

The distance from authenticity to reality in The Non-existent Common Site

Bi Cheng *

Tisch School of the Arts, New York University, New York, 10012, USA

* Corresponding Author Email: bicheng0228@163.com

Abstract. French philosopher Guy Debord said in his work *The Society of the Spectacle* that "the spectacle of the society is not the collection of the pictures but the social relationship among people manipulated by the pictures." People give much approval to the pictures in modern society which focus on visual transmission. Especially the documentary photography, people don't just treat the resolution of images as sending visual information because they believe the intuitive property of "seeing is believing", subtly, images have been the carrier of more and deeper content.[1].

Keywords: Documentary photography, Post-documentary photography, Photojournalism, Post-War Photography, The decisive moment, Photographic authenticity, Objective Photography, Consciousness Manipulation, Image Interpretation, Public awareness, Subjective perception, External projection.

1. Introduction

Baudelaire said that "it's the time for photography to accomplish its obligation, its existence is only for serving for science and art which is like printing and shorthand which have no creation and haven't replaced literature"[2]. John Berger analyzed the essential difference between photography and sketch and wrote "photo quotes phenomena, but sketch depends on an artistic language"[3]. Theorists focused on the purity and truth of photography from the beginning of the birth of photography. At the same time, many people pay attention to the possibility of photography as an expression of art, some photography is like paintings whose ultimate products are pictures, so scholars use indices and icons to differentiate and analyze photos and reality when they are thinking about the theory of photography. Because there's a corresponding relationship between the mechanicalness of photography and the pictures and reality it can produce, people favor the "decisive moment" obtained by the photographers, and the photographers spend a long time waiting and seeking for catching that moment.

Photography has been modern people's media of memory, but it can not only strengthen memory but also can mix and eliminate memory. Michelangelo Antonioni has discussed a similar question in the film *Blow-Up*, the photographer Thomas found a handgun and an unknown murder case hidden among a cluster of trees by continuously enlarging the exposures, but he believed that those are the evidence of a murder case and wanted to reveal the murder according to these photos, finally in vain[4]. So there are some questions from the film, are all the photos real? Will the time-lapse images chosen subjectively by the photographer even in documentary photography produce a certain kind of narrative orientation or hide some truth? What is the link between the visual things and the things deleted by the viewfinder? It's doubtful whether there're objective photos or not, and it's found that photography is making truth—at least, it can make superficial and confusing truths manipulated by manual work. So as the viewers who will be shown the pictures and content, how many percentages of truth can we obtain in documentary photography which is not transparent media?

2. Literature Review

At the beginning of photography, it was not regarded as an artistic style but a kind of tool and technology whose function was to copy the scene to send information with journalistic nature. Hence the documentary is the essential nature of photography even though we are not talking about the type

of documentary photography. It's undoubtful that the so-called truth of documentary photography is an objective existence, in which the photographer used cameras to note the time. Therefore, the all-known meaning of the existence of documentary photography is calm observation and strict memoir, and photography is not creation but absorption. The things participated equally with the photographer to confide their silent opinions in a photo of documentary photography. If to the essence of photography, in English, "document" in documentary photograph means archiving the documents, on the other hand, the one who used the word "documentary" firstly was French photographer Eugene Atget. The root of the word documentary is from the Latin "docere" which means instruction[5]. That's to say when the function of documentary photography was not just limited to transmitting visual or single information when it was set from the start, Eugene Atget also hoped that the images he revealed the truth can be used to instruct viewers to cognize a certain level in the society (Kraze, 2000). Its function is not only transmitting information but also guiding the readers to prove the real situation of a certain society.

This fleeting moment is "the decisive moment". It is a photography aesthetic concept that was put forward by Henri Cartier-Bresson in his photo album in 1952, which especially means catching the decisive thing at a fraction of a second by capturing candid moments and expressing it through strong visual composition. "What I desire the most is to capture the whole essence of a certain situation showing in front of my eyes, I deeply think that a photo is enough." [6] Henri Cartier-Bresson thought that the photographer produces "the decisive moment" because he stays at the right place at the right time, walking near a certain place, then sees a certain dramatic possibility, and at last presses the shutter. This is the way to see a certain truth existing at the tiny moment in daily life which is changing continuously clearly. Generously speaking, this kind of photography concept is "capturing candid moments" or "sneak shots". These two expressions have no aesthetic concept, Bresson also indicated that the "decisive moment" is not just to keep "the best moment of the thing" but "make the thing produce brand new meaning and realm by the best moment"[7]. So we can see that documentary photography is never a pair of simple journalistic featured pictures that can only be used for transmission and archiving, what real documentary photography will do is that there is social information at the special time under its superficial image style, whether the later generations can feel that times after seeing it or not. So a thinking and interesting "decisive moment" picture contains "decisive time" and "decisive space", and the photographer's acute observation and prediction of the scene. Taking it apart like this, it seems that it's only "time" that exists at that moment among the three elements, while the photographer's judgment and space just choose or be chosen to pass that moment. Maybe this decisive moment wrapped by "occasionality" also exists "inevitability" to some extent.

