept of frontier, it's a puzzling question to confront. What may be understood would be the fact that visual notion and their representations have always been a matter of individual or broader collective tastes, and possibly shaped by the cultural or national aspects. The precise style and format of portraying could be one of those characteristics of visualisation in the image and relates on various circumstances; the trends or the dominant visual regime, or the individual perspective presented by the photographer; (Fig.2), (Fig.6), (Fig.7).

Cultural changes that may have accrued in the first decade of the 21st Century photojournalism become the effect of collections and reinventions of already established norms, and archetypes in the photographic practices. Meir Wigoder from the Tel Aviv University noticed the certain movement and its popularisation among the journalist, by describing the creative process of image taking and the acrobatic point of views that is often employed to the image.⁷² The images that he's discussing in his essay are the photographs from the Israeli and Palestine conflict where this technique of *creative* framing is often in use to recreate more dramatic outlooks of the depicted reality. Wigoder explains also the visual and technical aspects related to the process of the image making and the cultural factors to which this particular narration could be implemented.⁷³ The contextualization of the image capturing, and the meanings which they could convey in their frame of references was expressed by Wigoder who argued that;

... we can say that something of the property of the photograph (its surface), the way it is framed (indicating an agency), and the context of its creation (a subject and a historical period), can turn certain photograph, in hind-sight, into objects of contemplation that embody certain testimonials, in dices of cultural dream and aspirations, as well as other factors that are not always discernible but are still able to trigger us into realizing that the meaning of

⁷² M. Wigoder, 'The Acrobatic Gaze and the Pensive Image in Palestinian Morgue Photography', *Critical Inquiry*, vol. 38, no. 2, 2012, p. 271.

⁷³ *Ibid.*, p. 267.

certain image goes beyond the information presented within the limits of their frame.⁷⁴

The image and the social understanding of the perceived object or subjects have in this context a cultural as well as historical significance in the possible interpretation of the visual image and I have been previously discussing this aspect in the preceding sections, and I would be continuing elaboration on this concern more in depth in the next subchapter. The possibility for access to the online sharing sites with their global participations prospects, define the new outline of the effects of influences, and also re-established additionally updated visual formulas. Redeveloped visual stimuli rearrange in large context the aesthetics in visual communication processes, such as photography. The figural appearances are often related to the governing trend in the diverse sectors of interests in which some of the aspects of portraying and its overall aesthetical concepts or values, may be ensured with greater appreciation than in the other. Professor of Photography at Tisch School of Arts in NY and previously a photo editor for the New York Times, Fred Ritchin describing the photographers work in their documentary context noticed that; *'Documentary photographers, at least many of them, have always seemed to approach the world with a touch of both the poet and the social worker, aware of both what is and what might be.'*⁷⁵ In this postulation, Ritchin explains additional occurrences that could differentiate the professional approach to the subject depiction in the documentary, comparing to any other photographic practices such as advertisements or fashion. In the current state of photojournalism, documentary practices are often become associated and in joint venture with the conceptual narratives, examples (Fig.4), (Fig.7). Similar approaches have their selected audience and the publicity sector, but mainly, those could be the approaches or documentary statements that are more often positioned in the art gallery context rather than strict medial news coverage. The conceptual narrations to the photographic practices and their representational outcomes have large principle in the justification of the story that is portrayed or illustrate, and by this means encompassing the prospective symbolise meanings through the image or the documentary essays. Wigoder understood this practices or the process of image formation, claiming that;

Likewise, I would like to stipulate that what makes a though-image able to turn us into pensive spectators is not only its power of enigmatic fascination, which leaves us with a sense of curiosity and a need to decipher it, but also the fact that in its masklike manner its hides some larger truth and

⁷⁴ Ibid., p. 270.

⁷⁵ F. Ritchin, *Bending the Frame: Photojournalism, Documentary, and the Citizen*, Aperture, New York, 2013. p. 152.

principle that pertains to other photographs of the same stylistic genre.⁷⁶

Two exemplary statements by Ritchin's on the photographic practice as the social working process and Wigoder's on the principle of the hidden deeper truth, or the message in the image; are the binary important values in the methodology and approach to any documentary illustration. But the different needs of the market, underlining habitually the specific regulations to the employment of precise impressions to which such image could have prodigious importance and significance. Bearing on mind those circumstances and the varieties of sectors to which explicit visual representations may apply, and also understanding the commercial procedures and the communicative tendencies – image production and its consumption, to large extend, has to be seen and experience in the broader phenomenological perspectives. It could be also claimed that photographers as the individuals are in the position to reinterpreted realities as he or she wish to, through the images and their representations. Keyan G. Tomaselli Professor of Communication at University of Kwazulu-Natal in South Africa argued that photographers they don't just take pictures, they always taking sides.⁷⁷ This will be an additional prospect in reinterpretations of the visual materials and their representations that are always in favour of ideological or financial processes.

2.3 Socio-Cultural Factors in Visual Perception

In the section titled *Photographs and their Poetical Phenomenology in Meaning*, I have introduce the popular phrase that circulates in the photographic theories and other visual culture genres, and mainly; that picture or image could be worth a thousand words or some time even ten thousand depending on its context and formulation of the sentence. This concept could be considered as the advantages of the photographs in its communicative aspects, and likewise, as the problematic dilemma to be confronted from the sociological point of view; especially in the current state of media development and the regular use of images in the daily interactions such as, social media or picture messaging. The new trend of picture messaging that have been progressively introduced to the social life through the technological inventions and their popularisations, construct the new forms of narratives in which stories are told, spread and transmitted to the shared routines. Creating by this, the new communicative meanings and modern conventions in construction of self-identity in the

⁷⁶ Wigoder, p. 270

⁷⁷ K.G Tomaselli, 'Photojournalism, Media Freedom and Democracy', *Critical Arts: South-North Cultural and Media Studies*, vol. 25, no. 2, 2011, p. 305.

photographs, and additionally refreshed the cultural understandings. Those factors or occurrences become an issue of unquestionable routine for the young generation of the Internet and social media's, but it's something, which could be seen from the observer point of view as the historical shift in the human visual perception and also in communicative language of meanings that are currently in use. I have already established to certain scope in the previous sections, the global impact of Internet that originates the possibilities for the exchange of cultural values through the new media's and social interactions. Undeniable would be the fact and characteristic of complete transformation in the visual fields which become more adjust by the alternative of cross-cultural influences that the first decade of the 21st Century brought to the photography or photojournalism. In her article titled, *What Does Seeing an Image Mean?*, Marie José-Mondzain describes the way we see arguing that;

We do not see the world because we have eyes. Our eyes are opened by our ability to produce image, by our capacity to image. These capacities are why we need vision in order to be able to speak; this is why the blind can speak as long as their capacity to imagine is intact.⁷⁸

What Mondzain elaborates in her essay in the large settings, are the impacts of the image in its communicative tendencies on our perception from the perspective of religious and sacral examples, and theories related to the Judaism, Christianity and Islam. In this thesis, I would be avoiding any direct implications of those aspects through the modern perspectives only for the reasoning that this hypothesis is mainly related to the reprehensive qualities of the images discussed in the paper and related photojournalistic practices that taking place recently. What Mondzain interestingly purpose in the article, are the qualities of communication through the visual contents that could have as fundamental abilities as the spoken or written language in the cultural exchange processes, to which they may apply as the substance. It's definitely the concept to which I have to agree, and the image or their visual forms or representations – ignoring coloristic values which are additional important cultural characteristic – becomes a nonverbal form of linguistics in semiotical and sign system method of the collective interaction or even existence; whether in minor or broader perspectives. Iconological parallel in the context of the exemplary *Mother and Child* and its universal meaning that could be perceived and interpreted from the Samuel Aranda's photograph (Fig. 4) would be in this text the only potential connection to the cultural or religious notion in social understanding. What Mondzain has also suggested with rather philosophical approach, are the importance and the

⁷⁸ M.J, Mondzain, 'What Does Seeing an Image Mean?', *Journal of Visual Culture*, vol. 9, no. 3, 2010, p. 308

needs of vision for communicative capabilities. My understanding of her approach, or statement, are the importance of the *object — subject* principal and also, *recipient — broadcaster* manner. Those forthcoming tendencies which photograph or photojournalistic image could possess in the perspective of their visual form and language phenomena, leaving the impression of the importance of the image, or photograph, in the social discourse.

