

11 Italo Calvino, *The Adventures of a Photographer*

When spring comes, the city's inhabitants, by the hundreds of thousands, go out on Sundays with leather cases over their shoulders. And they photograph one another. They come back as happy as hunters with bulging game bags; they spend days waiting, with sweet anxiety, to see the developed pictures (anxiety to which some add the subtle pleasure of alchemistic manipulations in the darkroom, forbidding any intrusion by members of the family, relishing the acid smell that is harsh to the nostrils). It is only when they have the photos before their eyes that they seem to take tangible possession of the day they spent, only then that the mountain stream, the movement of the child with his pail, the glint of the sun on the wife's legs take on the irrevocability of what has been and can no longer be doubted. Everything else can drown in the unreliable shadow of memory.

Seeing a good deal of his friends and colleagues, Antonino Paraggi, a non-photographer, sensed a growing isolation. Every week he discovered that the conversations of those who praise the sensitivity of a filter or discourse on the number of DINs were swelled by the voice of yet another to whom he had confided until yesterday, convinced that they were shared, his sarcastic remarks about an activity that to him seemed so unexciting, so lacking in surprises.

Professionally, Antonino Paraggi occupied an executive position in the distribution department of a production firm, but his real passion was commenting to his friends on current events large and small, unraveling the thread of general causes from the tangle of details; in short, by mental attitude he was a philosopher, and he devoted all his thoroughness to grasping the significance of even the events most remote from his own experience. Now he felt that something in the essence of photographic man was eluding him, the secret appeal that made new adepts continue to join the ranks of the amateurs of the lens, some boasting of the progress of their technical and artistic skill, others, on the contrary, giving all the credit to the efficiency of the camera they had purchased, which was capable (according to them) of producing masterpieces even when operated by inept hands (as they declared their own to be, because wherever pride aimed at magnifying the virtues of mechanical devices,

subjective talent accepted a proportionate humiliation). Antonino Paraggi understood that neither the one nor the other motive of satisfaction was decisive: the secret lay elsewhere.

It must be said that his examination of photography to discover the causes of a private dissatisfaction – as of someone who feels excluded from something – was to a certain extent a trick Antonino played on himself, to avoid having to consider another, more evident, process that was separating him from his friends. What was happening was this: his acquaintances, of his age, were all getting married, one after another, and starting families, while Antonino remained a bachelor. Yet, between the two phenomena there was undoubtedly a connection, inasmuch as the passion for the lens often develops in a natural, virtually physiological way as a secondary effect of fatherhood. One of the first instincts of parents, after they have brought a child into the world, is to photograph it. Given the speed of growth, it becomes necessary to photograph the child often, because nothing is more fleeting and unmemorable than a six-month-old infant, soon deleted and replaced by one of eight months, and then one of a year; and all the perfection that, to the eyes of parents, a child of three may have reached cannot prevent its being destroyed by that of the four-year-old. The photograph album remains the only place where all these fleeting perfections are saved and juxtaposed, each aspiring to an incomparable absoluteness of its own. In the passion of new parents for framing their offspring in the sights to reduce them to the immobility of black-and-white or a full-colour slide, the non-photographer and non-procreator Antonino saw chiefly a phase in the race towards madness lurking in that black instrument. But his reflections on the iconography-family-madness nexus were summary and reticent: otherwise he would have realised that the person actually running the greatest risk was himself, the bachelor.

In the circle of Antonino's friends, it was customary to spend the weekend out of town, in a group, following a tradition that for many of them dated back to their student days and that had been extended to include their girl friends, then their wives and their children, as well as wet nurses and governesses, and in some cases in-laws and new acquaintances of both sexes. But since the continuity of their habits, their getting together, had never lapsed, Antonino could pretend that nothing had changed with the passage of the years and that they were still the band of young men and women of the old days, rather than a conglomerate of families in which he remained the only surviving bachelor.