3. Results and Discussions

3.1. The Photos Produced Directly

Photojournalism is the most accepted, without any doubt, and has deep moment interception among many kinds of documentary photography. It has the unique qualification as a social witness. It tells people that a certain person or people do things at a certain time or at a certain place. Finally, it has some effects by an image, that is, the fruit intercepted at the moment of pressing the shutter. This kind of picture is transferred because its various characters can represent "truth" as the truth of news is the basic regular of news propagating. Before the news is produced, truth is the source of news. Truth is the first, news is the second. Truth is the objective existence, and news is the objective reflection of truth, so there are truth and news. Photojournalism stands between truth and news as a helper providing supporting truth material for the report.

We use "beautiful" to describe an artistic photography work, but choose "visual impact", "sense of scene" and "sense of truth" to be the evaluation of excellent documentary photography. It can embody the character of news documentary photography in the photo of the Japanese Earthquake. Firstly, it's made by a professional news photographer, Carl Mydans, a professional photographer of

LIFE who was sent to Asia by the Magazine to record the appearance of the countries in the war to make some news reports. This photo is filled with panic and fear noting the moment in the earthquake which was happened in Japan in 1948.

This is a photo (Figure 1) with an instinctual feeling of instant interception which is full of hurry, chaos, and a feeling of vibration, its documentary is presented in the "happening" of the picture – tense. There's no specific composition in the photo, the main characters are on the diagonals of the picture's frame, and all the characters are leaning forward which made the picture have stronger instability. The woman on the left whose hands are vague is pushing the bedclothes forward rapidly; the girl on the right whose feet are going to step into the crack and whose steps and hairs are blurry with a cloth wrapper on her shoulder, except for both, the other people and things around the picture blur gradually from inside to outside. The faintness of the specific part embodies the quick capture of the rapid action, while the bigger scope of faintness is not only representative of the rapid action but also brings the bigger scope of vibration of the image which comes from the earthquake outside the lens, also comes from the photographer's shaking hands pressing the shutter in a hurry. This photograph is likely to make the viewers feel the vibration of the earth convulsed by the gunfire which made the sophisticated war photographer can't hold the camera steadily either. "A fly in the ointment" of photography adds a sense of truth to documentary photography. These don't conform to the frames the photography should have a characteristic of clear focus which formed an effect highly similar to a human being's eyesight, the interception at this moment is just like the person who is also running for his life is looking back. Meanwhile, the contraction of white and black produces a depth of field in the picture whose top was covered by the thick black smoke and whose bottom has some shadows brought by the human's bodies, all of them weren't "focused" while "glancing back".



Figure 1. Carl Mydans Fire Rages and Streets Crack Open as a Major Earthquake Strikes Fukui, Japan, in 1948, 1948

Gelatin sliver print

Such a "human's perspective" is an attribute usually associated with photojournalism, which represents and seeks to convey the widely accepted moral values of society, and the accompanying authority that leaves no doubt about the "truth" contained therein. Journalism is a text that records society, disseminates information, and reflects the times, so the pictures in news reports should also serve this nature, and makes this recording style more convincing in a visual way. Photojournalism is a kind of lagging "common scene" in which the news photographer tries to bring everyone back to the place of occurrence with a pair of eyes (lens). Its direct production, "non-involvement" and "pure documentation" are the objective embodiment, it is only a means of transmission to bring the original appearance of an event in front of more people.

Facing the image of *the Japanese Earthquake*, viewers will not stay for long in front of it, because the image is straightforward enough to give the whole event: the next second all will run out of the frame, people will run away, the clouds and mist will be thicker, the cracks on the ground will be bigger, the image will be more shaken. It is this sense of "crisis" that the photographer and the photos brought by the camera will be placed in the same danger. So the shutter that is pressed at that moment

must be strong and decisive in nature, where there is no time for fiction and choreography. Often, the more chaotic, the shakier, the more unsettling the moment of interception is, the more one has an experience of the "common scene" because people know that the event itself does not allow for the possibility of pressing the pause button. It is for this reason that similar documentary photographs containing chaotic and recording extreme events are considered rare and valuable. These photographs take the outsiders into the scene in a foul way and make the viewers feel engaged - drawing all the reasonable associations with the photograph according to visual clues. This is both because the shaky interception allows people to fully feel the atmosphere within the picture, and to be involved and influenced to create empathy; also, because the moment is so brief and suggestive that it takes almost no effort to imagine the next action. The "human perspective" here is no longer limited to the photographer, but to everyone who sees the photo personally.

The role of the photographer is positively ignored with such a powerful visual impact and emotional resonance, the presence of the "operator" behind the scenes is diluted, and when the camera is forgotten, people assume that this is a complete reality, and thus the images are purer. But if we treat the news and the decisive moment which gives the viewers the experience of authenticity from a different perspective, they may also be the creators of artificial truth.