Formation of the dialog through the image and the narrative functions of photography, were exposed in this thesis to certain extent. The impact of the image on social conditions and the cogency of their message and furthermore, the consequences of their possible contents as the collective stimuli, were correspondingly examined on the exemplary photographs from the Abu Ghrabi case. What may be assumed from the previously revealed attributes of the photographic image and photographic assignments would be the importance and impacts that they can produce or generate in the socio-cultural ideological formations, and additionally, the significance principles on influencing visual perception in relation to the recognition and memorising. Aesthetic values of the picturesque identities could have as equal importance in the cultural exchange process as the spoken language, and caused by the regional, national or cultural standards that are always reflected through the visual practices. This concept leads us to the phenomena of the current attributes related to the developed communication tendencies in the new media's such as social medias or Internet in general, and the utilization of the photography through those mediums to which it could be accredited the multicultural platform for the exchange of visual representations.

Cultural identities become shifted through the individual participation of any contributor and their exemplary self-representations, or by any other visual statement. José van Dijck Professor of Comparative Media Studies at University of Amsterdam suggested that;

*'... individuals articulate their identity as social beings not only by taking storing photographs to document their lives, but by participating in communal photographic exchanges that mark their identity as interactive procedures and consumer of culture.'*⁷⁹

Demands of the consumer culture and exaggerated globalisation, where not always commodities are the products of exchange but cultures itself, established in the first decade of photojournalism and images that could currently be seen as documentary, a concept of portraying the poverty which become an abstractly popular product in the daily use in more developed European countries, for example Britain or Scandinavia. Those images, which formulate the cultural perspectives and understandings, seem to portray the poverty as it is understood in the western concepts, and it becomes a cultural visual barrier that has to be

⁷⁹ van Dijck, p. 63.

confronted on various occasions, (Fig.2). Professor of Cultural Studies from Goldsmith University of London, John Hutnyk, critically define this movement demanding to some stage a rational and political explanations, claiming that; '*A critical political response would be aim to do more than the infantilizing gestures of charity and aid now favoured by liberal concerns under late imperial capitalism.*'⁸⁰ Arguing additionally on the existing propagation of the visual trend in popularisation of similar images across the photographic medium commenting; '*Pictures of the cute children – photographic poverty – transmutes poverty into naïve aesthetics. The perversity of this is unspeakable.*'⁸¹ Hutnyk's strong words describing the current state of cultural transformations in the visual field and cross-cultural communication process that potential spectators are forced to become a part of, and what becomes a certain visual regime in selected media aspects in first decade of the 21st Century. On the other hand, Jean Seton Professor of Media History at the University of Westminster, describes in the article on Luc Boltanski publication *Distant Suffering: Morality and Politics*, that what is confronted contemporarily with the distant suffering represented through the traumatic images are not the issues of pity but rather more demanding needs for explanations of uncomfortable political realities,⁸² discussed in relation to the US foreign policies. What have also been interestingly formulate by Seton, was the argument that;

News of developing countries, it demonstrated, was generally limited to disasters, bizarre events, or visits by prominent westerners; and not surprisingly, viewers tended to have very negative views about the developing world. There is less news about international events in general there was ten years ago, and stories about human rights and development have been replaced by wildlife and travel shows. The only consistently positive view of the developing world came from cookery programmes. The public had a very limited understanding of development and minority disliked being made to feel guilt by charity appeals.⁸³ [sic]

At some point I have to disagree with her statement and precisely to the limitations of traumatic coverage's that are exposed in the media in the recent years, and insist that popularisation of similar contents – especially through images – have increased in the last decade. Currently popular charitable announcements and their calls for supporting financial contributions towards developing countries, have become permanent contents of the visual

⁸⁰ J. Hutnyk, 'Photographic Poverty: Souvenirs and Infantilism', *Journal of Visual Culture*, vol. 3, no. 1, 2004, p. 77.

⁸¹ Ibid., p. 81.

⁸² J. Seton, 'Watching the World: Seeing, Feeling – Understanding?', *The Political Quarterly*, vol. 72, no. 4, 2001, p. 502.

⁸³ Ibid., p. 501.

sphere in Western societies. On what I would have to agree upon, is the matter for the lack of correct understandings and knowledge in relation to the social structures and live in distant places across the globe, which ordinary public may not possess and what creates unfortunate clash of ideas that are confronted, and to which Hutnyk and Seaton suggested the requirement of socio-cultural and political explanations. What could be also said in relation to the visual communication would be the fact that the first decade of the 21st Century becomes more visual than any previous one in the processes of visual content exchanges between the cultures. Alexander G. Düttman in formulating the meaning of visual culture wrote;

Visual culture means that is based on image rather than concepts, or the image have become predominant within a particular culture and have replaced words, or that the impact of quickly moving and changing images has obfuscated the visual aspect of writing and reading and has assimilated vision to touch.⁸⁴

Düttman's arguments on the tendencies of the images in new the literacy that photographic content or its exchange process could be understood as one, and Mondzain statement on the role of vision in the communicative processes cited previously, highlight the importance of the photographic image in the socio-cultural aspects and attributing counsel to my hypothesis that I have try to establish in this thesis. The concept of visual literacy with recent developed utilization of photographs in the large scale, become the problematic anxiety to resolve, especially if the representative meanings and their necessities under which they may be constructed or operate as the communicative or symbolic mediums, are taken for consideration.

Advanced technology and its common application to the creative or communicative processes changed the media sector and its authenticity to some scale, and demolished what T.A van Dijk saw as the *elite* of the news information industry.⁸⁵ Expansion of potential contributors to the information sectors established prospectus of inaccurate and factious messages that could be confronted on the daily basis in the present time. Ritchin placed the attention to the optional use of images in the current state of media industry suggesting that;

However, if published today online, how long would it be before the image of a casualty of frenetic new cycle and of a culture of appropriation, replaced by newer image perhaps in minutes, or contested and possible

⁸⁴ A.G. Düttman, 'The ABC of visual culture, or a new decadency of illiteracy', *Journal of Visual Culture*, vol. 1, no. 1, 2002, p. 101.

⁸⁵ van Dijk, p. 12.

alerted by those riled by its symbolic power, transformed by artist, used in advertisement, or grotesquely placed on somewhere on a pornographic site? ⁸⁶

The awareness for similar possibilities as justified by Ritchin, whether in creative or seemingly real quasi intentions depending of its purpose, creates the misadventure that photojournalism and the information sectors – and social structures in general – are facing temporarily in the socio-cultural context. Feature of development of the social media's and independent blog coverage's, become as important as problematic at the same time if the medial potential in creating the cultural awareness's or its communicative importance on shaping the collective consciousness, would be considered.

⁸⁶ Ritchin, p. 54.