More and more often, on these excursions to the sea or the mountains, when it came time for the family group or the multi-family picture, an outsider was asked to lend a hand, a passer-by perhaps, willing to press the button of the camera already focused and aimed in the desired direction. In these cases, Antonino couldn't refuse

his services: he would take the camera from the hands of a father or a mother, who would then run to assume his or her place in the second row, sticking his head forward between two other heads, or crouching among the little ones; and Antonino, concentrating all his strength in the finger destined for this use, would press. The first times, an awkward stiffening of his arm would make the lens veer to capture the masts of ships or the spires of steeples, or to decapitate grandparents, uncles, and aunts. He was accused of doing this on purpose, reproached for making a joke in poor taste. It wasn't true: his intention was to lend the use of his finger as docile instrument of the collective wish, but also to exploit his temporary position of privilege to admonish both photographers and their subjects as to the significance of their actions. As soon as the pad of his finger reached the desired condition of detachment from the rest of his person and personality, he was free to communicate his theories in well-reasoned discourse, framing at the same time well-composed little groups. (A few accidental successes had sufficed to give him nonchalance and assurance with viewfinders and light meters.)

'... Because once you've begun', he would preach, 'there is no reason why you should stop. The line between the reality that is photographed because it seems beautiful to us and the reality that seems beautiful because it has been photographed is very narrow. If you take a picture of Pierluca because he's building a sand castle, there is no reason not to take his picture while he's crying because the castle has collapsed, and then while the nurse consoles him by helping him find a sea shell in the sand. The minute you start saying something, 'Ah, how beautiful! We must photograph it!' you are already close to the view of the person who thinks that everything that is not photographed is lost, as if it had never existed, and that therefore, in order really to live, you must photograph as much as you can, and to photograph as much as you can you must either live in the most photographable way possible, or else consider photographable every moment of your life. The first course leads to stupidity; the second to madness'.

'You're the one who's mad and stupid', his friends would say to him, 'and a pain in the ass, into the bargain'.

'For the person who wants to capture everything that passes before his eyes', Antonino would explain, even if nobody was listening to him any more, 'the only coherent way to act is to snap at least one picture a minute, from the instant he opens his eyes in the morning to when he goes to sleep. This is the only way that the rolls of exposed film will represent a faithful diary of our days, with nothing left out. If I were to start taking pictures, I'd see this thing through, even if it meant losing my mind. But the rest of you still insist on making a choice. What sort of choice? A choice in the idyllic sense, apologetic, consolatory, at peace with nature, the

fatherland, the family. Your choice isn't only photographic; it is a choice of life, which leads you to exclude dramatic conflicts, the knots of contradiction, the great tensions of will, passion, aversion. So you think you are saving yourselves from madness, but you are falling into mediocrity, into hebetude'.

A girl named Bice, someone's ex-sister-in-law, and another named Lydia, someone else's ex-secretary, asked him to please to take a snapshot of them while they were playing ball among the waves. He consented, but since in the meanwhile he had worked out a theory in opposition to snapshots, he dutifully expressed it to the two friends:

'What drives you two girls to cut from the mobile continuum of your day these temporal slices, the thickness of a second? Tossing the ball back and forth, you are living in the present, but the moment the scansion of the frames is insinuated between your acts it is no longer the pleasure of the game that motivates you but, rather, that of seeing yourselves again in the future, of rediscovering yourselves in twenty years' time, on a piece of yellowed cardboard (yellowed emotionally, even if modern printing procedures will preserve it unchanged). The taste for the spontaneous, natural, lifelike snapshot kills spontaneity, drives away the present. Photographed reality immediately takes on a nostalgic character, of joy fled on the wings of time, a commemorative quality, even if the picture was taken the day before yesterday. And the life that you live in order to photograph it is already, at the outset, a commemoration of itself. To believe that the snapshot is more *true* than the posed portrait is a prejudice...'

So saying, Antonino darted around the two girls in the water, to focus on the movements of their game and cut out of the picture the dazzling glints of the sun on the water. In a scuffle for the ball, Bice, flinging herself on the other girl, who was submerged, was snapped with her behind in close-up, flying over the waves. Antonino, so as not to lose this angle, had flung himself back in the water while holding up the camera, nearly drowning.

'They all came out well, and this one's stupendous', they commented a few days later, snatching the proofs from each other. They had arranged to meet at the photography shop. 'You're good; you must take some more of us'.

Antonino had reached the conclusion that it was necessary to return to posed subjects, in attitudes denoting their social position and their character, as in the nineteenth century. His antiphotographic polemic could be fought only from within the black box, setting one kind of photography against another.

'I'd like to have one of those old box cameras', he said to his girl friends, 'the kind you put on a tripod. Do you think it's still possible to find one?'

'Hmm, maybe at some junk shop...'

'Let's go see'.

The girls found it amusing to hunt for this curious object; together they ransacked flea markets, interrogated old street photographers, followed them to their lairs. In those cemeteries of objects no longer serviceable lay wooden columns, screens, backdrops with faded landscapes; everything that suggested an old photographer's studio, Antonino bought. In the end he managed to get hold of a box camera, with a bulb to squeeze. It seemed in perfect working order. Antonino also bought an assortment of plates. With the girls helping him, he set up the studio in a room of his apartment, all fitted out with old-fashioned equipment, except for two modern spotlights.

Now he was content. 'This is where to start', he explained to the girls. 'In the way our grandparents assumed a pose, in the convention that decided how groups were to be arranged, there was a social meaning, a custom, a taste, a culture. An official photograph, or one of a marriage or a family or a school group, conveyed how serious and important each role or institution was, but also how far they were all false or forced, authoritarian, hierarchical. This is the point: to make explicit the relationship with the world that each of us bears within himself, and which today we tend to hide, to make unconscious, believing that in this way it disappears, whereas...'

'Who do you want to have pose for you?'

'You two come tomorrow, and I'll begin by taking some pictures of you in the way I mean'.

'Say, what's in the back of your mind?' Lydia asked, suddenly suspicious. Only now, as the studio was all set up, did she see that everything about it had a sinister, threatening air. 'If you think we're going to come and be your models, you're dreaming!'

Bice giggled with her, but the next day she came back to Antonino's apartment, alone.

She was wearing a white linen dress with colored embroidery on the edges of the sleeves and pockets. Her hair was parted and gathered over her temples. She laughed, a bit slyly, bending her head to one side. As he let her in, Antonino studied her manner – a bit coy, a bit ironic – to discover what were the traits that defined her true character.

He made her sit in a big armchair, and stuck his head under the black cloth that came with his camera. It was one of those boxes whose rear wall was of glass,

where the image is reflected as if already on the plate, ghostly, a bit milky, deprived of every link with space and time. To Antonino it was as if he had never seen Bice before. She had a docility in her somewhat heavy way of lowering her eyelids, of stretching her neck forward, that promised something hidden, as her smile seemed to hide behind the very act of smiling.

'There. Like that. No, head a bit farther; raise your eyes. No, lower them'. Antonino was pursuing, within that box, something of Bice that all at once seemed most precious to him, absolute.

'Now you're casting a shadow; move into the light. No, it was better before'.

There were many possible photographs of Bice and many Bices impossible to photograph, but what he was seeking was the unique photograph that would contain both the former and the latter.

'I can't get you', his voice emerged, stifled and complaining from beneath the black hood, 'I can't get you any more; I can't manage to get you'.

He freed himself from the cloth and straightened up again. He was going about it all wrong. That expression, that accent, that secret he seemed on the very point of capturing in her face, was something that drew him into the quicksands of moods, humours, psychology: he, too, was one of those who pursue life as it flees, a hunter of the unattainable, like the takers of snapshots.

He had to follow the opposite path: aim at a portrait completely on the surface, evident, unequivocal, that did not elude conventional appearance, the stereotype, the mask. The mask, being first of all a social, historical product, contains more truth than any image claiming to be 'true'; it bears a quantity of meanings that will gradually be revealed. Wasn't this precisely Antonino's intention in setting up this fair booth of a studio?

He observed Bice. He should start with the exterior elements of her appearance. In Bice's way of dressing and fixing herself up – he thought – you could recognise the somewhat nostalgic, somewhat ironic intention, widespread in the mode of those years, to hark back to the fashions of thirty years earlier. The photograph should underline this intention: why hadn't he thought of that?

Antonino went to find a tennis racket; Bice should stand up in a three-quarter turn, the racket under her arm, her face in the pose of a sentimental postcard. To Antonino, from under the black drape, Bice's image – in its slimness and suitability to the pose, and in the unsuitable and almost incongruous aspects that the pose accentuated – seemed very interesting. He made her change position several times, studying the geometry of legs and arms in relation to the racket and

to some element in the background. (In the ideal postcard in his mind there would have been the net of the tennis court, but you couldn't demand too much, and Antonino made do with a Ping-Pong table.)

But he still didn't feel on safe ground: wasn't he perhaps trying to photograph memories – or, rather, vague echoes of recollection surfacing in the memory? Wasn't his refusal to live the present as a future memory, as the Sunday photographers did, leading him to attempt an equally unreal operation, namely to give a body to recollection, to substitute it for the present before his very eyes?