Chapter Three; Medial Context

3.1 Trajectory of Modern Life and Denial of the Real

As I have mentioned in one of the sections in Chapter One, discussing the phenomenology of poetical approach to the visual arts and their rituals, especially in conceptual photography, important factors to the understanding the canonisation of the iconological images and their memorandums, are often the cultural and social values in which those representations are functioning or were constructed. The conditions of ideological values, in which any particular image or photograph could be seen in the individual communities or cultures, may have less importance in others. Messages, or their communicative aspects, that particular photograph might possess in their framework, could be reinterpreted in various modes and often with different or even opposite contexts which the image may retain in its initial ideal trajectory. This fact of cultural dissimilarities and the importance of visual communication in cultural exchange processes, could be understood as the regional or national legacies in the approach to the meanings through the visual practices, and often with their possible importance to the social or cultural coexistences in various regions. Plates, (Fig.2), (Fig.3) and (Fig.5) could be seen from this perspective in which their context and likewise their content of representations, may become seen as the alien formulation to another social groups or cultures. Unfamiliarity with those perspectives would not only have an aspect of visual tendencies that every single image or photograph formulates in their pictorial schemas, but rather it might be the element of their symbolic natures in the cultural traditions from which they emerge.

The foreign poverties and related to it traumas that become sophisticatedly popularised over the first decade of the 21st Century, recreates the subgenre of the photographic practices in photojournalism for which currently become a trend in the commercial market. The alternative approach to these particular occurrences, could be the aesthetical view or values which we may more usually think of as the realistic apprehension of suffering of others, as Seaton suggested basing on Boltanski's theories⁸⁷. But this method in reinterpretations of the subject could have more in common with artistic paraphernalia rather than presented realities, however it can be the applicable stand to the recognition of the cultural and social differences monitored thorough the objective spectator gaze. Christof Decker Professor of American Studies from LMU Munich, divide the traumatic occurrences in the medial context,

⁸⁷ Seaton, p. 500.

suggesting that; *'Trauma may be an event beyond representation, yet "wound cultures" compulsively returns to the scenes of traumatic experience.'*⁸⁸ The arguments that were raised by Seaton and Decker, highlight the alternatives in approach to the image content; from strictly aesthetic values, as they could be experienced culturally, toward the traumatic narrations hidden beyond the representative surface of the image, and to the *wound culture* that could be assigned to the conflict images; (Fig.3), (Fig.5). The significance of those aspects has a large importance in the method of interpretations of visual materials and has to be perceived with differentiated policies. Images of the poor and the 'lower classes' portraits are nothing new to the photographic medium and documentary practices, as there were the important parts of the image construction from the early years of territorial explorations. Whether in their more local and social contexts,⁸⁹ or more global perspectives, they have been exposed to the viewers through the last centuries. Within these particular conditions, the legacy in the aesthetic values represented and introduced through the images, as Seaton argued, have their initial starting point.⁹⁰ What has changed recently would be their consistency and exaggerated propagation, and even commercialisation of analogous representations, where the viewers can participate in this communicative process on more frequent basis as it may have been in the past.

Universalising transparent traumas to some social conditions for which an image may stand for, could merely be seen as the naïvely constructed ideological representations and have less importance, or even approached with disbelief, by non-attached societies to those specific cultures, which they can signify in their content. The disbelief, or even ignorance, to this preserve illustrative formulations, maintain their sense in humanistic and cultural traditions to which there should be non-direct expectations to emotional participations to the cultural or financial standards of others. Dr. Irene Bruna Seu a Senior Lecturer in Psychosocial Studies at Birkbeck University in London, discussing in her article the role of images in the Amnesty International campaigns and basing her theories on the public questionnaires from which the conclusions arose, that the possible denial of the real is often

⁸⁸ C. Decker, 'Trauma Narratives; Mixed Media, And the Meditation of Invisible', *Imaginations: Journal of Cross-Cultural Image Studies*, vol. 3, no. 1., 2012, p. 95.

⁸⁹ For visual reference see the project by Jacob August Riis, and image from 1889 titled 'Lodger in Bayard Street Tenement, Five Cents Spot', available in online archives of MoMA, http://www.moma.org/learn/moma_learning/jacob-august-riis-lodgers-in-bayard-street-tenement-five-cents-a-spot-1889, (accessed 28th July 2014).

⁹⁰ For visual reference see Farm Security Administration Project that took place in US between 1935-44, and exemplary image by Dorothea Lange from 1936 titled 'Migrant Mother' available in online archives of MoMA, http://www.moma.org/learn/moma_learning/dorothea-lange-migrant-mother-nipomo-california-1936 (accessed 31st July 2014).

based on the financial concerns.⁹¹ Her studies also reveals that many of those questioned individuals were anxious of the true financial purpose for the charity appeals, and felt as possible victims of financial exploitations by those organisations. Moreover, the aspects of mass-market publicities that prioritize similar representations, creates considerably large amount of routine for which the public could have less interests in through the perspective of time and their repetitive appearances; and what results the less senseless emotional impressions. Professor Belting have argued that; *'Though our image consumption today has increased to unprecedented degree, our experience with images of the dead has lost its former importance altogether.'*⁹² Correspondingly the claims rise by Seu, which were based on van Dijk suggestions, evokes the problem of denials can come in many forms and with their own cognitive, emotional, social, political and cultural norms. Where additional assessments were made, that the denials could also been a part of the defense strategy.⁹³

The first decade of the 21st Century photography and photojournalism, with the gratitude to the new forms of communications such as Internet and social media's, advanced the possibility of ideological exchange in the visual forms and their cultural values to another level. And currently, those feasible associating influences become more difficult to detect and expose in the correct mode, or chronological configuration. Kim David Associate Professor of German and Global Studies at Michigan State University, commented on the cultural transformations in the age of Internet suggesting;

Now, self and other go hand in hand; the division between friend and foe is less clear that it has been before. This explains why translocal challenges, ranging from immigration and terrorism to climate change and global hunger, are often condensed into mythical conceptions, which manifests themselves as ongoing revelations of "the pictorial turn" in public consciousness.⁹⁴

The mythical ideological concepts which were emphasize by Kim, that are often become reflected through the image and their communicative practices via exemplary social media's interactions, redefine the consciousness of national and global to large extend; especially in pictorial qualities of the photographic medium and its understanding from the cultural perspectives.

Vicki Goldberg American critic of photography and writer describing the photographic practices on the end of the last century noticed the fact of over-eastheticization in the image

⁹¹ Seu, p. 447.

⁹² Belting, p. 447.

⁹³ Seu, p. 441.

⁹⁴ D.D Kim, 'The Visual Regime of the Globe: Revaluating Invisibility in Global Modernity', *Transit; A Journal of Travel, Migration, and Multiculturalism in the German-Speaking World*, vol. 7, no. 1, 2011, p. 2.

industry, where she claimed that the work of Andreas Serrano on homeless titled *Nomads*⁹⁵ from 1990, were too picturesque, arguing that; ‘... *color portraits of the homeless look like advertisements for the newest grunge fashion, reminding us that advertising becoming the culture’s primary visual reference.*’⁹⁶ The application of images and their contexts for manipulation of the viewer’s perceptive and emotions, strictly in the aesthetical notions, to generate often problematic discourse in visual standards for which selected genres of media may stand for, become recognisable tactic in the self-promotion very often. The controversial advert campaigns for Benetton⁹⁷, could be one of the examples of the ideological challenges that have been routinely introduced by the photographer’s, art directors, or editors. Goldberg additionally indicate in her writing the possible influences that determinate the image production in the last years of the 20th Century, asserting that European and American visual industry and scene received, at the time, a refreshing and challenging infusion from the distant parts of the world that have been previously considered as out-of-the-way places, and mainly China and Africa.⁹⁸ The cultural influences that accrued through the visual media’s and their picturesque standards in paintings, photography or even in three-dimensional objects, were discussed in the First Chapter on suggestions made by Bieber towards the Hellenistic period and the creative process that took place in the epoch. Potential cultural movements with developing trends and their norms were to some extent always present in the visual fields, and have been practiced through the various pictorial media previously.