'Move! Don't stand there like a stick! Raise the racket, damn it! Pretend you're playing tennis!' All of a sudden he was furious. He had realised that only by exaggerating the poses could he achieve an objective alienness; only by feigning a movement arrested halfway could he give the impression of the unmoving, the nonliving.

Bice obediently followed his orders even when they became vague and contradictory, with a passivity that was also a way of declaring herself out of the game, and yet somehow insinuating, in this game that was not hers, the unpredictable moves of a mysterious match of her own. What Antonino now was expecting of Bice, telling her to put her legs and arms this way and that way, was not so much the simple performance of a plan as her response to the violence he was doing her with his demands, an unforeseeable aggressive reply to this violence that he was being driven more and more to wreak on her.

It was like a dream, Antonino thought, contemplating, from the darkness in which he was buried, that improbable tennis player filtered into the glass rectangle: like a dream when a presence coming from the depth of memory advances, is recognised, and then suddenly is transformed into something unexpected, something that even before the transformation is already frightening because there's no telling what it might be transformed into.

Did he want to photograph dreams? This suspicion struck him dumb, hidden in that ostrich refuge of his with the bulb in his hand, like an idiot; and meanwhile Bice, left to herself, continued a kind of grotesque dance, freezing in exaggerated tennis poses, backhand, drive, raising the racket high or lowering it to the ground as if the gaze coming from that glass eye were the ball she continued to slam back.

'Stop, what's this nonsense? This isn't what I had in mind'. Antonino covered the camera with the cloth and began pacing up and down the room.

It was all the fault of that dress, with its tennis, prewar connotations.... It had to be admitted that if she wore a street dress the kind of photograph he described

couldn't be taken. A certain solemnity was needed, a certain pomp, like the official photos of queens. Only in evening dress would Bice become a photographic subject, with the décolleté that marks a distinct line between the white of the skin and the darkness of the fabric, accentuated by the glitter of jewels, a boundary between an essence of woman, almost atemporal and almost impersonal in her nakedness, and the other abstraction, social this time, the dress, symbol of an equally impersonal role, like the drapery of an allegorical statue.

He approached Bice, began to unbutton the dress at the neck and over the bosom, and slip it down over her shoulders. He had thought of certain nineteenth-century photographs of women in which from the white of the cardboard emerge the face, the neck, the line of the bared shoulders, while all the rest disappears into the whiteness.

This was the portrait outside of time and space that he now wanted; he wasn't quite sure how it was achieved, but he was determined to succeed. He set the spotlight on Bice, moved the camera closer, fiddled around the cloth adjusting the aperture of the lens. He looked into it. Bice was naked.

She had made the dress slip down to her feet; she wasn't wearing anything underneath it; she had taken a step forward-no, a step backward, which was as if her whole body were advancing in the picture; she stood erect, tall before the camera, calm, looking straight ahead, as if she were alone.

Antonino felt the sight of her enter his eyes and occupy the whole visual field, removing it from the flux of casual and fragmentary images, concentrating time and space in a finite form. And as if this visual surprise and the impression of the plate were two reflexes connected among themselves, he immediately pressed the bulb, loaded the camera again, snapped, put in another plate, snapped, and went on 'changing plates and snapping, mumbling, stifled by the cloth, 'There, that's right now, yes, again, I'm getting you fine now, another'.

He had run out of plates. He emerged from the cloth. He was pleased. Bice was before him, naked, as if waiting.

'Now you can dress', he said, euphoric, but already in a hurry. 'Let's go out'.

She looked at him, bewildered.

'I've got you now', he said.

Bice burst into tears.

Antonino realised that he had fallen in love with her that same day. They started living together, and he bought the most modern cameras, telescopic lens, the most

advanced equipment; he installed a darkroom. He even had a set-up for photographing her when she was asleep at night. Bice would wake at the flash, annoyed; Antonino went on taking snapshots of her disentangling herself from sleep, of her becoming furious with him, of her trying in vain to find sleep again by plunging her face into the pillow, of her making up with him, of her recognising as acts of love these photographic rapes.

In Antonino's darkroom, strung with films and proofs, Bice peered from every frame, as thousands of bees peer out from the honeycomb of a hive, but always the same bee: Bice in every attitude, at every angle, in every guise, Bice posed or caught unaware, an identity fragmented into a powder of images.

'But what's this obsession with Bice? Can't you photograph anything else?' was the question he heard constantly from his friends, and also from her.

'It isn't just a matter of Bice', he answered. 'It's a question of method. Whatever person you decide to photograph, or whatever thing, you must go on photographing it always, exclusively, at every hour of the day and night. Photography has a meaning only if it exhausts all possible images'.

But he didn't say what meant most to him: to catch Bice in the street when she didn't know he was watching her, to keep her in the range of hidden lenses, to photograph her not only without letting himself be seen but without seeing her, to surprise her as she was in the absence of his gaze, of any gaze. Not that he wanted to discover any particular thing; he wasn't a jealous man in the usual sense of the word. It was an invisible Bice that he wanted to possess, a Bice absolutely alone, a Bice whose presence presupposed the absence of him and everyone else.

Whether or not it could be defined as jealousy, it was, in any case, a passion difficult to put up with. And soon Bice left him.

Antonino sank into deep depression. He began to keep a diary – a photographic diary, of course. With the camera slung around his neck, shut up in the house, slumped in an armchair, he compulsively snapped pictures as he stared into the void. He was photographing the absence of Bice.

He collected the photographs in an album: you could see ashtrays brimming with cigarette butts, an unmade bed, a damp stain on the wall. He got the idea of composing a catalogue of everything in the world that resists photography, that is systematically omitted from the visual field not only by cameras but also by human beings. On every subject he spent days, using up whole rolls at intervals of hours, so as to follow the changes of light and shadow. One day he became

obsessed with a completely empty corner of the room, containing a radiator pipe and nothing else: he was tempted to go on photographing that spot and only that till the end of his days.

The apartment was completely neglected; old newspapers, letters lay crumpled on the floor, and he photographed them. The photographs in the papers were photographed as well, and an indirect bond was established between his lens and that of distant news photographers. To produce those black spots, the lenses of other cameras had been aimed at police assaults, charred automobiles, running athletes, ministers, defendants.

Antonino now felt a special pleasure in portraying domestic objects framed by a mosaic of telephotos, violent patches of ink on white sheets. From his immobility he was surprised to find he envied the life of the news photographer, who moves following the movements of crowds, bloodshed, tears, feasts, crime, the conventions of fashion, the falsity of official ceremonies; the news photographer, who documents the extremes of society, the richest and the poorest, the exceptional moments that are nevertheless produced at every moment and in every place.

Does this mean that only the exceptional condition has a meaning? Antonino asked himself. Is the news photographer the true antagonist of the Sunday photographer? Are their worlds mutually exclusive? Or does the one give meaning to the other?

Reflecting like this, he began to tear up the photographs with Bice or without Bice that had accumulated during the months of his passion, ripping to pieces the strips of proofs hung on the walls, snipping up the celluloid of the negatives, jabbing the slides, and piling the remains of this methodical destruction on newspapers spread out on the floor.

Perhaps true, total photography, he thought, is a pile of fragments of private images, against the creased background of massacres and coronations.

He folded the corners of the newspapers into a huge bundle to be thrown into the trash, but first he wanted to photograph it. He arranged the edges so that you could clearly see two halves of photographs from different newspapers that in the bundle happened, by chance, to fit together. In fact he reopened the package a little so that a bit of shiny pasteboard would stick out, the fragment of a torn enlargement. He turned on a spotlight; he wanted it to be possible to recognise in his photograph the half-crumpled and torn images, and at the same time to feel their unreality as casual, inky shadows, and also at the same time their concreteness as objects charged with meaning, the strength with which they clung to the attention that tried to drive them away.

To get all this into one photograph he had to acquire an extraordinary technical skill, but only then would Antonino quit taking pictures. Having exhausted every possibility, at the moment when he was coming full circle Antonino realised that photographing photographs was the only course that he had left – or, rather, the true course he had obscurely been seeking all this time.