The first decade of the current century and photography or photojournalism in particular, with the large enforcement of Internet precisely speaking, advanced this possibility for the exchange of potential ideological visuals in their illustrative forms to another level, as I have state earlier. What could be understood from the spectator perspective is that the processes of cross-cultural interactions, and mainly the progression in exchange of visual representations through the social spheres, such as African or Asians poverties, or the Middle East conflict transparent traumas, become the depictions that have been applied in to the visual culture of the West and turn to be currently a permanently settled important parts of the collective memory. The large importance of those processes, which could be added additionally for the clarifications, is that most of the appearances are often portrayed with the Western

⁹⁵ For visual references to the selected images from the series please see the online archive collection of Phillips Auction House, <http://www.phillips.com/detail/ANDRES-%20SERRANO/NY040209/56?fromSearch=Andres%20%20%20%20%20%20serrano&searchPage=1>, (accessed 29th July 2014).

⁹⁶ V. Goldberg, *Light Matters: Writings on Photography*, New York, Aperture, 2005, p. 181.

⁹⁷ For visual reference to the Benetton controversial advert campaigns please see online gallery of the United Colors of Benetton, <http://www.benettongroup.com/media-press/image-gallery/institutional-campaigns> (accessed 29th July 2014).

⁹⁸ Goldberg, p. 19.

perspectives, and what originates the culturally foreign understandings to those circumstances. Progress in technological inventions such as popularised Internet communication and access to the easy editing tools in programs like Photoshop – for image manipulation practices – become not only a test for the viewers to question the accuracy of the photograph, but also a troubling task for editors and news agencies. The forced dilemmas of authenticity become confronted on the daily basis with new technology and redeveloped media.

MIT lecture on the *Ethics & Forensics in The Age of Photoshop Photojournalism* arranged by Night Science Journalism at Harvard University in 2011, discussed the issue and concerns in relation to the contemporary news images and photographic reoccurrences. The Vice President and Director of Photography in The Associated Press, Santiago Lyon indicates in the lecture that; ‘... pictures can lie, and they do lie and have been manipulated for a long time.’⁹⁹ Accusing at the same time Russians, to be a masters in the image manipulation in the past.¹⁰⁰ Trying to be objective in any political circumstances, I can only mention that in the previous eras of the image construction processes and their possible deconstructions for various ideological purposes, comparing to the present situation and media standards, they could only be seen as the historical relicts that were created by elites as van Dijk claimed. And it’s a process that now becomes a household domain rather than organised exclusive practice. But the provided statement by the media professional who’s on the daily basis confronts the supply of the press images in extensive quantities to the global circulation, could be awaking assertion in the approach to the photographic medium in general. What photojournalism confronts in the new age of technological progress and easy in use digital software for image manipulations, is the fact that on various occasions similar images that have been transformed with the rage of procedures, are often become published in the news coverage’s. Those arrangements could be various; from strictly colour justification to achieve more dramatic outlooks¹⁰¹, which becomes a routine for the image retouching currently, and towards new advanced photomontage techniques to raise the aesthetical value of the

⁹⁹ Lyon, S., ‘Ethics & Forensics in the age of Photoshop Photojournalism’, US, Night Science Journalism at MIT, MIT TechTV, [Lecture broadcast video MP4], 28th April 2011, <http://video.mit.edu/watch/ethics-a-forensics-in-the-age-of-photoshop-photojournalism-7514/>, 9’ min, (accessed 29th July 2014).

¹⁰⁰ Ibid., 10’ min.

¹⁰¹ For visual reference to the picture case, please see the images from 2006 Israel and Lebanon conflict, in the BBC News online archives, http://news.bbc.co.uk/2/hi/middle_east/5254838.stm, (accessed 13th August 2014).

photograph.¹⁰² Authenticity of the image representation has become a global problem with the new advanced technologies. Some of the aspect of potential arrangements and creativity depends directly from the photographers and their individual intentions, and because comparable procedures are often employed, the idea of the true and transparency of the real becomes more questionable recently. The democracy of the media and their approach to the varieties of genres for which particular publicity may stand for, creates to some scale the chaos of communication and additionally often confronted disinformation, which the viewers and the readers convey on the daily basis, and it's the occurrence that has to be understood from more critical perspective.

Authenticity and more precisely, accuracy in the representations through the media perspectives, that are shaping the public consciousness, were the topics discussed in one of the lectures arranged in the cooperation between the British Council and Södertörns Högskola in Sweden, in the March 2013. The title of the symposium was, *The Role of Media in The Creation of Muslim Identities in Europe and USA* (Muslimsk Identitet och Media) and presented by the Sarah Joseph an editor for Muslim magazines in UK. In her talk, Joseph spoke very critically and with certain aversion to the British tabloids and newspapers that formulate incorrect, in her opinion, social representations and unnecessary awareness, which the headlines create. She argued that, the oxygen of publicity which feeding this fire has to be cut off and the petrol supplier, as she named it metaphorically, has to be removed.¹⁰³ What she meant, were the news coverage's that create the apparent untrue and mislead scenarios. Her main concerns in the lecture were the media headlines that appear continuously in the publicities across the UK, which profoundly criticise the Muslim culture in Britain and for which she demand discontinuity. Precise images or photographic representations were not discussed in this symposium, but this additional formulation of the visual representations that are confronted on regular basis, would be the supplementary description on the story that is antagonized through the media scope.

Potential disinformation that was examined by Joseph in Södertörns, could have further importance in the considerations of the media industry and their message, and also the

¹⁰² For visual reference please see the case study by Frank van Riper from the Iraqi conflict and creative photomontage rearrangement made by one the Los Angeles Times reporter who combine two images through the process of selection and cloned one of the figure from the photograph to the another image to achieve more picturesque values. Photograph available on the online archives of The Washington Post, <http://www.washingtonpost.com/wp-srv/photo/essays/vanRiper/030409.htm> (accessed 29th July 2014).

¹⁰³ Joseph, S., 'Muslimsk identitet och Brittisk press', Sweden, Södertörns Högskola, UR.se [Lecture broadcast video MP4] March 2013, <http://www.ur.se/Produkter/175812-UR-Samtiden-Muslimsk-identitet-och-media-Muslimer-identitet-och-brittisk-press>, 4' min, (accessed 14th July 2014).

existing circumstances of probable disbelief which the spectators and the viewers of divert news coverage's, confront. Images included in this thesis, as exemplary (Fig.3), (Fig.4) and (Fig.5), represent the reality depicted outside the European territories and not exactly dealing with the problem set by Sarah Joseph in her talk, but to large scale they are shaping the collective understanding and memories as the *wound culture* which Decker identified as such. And alike the over-popularised images of poverties, it become a fix visual fragment in the first decade of the 21st Century Western visual culture. The relations between the distant suffering and its commodification or even fetischization to some scale in the Western media's, and the passive observer that not necessarily would like to participate – mentally and emotionally – in the process of traumatic visual exchanges, could have profound aspect in the cultural approach to the subject. But with the current developed process of globalization and multiculturalism, those characterises are simply unavoidable. Its something what Lilie Chouliaraki Professor of Media and Communication from LSE, understood as the ethical obligation of the news media that goes beyond simple information of the facts of suffering, or simply entreating us with the exotic stories about distant disasters¹⁰⁴, but what was also mentioned by her, was the symbolic power of the Western media and their moral imaginations in the narrations of the stories.

3.2 *The Strength of the Image*

In their collective introduction written to the publication *Photography: A Critical Introduction*, edited by Liz Wells, Derrick Price and Wells argued that; *'The late twentieth-century convergence of audio-visual technologies with computing has lead to a profound and ongoing transformation in the ways in which we record, interpret and interact with the world.'*¹⁰⁵ This importance of the historical movement that shaped the collective visual perception through the engagement of Internet and popularization of digital technologies, which was also observed by Wells and Price, was expound through this thesis with the larger reflection on this topic and its possible significance in the social structures, that were introduced with those occurrences. Modifications of the working process – as it may have be with digital technology – transformed the ways in which images and their content is

¹⁰⁴ L. Chouliaraki, 'Global Representations of Distance Suffering' in N.Coupland (ed.) *The Handbook of Language and Globalization*, Chichester, Wiley-Blackwell, 2013, p. 608.

¹⁰⁵ D. Price, L. Wells (ed.), *Photography: A Critical Introduction*, 3rd edn., Glasgow, Routledge, 2004, p. 12.

perceived, and what becomes a crucial characteristic in developing of the new cultural understanding of the surrounding world.

Images have accompanied social coexistence and their structures for a long time, and were always a major part of the communication process. What have changed in the first decade of the 21st Century, were their consistency in their employment and more frequent appearances in the construction of reality. Grate example for this course of action would be the social media practices and the photographic forums, or online news galleries that expand considerably in the last decade in the virtual reality. Helen Caple and John S. Knox observed this fact of expand role of images in the online publications, arguing critically that;

Further, online news galleries that are linked to a verbal story can often be accessed by more than one path in websites, so the ‘reader’ of a gallery may not ever see the verbal story to which the gallery is linked (if there is one). In the course of this research, we have come to problematise our original assumption, and now argue that online news galleries have the *potential* to be texts in their own right.¹⁰⁶

Arguments arise by Caple and Knox from the Australian academia, proves on the progressing development in the collective perception and approach to the images, especially in their digital or online forms. Tendencies of the sematic function of the photography in the modern societies and their literacy, as they have suggest, are additional support for the hypothesis which I have introduce in the earlier chapters. That the image, or photograph, could have as large importance in the recognition function as the written text; but what also leads currently with the euphoric approach to the gazing and sharing processes, to probable misinterpretations or even disinformation that may appears. The importance of the message that very single photographic image could possess in their communicative arrangements or in their ideological tendencies, are the central role to the photographic medium that operates on various external surfaces in the cultural habits to which they be in function.

Illustrative formations are the key matters in the direct understanding of the surrounding realities that are perceived and experienced through the images; from strictly domestic or educational models and towards the transparent reflections of the distant sufferings and their possible politicize meanings, which they could contain. Even if the current state of collective visual memory could imply certain changes in memorising functions, through the extend amount of images that can be accessed on the daily basis, some of the photographs could still

¹⁰⁶ H. Caple, J.S., Knox, ‘Online news galleries, photojournalism and the photo essay’, *Visual Communication* vol. 11, no. 2., 2012, p. 209.

have a more importance than the other; or they would be the images that have been perceived more often than on the singular occurrence basis and what makes them, a historical icons of the time. During the 20th Century, there were several photographs that become an iconic images in the documentary practice, which W.J.T Mitchell described as the spectacle of absolutism¹⁰⁷ such as the street execution in Vietnam from 1968 taken by Eddie Adams¹⁰⁸, or the image from the Tiananmen Square protest titled *The Tank Men* from 1989 by Stuart Franklin.¹⁰⁹ There are only selected representations that could be account as the momentous snapshots that have changed the humanistic and social awareness as the press images. In the first decade of the 21st Century, apart from the images which have entered the sphere of Western visuals in the greeter and extend representative formulas such as, the over-popularised poverties of the Third World Countries – where currently the term *Developing Countries* become more culturally and politically appropriate – or the Middle East conflict, images of the Abu Ghrabi case turn to be symbolic recognisable statement. Those images that were discussed in the Chapter One, were one of the most important press releases that evoke an international disturbance toward the conflict in Iraq, and the US/UK governmental politics. Causing at the time a large debates and on-going discourse on the interference of the coalition forces in the region, and their un-humanitarian tactics. Subject of the power of the image in this example could be undeniable, especially in the process of construction of public identity, and reflective thoughts on the cultural judgments which those representations creates. It will be hard to apply any semiotic configuration to this particular occurrence, apart from the fact of the socio-cultural communicative significance in the public perspective, which mentioned images become to represent. Any other metaphoric symbolism could be seen as rearrangements of those depicted realities, which those images represented. Wells and Price argued that; *‘The key limitation of semiotics as first proposed, with its focus upon system of signification, was that it failed to address how particular readers of the sign interpreted communications, made them meaningful to themselves within specific context of*

¹⁰⁷ W.J.T Mitchell, ‘Image, Space, Revolution: The Arts of Occupation’, *Critical Inquiry*, vol. 39, no. 1, 2012, p. 19.

¹⁰⁸ For visual reference please see the World Press Photo online archives <http://www.archive.worldpressphoto.org/search/layout/result/indeling/detailwpp/form/wpp/q/ishoofdafbeelding/true/trefwoord/year/1968>, (accessed 11th August 2014).

¹⁰⁹ For visual reference please see the online archives of Magnum Photo Agency, <https://www.magnumphotos.com/C.aspx?VP3=SearchResult&ALID=29YL534Q87WO> (accessed 31st July 2014).

experience.¹¹⁰ Interpretations and their possible diverse genesis in the perceiving the subject depicted in the image, were examined earlier in the previous chapter.

The notion of the cultural challenges that any object may confront in reality, may have its foundation in the diverse range of approaches to the critical views and different standpoints. Pragmatic formulation of the image content which each photograph encounters in their picturesque qualities, and their possible connotations in the creative concepts, or their messages, its simply conducted by the representative usage and the framework to which it may be assigned. I have already highlighted to some scale the coexisting challenges that are in function between the media representative images and the artistic practices, and their abilities in the interpretations or reinterpretations of the stands through the different formulas. This practice of the creative approach in redefinition of reality, could have un-expectable mode in their trajectory and cause disorientation in the social functionality, but it's the tradition that commonly taking place. As in the exemplary work of artistic contexts and their medial opposition, where the ideological tendencies and their visual habits are dealing considerably with the opposite perspective's, and colliding with each other in the representative views with different frames of references. Derrick Price wrote that; *'The archetypal documentary project was concern to draw the attention of an audience subject, often with a view to changing the existing social or poetical situation.'*¹¹¹ The exemplary plates included in this paper as (Fig.2), (Fig.5), (Fig.8), could be perceived from the perspective indicated by Price, since they portray the trauma and demand (Fig.5), or the social conditions that presumably would like to be rearranged and reflect on with socio-culturally approach – depending on their final destination in the media and social landscapes, (Fig.2), (Fig.8). Advanced media sectors and the possibilities related to the application of the image in various contexts for their usage, and by this, changing the spectator audiences depending on conventions and intentions, allocate to the photograph the potential for restructuring of the image as the communicative tool.

The third parties often see the processes of the news coverage's as the course of intimidation of the private and public for the glory of the best image coverage and their publication. Baudrillard criticized the news coverage's and photographers asserting that; *'Information, news coverage, is always there. When there are catastrophes, the reporters and photo-journalist[sic] are there before the emergency service. If they could be, they would be there before the catastrophe, the best thing being to invent or cause the event so as to be first with the news.'*¹¹² What I can justify on the supportive side of the photojournalist practices is

¹¹⁰ D. Price, L. Wells, p. 30.

¹¹¹ Ibid., p. 100.