ASSIGNMENTS/DISCUSSION POINTS

1. 'It is only when they have the photos before their eyes that they seem to take tangible possession of the day spent ... [events] take on the irrevocability of what has been and can no longer be doubted. Everything else can drown in the unreliable shadow of memory'. Both Barthes (Chapter 48 *The Photograph Tamed*, p. 118) and Sontag (*In Plato's Cave*, pp. 8–10) deal with this issue. To what extent do the three writers' views overlap and are there any significant differences? (See *Memories Are Made Of This*, Fig. 42.)
2. Select two events you were involved in and that you photographed, they could be holidays, parties etc. Without looking at your photographs note down the most memorable experiences. Now look at the photographs and see to what extent they change your view of the events. Do the photographs enhance your memories, distort them, would you have enjoyed some of the experiences more if you hadn't felt you had to take photographs of them and do some of the photographs create a false impression, and if so why? On balance, do you think the photographs contribute to the understanding and remembering of the events?
3. Calvino makes a very strong case for parents photographing their children. Does anything Barthes or Sontag write undermine this position (see question 1. for the relevant sections from Barthes and Sontag)?
4. Paraggi states 'The line between the reality that is photographed because it seems beautiful to us and the reality that seems beautiful because it has been photographed is very narrow'. Evaluate this statement. In your evaluation discuss the notions that: (a) things that were not really beautiful are seen as beautiful because they were photographed and (b) that through photographing something we are able to recognise the previously unseen beauty. You may wish to refer to the first part of Sontag's chapter *America, Seen Through Photographs, Darkly*.
5. Paraggi goes on to say 'If you take a picture of Pierluca because he's building a sand castle, there is no reason not to take his picture while he's crying because the castle has collapsed, and then while the nurse consoles him by helping him

find a sea shell in the sand'. Take a series of photographs following Paraggi's advice. Try to avoid sentimentality, for example look at Sally Mann's photograph *Jessie Bites*, 1985, from her book *Immediate Family*.

6. 'The minute you start saying something, " "Ah, how beautiful! We must photograph it!" " you are already close to the view of the person who thinks that everything that is not photographed is lost...'. Is something that is not photographed lost? Think of some event in your own life or lifetime that you would like to have had photographed, and explain why you would like to have had it photographed. Are there also events that you are glad were not photographed? Give your reasons for not wanting them photographed.
7. 'But the rest of you still insist on making a choice. What sort of choice? A choice in the idyllic sense, apologetic, consolatory, at peace with nature, the fatherland, the family. Your choice isn't only photographic; it is a choice of life, which leads you to exclude dramatic conflicts, the knots of contradiction, the great tensions of will, passion, aversion. So you think you are saving yourselves from madness, but you are falling into mediocrity, into hebetude'. Do you agree with Parraggi? Evaluate your own 'photo album' and the work of Jacques Henri Lartigue, Nan Goldin, Sally Mann and Richard Billingham (see colour Figure C5) in terms of this quote.
8. ' "To believe that the snapshot is more *true* than the posed portrait is a prejudice... " '. Evaluate Parraggi's argument that leads to this conclusion. Look at the work of a range of photographers, for example, August Sander (see Fig. 1), Yousuf Karsh, Henri Cartier-Bresson (see Fig. 12), Annie Leibovitz, Richard Billingham (colour Figure C5) and Tom Hunter (colour Figure C1), and refer to both Barthes and Sontag.
9. 'Antonino had reached the conclusion that it was necessary to return to posed subjects, in attitudes denoting their social position and their character, as in the nineteenth century. His anti-photographic polemic could be fought only from within the black box, setting one kind of photography against another'. Look at the work of nineteenth century portrait photographers, for example Nadar, and attempt to take a series of photographs using Antonino's 'new' approach. Evaluate your work in terms of Antonino's aims.
10. Antonino, Bice and Lydia go to flea markets etc. to find old equipment. Do the same; find an old camera, making sure you can still get film for it and take a series of photographs using the camera. To what extent is what you photograph determined by the camera? Evaluate your work and take a second

series of photographs you think is appropriate for the camera. Evaluate the second set of photographs.