¹¹² Baudrillard, *The Intelligence of Evil*, p. 96.

that unfortunately catastrophes and *events* as Baudrillard claimed, are the reasons why the news sectors exists in the first place in the social structures; to document and to report to the public the coverage from those incidences that are in need of public opinion. What may have changed in the present era will be the abilities for the reportage or documentations of those occasions that could be easily made by anyone. The characteristic for the media coverage or photojournalism assignments require being at the place that's needs a public interests and medial publicity for various reasoning's. Progress of the media industry in the first decade of the 21st Century introduced the new forms of those practices – a citizen journalism – which was mentioned in the first chapter of this thesis, and what becomes also an era of mobile phone snaps recordings and Internet. Contributions to the news coverage's could be currently provided by anyone equipped with the communicative tools such as mobile phone, Internet or the social media. This existing process demands even more critical commentary on the state of present social interactions in the current condition of the media industry, or they possible future development and transformations. Richard Bolton an artist and writer who previously lectured in The Visual Arts Program at MIT, describes the power of the photographic image indicating that;

It was once said that photography would serve democracy, helping to construct a modernist *polis* by providing a means of speech accessible to a wide number of participants. But photography also offered a means of social control: the camera's capabilities for documentation and surveillance were vital to the attempt to build a regulated society.¹¹³

The socio-regulated societies that were described by Bolton in the late years of the 20th Century, become currently a factual issue rather than a futuristic utopian idea seen by the end of the last century. Popularisation of the Internet medias such as Facebook, Twitter or any other social media applications, and the digital communication with easy to operate devices, made this concept the reality that is confronted with the approvals or often dislikes, and on the global scale. Following his statement, Bolton observed also that;

For every claim about the transparency and obviousness of the photograph, There can be found an opposing claim emphasizing the difficult language introduced by the photographers, a language based in the liberties of framing, montage, juxtaposition and surreality.¹¹⁴

¹¹³ Bolton, p. xi.

¹¹⁴ Ibid.

The claims for the transparency of the real and obvious that were made by Bolton in the photographic representations, has something in common with what I have previously introduced in this thesis and mainly; the foreign perspectives in perceiving the subject, and also often a lack of the extraneous understandings in the approach to the depicted realities. Wigoder in contrast to my assessments in his article titled *The Acrobatic Gaze and the Pensive Image in Palestinian Morgue Photography*, accused the local Palestinian photojournalists which in his opinion, with frequently in use of the acrobatic point of views that are applied in to the image construction, recreate the dramatic perspectives that have more propaganda affiliation for Hamas rather than become a real documentary statement.¹¹⁵ At the same time, he saw the foreign European perspectives to the certain scenarios, as more settled and accurate forms of picturing the real.¹¹⁶ What the assessments made by Bolton and Widoger bring in focus, are the construction of narratives in the image through the importance of the framing and applied perspectives of representations, which in their understanding have a large significance in the appreciation of the photography in the social context, and also direct relation to their ideological destiny, as also Baudrillard suggests.¹¹⁷ The arrangements of scenery, whether in their more classical approach as the exemplary plates represent, (Fig.6), (Fig.7), (Fig.8), with their more traditional picturesque quality standards, or in more dynamic formations such as in (Fig.3) and (Fig.5), becomes an important picture qualities through which the image and depiction could be reinterpreted and elucidate. The strength of the picture in the exemplary (Fig.5), could be perceived by its dynamic arrangement and its dramatic content. Applying in this exemplary context Baudrillard's theories, on the photojournalist that are often in the centre of the news coverage's even before the actual aid assistance, could be seen as the rearrangement of the visual scenarios which are easy to sell in the media industry. The explanation that could be provided for the support of the photographer in this particular case; is that in this occasion, a funeral march, there is no need for the authority assistance, as it's the trauma after the effect or a consequence of the tragedy that occurred. But the dramatic perspective created by acrobatic point of view in the image it's the author individual frame of reference to the scenery. Coexisting fact of newspaper publicities and their favour contents in which the public have often a passion to participate from the spectator perspective, it's a different matter. Importance or unimportance of the similar image contents in the cross-cultural visual communicative language, have been discussed in earlier sections through the more social perspective critiques. The current state of

¹¹⁵ Wigoder, pp. 271-282.

¹¹⁶ Ibid., p. 286.

¹¹⁷ Baudrillard, *The Ecstasy of Communication*, p. 67.

media and the development of the industry would be examined more in depth in the following section.

3.3 The Internet and New Realities

In the description of the current development of media industry in the epoch of Internet, Fred Ritchin noticed that; *'For young generation, print newspapers and magazines have already become increasingly archaic; in the ever-changing Internet environment serious imaginary trends tends to get lost – particularly those images that require quitter, and more prolonged contemplation.'*¹¹⁸ What could be assumed from this scepticism towards the faster cascade of images that are receptively substituted in the visual platforms in the first decade of the 21st Century, that there is less need for the printed press as it may have been by the end of the last century, and for the younger generations of costumers this form of news coverage's or information sector become an archaic industry. From Ritchin statement it can also be conclude, that in the present times there is less time for examination of the image, and the *digital euphoria*¹¹⁹ as Hans Belting named it, have replace the social approach to the communicative mediums. The amount of images that circulates through the virtual reality towards which public individuals are continuously exposed to, or search through, minimize the need for the signifying icons in the visual representations that could be assimilate with deeper understanding. Iconology in the modern era reformed itself to the state that the iconological images (the most popular recognisable visuals) are repetitively updated or substituted by the stream of movement rather than in singular visual material. What has to be mention is the fact that even if the newspapers were the most common information tool for the public spheres in the last decades of the past century, there were people who probably never read one, or not on the daily or weekly basis, as this procedure required a certain stability, attention and contemplation.

Appearance of Radio and TV substitute, to some scales, the approach to the information's and the way the participations was in process. It becomes easy, quick and pleasant to take part in the experience of the news coverage's from the spectator standpoint. The importance of the image and photograph in the informative structures has been examined considerably in the previous sections, with additional view on the procedures of the Internet that has reshaped the social structures and media industry. Stuart Hall writing in the 90's on the concept of social

¹¹⁸ Ritchin, p. 145.

¹¹⁹ Belting, p. 305.

identity in his text *Who Needs Identity?*, describes this functional psychological process claiming that;

Precisely because identities are constructed within, not outside, discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies. Moreover, they emerge within the play of specific modalities of power, and thus are the product of the marking of difference and exclusion, that they are the sign of identical-natural-constituted unity-an 'identity' in its traditional meaning (that is, an all-inclusive sameness, seamless, without internal differentiation).¹²⁰

What Stuart Hall suggests is that cultural identities – and additionally social structures – are the processes that are shaped within the current discourse of historical specifications that are in progress in specific formative practices, and ideological strategies that may be in function. Can in this case, the global movement of social interaction through the Internet communication and the social media practices administrate the new functionality among the socio-cultural spheres? Its surely one of the specifics in discursive formation of identity, that emerge from the interactions through those platforms. In the recent BBC World News program *Global with Jon Sopel*, arise the subject of the social media in the role of present military conflicts, where it was claimed that social media become a weapon in the present warfare's.¹²¹ This particular nuance was mentioned previously in this thesis with supportive claims made in the articles by Mortensen and Thorburn, where the implications of the social media interactions had significance and direct importance in the ideological upraise and counter-hegemonic function in the discussed situations, which were examined with critical perspectives. Professor of Humanities in the Department of English at Harvard University, Homi K. Bhabha, wrote in the last years of the 20th Century that from the social and cultural perspectives, we have enter an anxious age of identity in which the attempt to memorialize lost time and reclaim lost territories creates the culture of disparate in the social movements.¹²² What has to be remembered is that since the last decade and the *early years* of the Internet the global collective identity, or the cultural identities, become retransformed drastically to some scale. The cultural contrast that Bhabha has mentioned, in the virtual framework become redefined to the new standards, but the possibility of interference to the social individual through the messages convey via online platforms, become a challenge to

¹²⁰ S. Hall, P. Gay, (ed.), *Question of Cultural Identity*, Trowbridge, Sage Publications, 1998, p. 4.

¹²¹ *Global with Jon Sopel*, [News Program] BBC World News, London, 31st July 2014.

¹²² H.K Bhabha, 'Cultures In-Between' in S. Hall, P. Gay, (ed.), *Question of Cultural Identity*, Trowbridge, Sage Publications, 1998, p. 59.

control from the hegemonic point of view, as it was proven in the situations discussed in the texts by Mortensen and Thorborn. But those factors are related to the open network and certain democratic standards that the Internet provides for its users. If the considerations of the current existing ideological regime would be encountered in the present times, it would be the regime of popularity that it meets, but also with supplementary contributions of the software engineers to the process of popularity, this concept becomes shallow in some perspectives. Internet and the new redeveloped medias in their social form reshape the industry in the large scale, as I have argued in previous section, and creating by this new realities and possibilities in the consumer *hunt*. The last years of the first decade in the 21st Century, placed the industry even further by the possibilities that were introduced with smartphones, tablets and fast Internet connections. Forced changes, set new demands for the visual industry. Images no longer are expected to be as professional in their qualities or in the large size like beforehand. The fast growing market and the accelerated ideas of spontaneous moments required the ideal substance for its adjusted speed of interaction. The graphic animated contents constructed from the still images become a new tool in online advertisement. As Caple and Knox noticed, the images that become in use constantly, substitute the other informational aspects that could be provided along the story of the news or advertisement.¹²³ Additionally, Ritchin argued that; *'The last century was the century of the photograph, this century is that of image-branding, surveillance, and sousveillance, geo-positioning, sexing, image wars, citizen journalism, video games, snapchat, and within it all, photography.'*¹²⁴ What could be furthermore enhance to the Ritchin statement would be the fact that photojournalism also transformed its original contexts such as qualities, and recreate a *new fields* in the industry as mentioned commercial popularisation of poverties, Middle East domain, or the citizen journalism – the sousveillance.

Deconstruction of the media industry and the information sectors, rearrange the boundaries in the context of representations and their possible interpretations in the journalistic image. Social importance of the image contents, become placed on the scale in which added contexts or descriptions placed its direction in possible phenomena of connotation applied to the illustration. Iconological aspect of the image in this case, become depending on condition of their usage and the context of configuration of the photograph and text. Belting criticise the media industry suggests that they often use symbolic techniques in which the image is transmitted and imprinted on the collective memories.¹²⁵ The process of

¹²³ Caple, Knox, pp. 209-213.

¹²⁴ Ritchin, p. 160.

¹²⁵ Belting, p. 305.

collective memories such as visual representations of the historical *events* or affairs (World War Two or conflict in Vietnam) at the present time are no longer depending from the media elites, as Van Dijk understood ¹²⁶, but corresponding to their consistency of appearances in the public sectors and their scrutinise implications to the social awareness. What Ashuri suggested, basing his theories on the statement made by the French philosopher Ernst Renan, is that process of forgetting are crucial to the construction and survival of modern communities.¹²⁷ The question which rises in this complex explanation made by Renan and forwarded by Ashuri, would be the accuracy of the facts, and their historical significance of the certain *events* to the public consciousness and collective awareness. Even more problematic could be the question, how far similar process of rearranging the realities could reach, if the historical occurrences are continuously reminded for various reasons? I would agree with the claims made by Renan, because the humanistic progress are very important and forgetting is a crucial aspect in further development, but at this same time, historical fact have to be reminded simply for the reasoning of mistakes that may have taken place in the past and to avoid their repetitions in the new redeveloped forms.

The accurate information's and their potential discontinuity in the professional objective form, as it was expected to be initially, become the confronting reality where to some scale in the democratise forms everyone can contribute to the media sectors, but not everyone would be pleased to force the potential consequences that may occur. When in comes to the artistic practices, Baudrillard discussing the course of art at the beginning of the Internet era and the new millenniums mention that;

Art can only align itself with the general insignificance and indifference. It no longer has any privileged status. It no longer has any other final destination that this fluid universe of communication, the networks and interactions. [...] The Net and the networks clearly increase the possibility of transforming for oneself in closed circuit, everyone going at it with their virtual performances and contributing to general asphyxia.¹²⁸

Generalised contribution to the visual filed, whether in the artistic disciplines and approach as Baudrillard described, or in their medial developed forms such as photojournalism, redefine the concept of the local and global to different standards – a virtual one. English historian, Professor Asa Briggs wrote; *'No single theory provides a complete guide to contemporary*

¹²⁶ van Dijk, p. 28.

¹²⁷ Ashuri, p. 105.

¹²⁸ Baudrillard, *The Intelligence of Evil*, p. 86.

*real of high-definition, inter-drive, manually convergent technologies of communication, where relationship, individual and social, local and global, are in continuous flux.*¹²⁹ These flux procedures of changes in reality, in the context of information sectors and attributed to the Internet and the social media, could be the exact formulation of the state of current new realities, and in precise reference to the Fluxus movement of the 60's. But this procedure crossed the barrier of the art and information with larger perspective, as it may have been in mid of 20th Century. As I have been trying to propose in this thesis in the previous sections, the importance to distinguish between the artistic practices and the news coverage's has its central significance, and it has to be placed upfront in any approach to the current communicative memos, or the information's and representations that may be provided through the current state of social interactions.

Norman Fairclough examining the medial structures of the 90's argued that; *'Media output is very much under professional and institutional control, and in general it is those who have other forms of economic, political or cultural power that have the best access to the media.'*¹³⁰ From this perspectives, Fairclough had a similar concepts as van Dijk on the institutional power in the media in the 20th Century, and the drastic transformations that this precise industry when through in the last two decades, are remarkable. The potential interaction with the news domain and the image formation in the decade of the Internet, are offered to all social individuals. Depending on the intentions of the contributors the possibilities from dis-informative practices have large feasibility and it was also subject that this thesis reflects on in a larger view. Fairclough noticed also that; *'A basic assumption in the media text do merely 'mirror realities' as is sometimes naively assumed; they constitute versions of reality in ways which depend on social position and interest and objectives of those who produced them.'*¹³¹ This conflict of the meanings and representations, or their interpretations, could be without difficulty shifted depending on the concept of the provider of the photograph or the news coverage's. The era of the social media's and Internet communication creates in this sphere enormous and difficult task to deal with in the socio-cultural contexts.

¹²⁹ A. Briggs and P. Burke, *A Social History of the Media; From Gutenberg to the Internet*, Cronwall, Polity Press, 2009, p. 12.

¹³⁰ Fairclough, p. 40.

¹³¹ Ibid., p. 104.

Conclusion

In this thesis I was trying considerably to avoid any analytical descriptions of the images, mainly because it was not my main concern to investigate the visual contents from these particular perspectives, but rather to challenge the notion of socio-cultural phenomena that are related to the image production during the first decade of the 21st Century. The fine art approach, that could also have remarkable aspects in the examinations of the photographic outcomes and their cultural relations, are left for other scholars in the field to assume. Just for support of the process of analysis which I have undertaken in this paper, what could be articulated are the ideological aspects of photojournalism and its assumed realness in their representative characteristics; where the fine arts are usually in their opposite ideological frameworks. Those challenges which I also have been trying to highlight within a large concern in the particular contexts of medial representations and the contrary artistic practices, were discussed in this thesis with judgmental and objective manner, and hopefully with accurate clarifications and correct answers for those picturesque postulations.