11. 'There were many possible photographs of Bice and many Bices impossible to photograph, but what he was seeking was the unique photograph that would contain both the former and the latter'. The first part of this sentence is logically consistent, however the second part seems impossible to achieve. Would Barthes's notion of *punctum* make it achievable?
12. 'He freed himself from the cloth and straightened up again. He was going about it all wrong. That expression, that accent, that secret he seemed on the very point of capturing in her face, was something that drew him into the quicksands of moods, humors, psychology: he, too, was one of those who pursue life as it flees, a hunter of the unattainable, like the takers of snapshots He had to follow the opposite path: aim at a portrait completely on the surface, evident, unequivocal, that did not elude conventional appearance, the stereotype, the mask. The mask, being first of all a social, historical product, contains more truth than any image claiming to be "true"; it bears a quantity of meanings that will gradually be revealed. Wasn't this precisely Antonino's intention in setting up this fair booth of a studio?' These two paragraphs suggest two very different ways of photographing. Evaluate the work of two photographers, one, who it could be argued takes the one approach, and the second, the other approach. For example Henri Cartier-Bresson for the first and August Sander for the second. What are the strengths and weaknesses of each approach? Produce at least one photograph in the manner of each photographer.
13. Barthes cites Calvino at the start of Chapter 15 and at the end of Chapter 46. Read these two chapters and relate them to what Antonino is trying to achieve.
14. 'Bice obediently followed his orders even when they became vague and contradictory, with a passivity that was also a way of declaring herself out of the game, and yet somehow insinuating, in this game that was not hers, the unpredictable moves of a mysterious match of her own. What Antonino now was expecting of Bice, telling her to put her legs and arms this way and that way, was not so much the simple performance of a plan as her response to the violence he was doing her with his demands, an unforeseeable aggressive reply to this violence that he was being driven more and more to wreak on her'. By asking someone to pose for you, you are interpreting him or her, and arguably forcing your will on them. Find some examples of portraits you would regard as 'non-violent' and justify your choices. Consider the notion that the only non-violent portrait is a self-portrait? Evaluate a number of self-portraits

by well-known photographers. Do they in any way look different from other portraits, if not in what way are they different? Take a self-portrait and evaluate it. Refer to the work of Francesca Woodman, Nan Goldin and Martin Parr who have all taken self-portraits and Deborah Irmes' book *The Camera I* (ISBN 810931974) which is a collection of self-portraits by well-known photographers.

15. After photographing Bice nude Antonino says 'I've got you now'. What does he mean? That he possesses her? That he has revealed the true her photographically? And if so what has he shown? Is a portrait of a naked person more revealing of who they are? Look at a number of portraits of people who have been photographed naked, for example John Lennon by Annie Leibovitz, Lee Miller by Man Ray, Edith Gowan by Emmett Gowin, Sally Mann's portraits of her children and Georgia O'Keeffe by Alfred Stieglitz. Find portraits of these people clothed and compare your reaction to the clothed and unclothed portraits.
16. 'It isn't just a matter of Bice', he answered. 'It's a question of method. Whatever person you decide to photograph, or whatever thing, you must go on photographing it always, exclusively, at every hour of the day and night. Photography has a meaning only if it exhausts all possible images'. When Garry Winogrand died in his mid-fifties he had 2500 exposed but undeveloped spools of film and 6500 developed spools that had not been contact printed (as well as having had several major exhibitions and having published four books). Look at the work of Winogrand, evaluate it in terms of what Winogrand and Antonino were trying to achieve and consider if there is any point to such compulsive photography. For a short period, compulsively photograph something and evaluate your results.
17. 'But he didn't say what meant most to him: to catch Bice in the street when she didn't know he was watching her, to keep her in the range of hidden lenses, to photograph her not only without letting himself be seen but without seeing her, to surprise her as she was in the absence of his gaze, of any gaze. Not that he wanted to discover any particular thing; he wasn't a jealous man in the usual sense of the word. It was an invisible Bice that he wanted to possess, a Bice absolutely alone, a Bice whose presence presupposed the absence of him and everyone else'. Is there a sense in which an absolutely private person is the real person and that this is the person who should be photographed? Phillip de Lorca's recent work entails setting up cameras and lighting in streets to photograph people unaware. Evaluate de Lorca's work both on his and on Antonino's terms and in terms of the ethics of doing this; for example is there any difference between Cartier-Bresson's

approach (where he is present with the camera but the subject is unaware of the photograph being taken) and de Lorca's (where the camera is triggered remotely)?

18. Both Antonino and Sherry Levine (who is a real, not fictional) photograph other peoples' photographs. Is what they are trying to do significantly different, and if so how? Would there be any point in seeing photographs produced by either photographer?
19. Antonino Paraggi seems to be an archetypal post-modernist. Calvino published the story in 1955 long before there were any post-modernists in any art form. This would suggest that his thinking was far ahead of post-modernist practitioners or theoreticians, however should this story be read as an endorsement of a post-modernist position or a criticism of one? See Chapter 8, Andy Grundberg *The Crisis of the Real*.
20. *The Adventures of a Photographer* is a short story, not an academic essay on photography, yet is it in any way inferior to an essay in raising and answering questions on photography? Justify your answer.
21. Write a short story on photography that raises one or more of the issues you have been looking at in this book. If you wish you may illustrate the story with photographs.