The predominant concept of this writing was to elaborate and highlight within the larger perspective the contemporary documentary practices, and indicate certain shifts in the medium itself, as well as in the communication sector in the first decade of the 21st Century. Presumably the most important shifts and trends that have been developed in the last decade of photojournalism have been given larger and precise outlook on the examples made in this writing. A brief introduction to the human portraying and the process of visual representations in the past centuries that was provided in the *Chapter One*, had its purpose to sustain the concepts of possible transformations and evolution in the visual communication practices as photography or photojournalism. The challenges that are forced currently in the media sectors and the documentary photography, were underline with the pointed concerns on the developing concepts of the Internet usage, and also the socio-cultural changes that are taking place in more intensive procedures as it may have been or happening in the last decade of the 20th Century. The new aestheticizations of the social structures – due the digital perspectives and procedures – and its modernise envisions that are generated in to the visual framework with popularisation of the new medias, redefine the concept of interactions and communication by interfering with the idea of local and global, and this process was also to some scale introduced in this thesis on various examples.

Images and their potential meaning or their iconological significance were the main questions in the *Chapter Two*, in which I have provide exemplary visual material and reflect

on the cultural symbolisations in the press images. *Chapter Three* dealt mainly with the media and representations by discussion on the importance of the image in the cultural and social structures, with additional questioning of the present conditions of the information sector in the era of Internet. Those are the problematic topics that are not easy to resolve, and there is no precise and correct answer to the issue, apart from the socio-cultural analysis of the dilemma, which is faced currently. The need for separating the fact and real in reportage from the concepts of artistic practices and the fluxus occurrences in the information industry, were introduced selectively through the whole paper, and hopefully with the accurate answers provided on this troubling issue. Discussed images in this thesis which were in use to reflect on some of the most important visual representations that become the most dominant trends in the last decade, hopefully highlight the differences and their possible needs in the social structures. All written materials and texts which were in use in this thesis to provide additional supportive statements on the aspects of human representations and communicative practices, attribute in their varieties in to continues discourse on the visual culture, photojournalism and cultural phenomena's. Before approaching the discussion on this topic I was very much aware, that to reflect realistically on the problematic I chose to write, I had to collect divers publications in the visual filed and written by various scholars from different backgrounds, cultures, countries and genres. I had also tried to give a weight to the texts that were in use as my supportive arguments in this writing, and especially, to the time of their issue. As this thesis dealt mainly with contemporary concerns, the current scholarly articles were much in function to the subject of my discussion, where some of the historical publication could seem archaic and even out-of-date to this current era. The combination of texts that I have choose to include in this paper as the supportive concerns, hopefully provided a larger overview on the arguments discussed in this essay. While the examined subject is still in the progress and continuously developing, technologically and culturally, those concerns are likely to be expanded in the future by the scholars and the research in the fields of this multidisciplinary perspective which this topic may relate to.

Appendices

Appendix One; World Press Photo



Fig. 1, New York, United States. September 11th 2001. Photograph from the reportage on the World Trade Centre “Twin Towers” attack in New York City. World Press Photo winner in 2001. 1st Prize in the category People in The News. Photograph by Gulnara Samoilova, www.gulnarasamoilova.com, courtesy of the photographer. ©



Fig.2, 'A girl from Togo sells water. The container is too heavy to lift, so she must sell all the water before she can put it down. Trafficking in child workers is illegal, but continues to grow in parts of West Africa. The children many under 12, are often sold in Benin and send to work in city streets, or cocoa plantation.' (author description of the image in the competition). Livberville, Gabon, April 2001. World Press Photo winner with 1st Prize in the Daily Life category. Photograph by Mike St.Maur Sheil. Courtesy of the photographer. ©



Fig.3, 'A woman is rushed from the scene of suicide car bombing in Kabul, Afghanistan on 15th December. The bomb exploded near a hotel in the Wazir Akbar Khan neighbourhood, home of many embassies and Western aid groups and one of the most heavily guarded areas of the city. At least eight people were killed and around 40 injured in the blast.' (description of the image in the competition). Kabul Afghanistan, December 2009. World Press Photo winner in 2009 with 1st Prize in the Spot News category. Author Adam Fergusson. <http://www.adamfergusonphoto.com>, courtesy of the photographer. ©



Fig.4, Photograph from the series titled, 'Yemen, Fighting for Change'. 'Fatima al-Qaes cradles her son Zayed (18) who is suffering from the effect of tear gas after participating in the street demonstration in Sanaa, Yemen on 15th October. Ongoing protest against the 33-year-long regime of authoritarian President Ali Abdullah Saleh escalated that day. Witnesses said that they reached a government checkpoint near the Ministry of Foreign Affairs. Some demonstrators retreated, others carried on and were shot at again. At least 12 people were been killed and some 30 injured. Ms Qaws – who was herself involved in resistance of the regime – found her son after a second visit to look for him, among the wounded at a mosque that was being used as temporary field hospital. Zayed remained in coma for two days after the incident. He was injured on two further occasions, as demonstrations continued. On the 23rd November. President Saleh flew to Saudi Arabia, and signed an agreement transferring power to his deputy, on 25th February 2012.' (description of the photograph in the competition). Sanaa, Yemen, October 2011. Winner of the World Press Photo of the Year in 2011 and also, 1st Prize in News category. Author Samuel Aranda, <http://www.samuelaranda.net>, courtesy of the photographer. ©



Fig.5, 'The bodies of two-year-old Hijazi and his older brother Muhammad, almost four, are carried by their uncles to a mosque for their funeral in Gaza City. The children were killed when their house was destroyed by an Israeli airstrike on 19th November. The strike also killed their father, Fouad and severely injured their mother and four other siblings. Israel had begun an intensive offensive against Hamas-ruled Gaza on 14th November in response to continued rocket fire from Palestinian militant groups. In the first days of offensive, Israel struck at targets of military and strategic importance, though the scope of attack later widened to include residences suspected of harbouring Hamas militants. By the time a ceasefire was brokered on 21st November, over 150 people had been killed in Gaza. Of these 103 were thought to be civilians, including at least 30 children.' (description of the photograph in the competition). Gaza City, Palestine Territories, 20th November 2012. World Press Photo of The Year winner in 2013, and additionally the 1st Prize in Spot News category. Author, Paul Hansen, <http://www.paulhansen.se>, courtesy of the photographer. ©



Fig.6, 'Tokyo' photograph by Jens Lucking. Image awarded in 2004 with the 1st Prize in the National Portrait Gallery, London photographic portrait prize sponsored by Schweppes (currently Taylor Wessing). 'The photograph is set up but I didn't want it to appear too posed or fashion-like. Part of my style is to push naturalism a bit, but I still like things to look believable and realistic. I'd never met these women before, but I hope I've captured something of their characters. They all come across as strong females so that's how I show them – self-confident, almost arrogant. I was desperate to avoid the cute, looking down Japanese school-girl thing, and I think this portrait is the antithesis of that.' (description of the photograph in the competition). Courtesy of the photographer, <http://jenslucking.com>. ©



Fig.7, 'Girl with Baby-Poland'. Photograph by Shara Henderson, awarded in 2005 with 1st Prize in the National Portrait Gallery photographic portrait prize sponsored by Schweppes (currently Taylor Wessing). 'Her winning portrait is the result of an impromptu photography session during a visit to the industrial town Brzeg Dolny, near Wrocław, in the summer of 2004. Asking a young acquaintance to round up the local kids for a spur-of-the-moment shoot, she spent a few hours photographing the children as they played in the neighbourhood. She says of portrait "The girl in the portrait, Agnieszka, was one of the quieter ones. She just sat in the background and didn't play up to the camera. I turned around and saw her holding the baby, Dominika, and thought it would make the perfect photograph. I carefully re-positioned them without changing too much as I like to keep things as natural as possible." (description of the photograph in the competition). Courtesy of the photographer. ©



Fig.8, 'Martyn, Sean and Jacob'. Photograph by William Lankin, honourable mention and shortlisted in Taylor Wessing Photographic Portrait Prize in 2013. Courtesy of the photographer. <http://www.williamlakin.com>. ©

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Vita

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