Does a news report have to hold no particular position? The content of a news broadcast depends on what the authority wants the viewers to know, so the news photographer can also choose what he wants to see from his camera lens. First of all, there is the possibility that the formula of whether authority equals truth is not at all valid, but things are multi-faceted and multi-layered from the cognitive level, and perhaps the information we are told through authority is not necessarily untrue, but not all true, because some information is filtered. Similarly in photography, the moment we see is indeed real, but such a slice of time only ensures that "this moment" is real. The white space beyond this capture is unknown to us but known by the photographer. He is silent while facing the viewer's speculation and confident inference of the story before and after, because it is only relevant to the purpose of the photograph being taken and selected for publication, and it is not entirely necessary for the broadcast of some events to tell the whole story. The photographer has the right to make decisions about the direction of the story from beginning to end, and once he has this privilege, his framing of the picture is a kind of control, where the subjectivity may not come from him, but must be concealed to a different extent. He selects a limited line of sight for the viewers, allowing them to abandon clues beyond the eyesight, or lead the possibility of narration directly. The visual receiver of the picture walks on a line of narrative action that has been preset in the frames. Even though the line of action that lacks a holistic perspective is linear and cannot be closed, and it cannot constitute a complete and rational plot, the photographer, who knows all of this, does it deliberately.

Whether we have already lived in a pseudo-environment where we learn about the outside world through "news providers" or not. It is therefore worth considering whether there are various degrees of deception in documentary photography, which has been labeled as authoritative and objective, and which has long convinced viewers with its various appearances. Photography that appears to be full of objectivity, randomness, and neutrality has always been a choice of eyes and perspectives. What we see, what we can't see, and what the mastermind behind the choices he makes for us wants to convey through the people of the place at the moment.

The camera image is credible because it reproduces the light and shadow of "reality" without subjectivity, but ultimately, people still need to look at the projection of "reality" in the photograph to obtain information about the real world. By extension, all forms of media, whether based on sound, light, or language, whether painting, text, image, or word of mouth, are transcriptions of "reality". The photographic camera forcibly modifies the nature of things out of a mechanical instinct, assigning to photography a brutal concept derived from sociological and ideological sources, forcing things to be docile and obedient. Under the conscious control of the photographic subject, the speech of things is incorporated into an imperceptible power structure, a prison of consciousness. The result of this is not always so wonderful, leading to a distorted image on the one hand, and presenting as consciousness suppression on the other hand. Therefore, documentary photography is far from the

truth as long as it employs strategies that socialize against its artistic properties. People read the media and believe in them, but in essence, they believe in what they see and hear. Therefore, it can be said that "the medium is an extension of the body." [8]

3.2. Photos Produced Indirectly

In post-documentary photography, we can strongly sense the photographer's directionality, where the traditional notion of the documentary seems to have been completely abandoned. The content of photography is often "what it is trying to say", so the neutrality of documentary photography, and its "mere interception" nature, is also destroyed. In post-documentary photography, we can perceive what the photographer wants us to see through the image, where the "common scene" is transformed into a "shared vision". In Daido Moriyama's work, for example, he does not try to give an entrance for everyone to subconsciously enter the picture, nor does he try to give a specific event to be discussed in an open discussion. Rather, he presents society through the assessment and revelation of the real world through the eyes of individuals.

Studium and Punctum are two important concepts coined by Roland Barthes in *Camera Lucida* (1980) about how people receive information from pictures[9]. They refer to the details in a photograph that affects the viewer and make him or her feel touched. In simple terms, a studium is an element in a photograph that provides basic cultural context and knowledge so that one can recognize the content of the photographic image; a punctum is an element in a photograph that is overlooked but evokes a particular aesthetic perception in a subject. Another perspective on the punctum is that it is fundamentally non-transparent. It leaves one with no name for it, nor can it be characterized. It can neither be transformed into information nor understood as knowledge: "Nothing that I can name can prick me, and that namelessness must be a sign of inner unease." [10] Such an attribute is visible in a style as individualistic as Daido Moriyama's, which places "exclusion" at the entrance of information and attracts attention through the punctum.

Roland Barthes (1993) named three types of participants in the photographic process: the operator (the photographer), the sting (the subject of the photograph), and the viewers (the viewers of the photograph). Daido Moriyama's work is an act of control and manipulation that places them in a superficial view. The viewers never develop the hindsight of being set up, but can choose whether they would like to enter this already sufficiently restricted field of vision at the moment the image is visually received.



Figure 2. Daido Moriyama Untitled, from the October 21, 1969, International Anti-War Day, 1969 (printed 1980s) Gelatin silver print.

Daido Moriyama's photo, *Anti-War* (Figure 2), many people thought that it is a black photo without any discussable content at the first glance. Shaky and rough are the most intuitive feelings. There is a strong contrast of black and white, a strong sense of grain, muddy colors, and a composition that is out of balance, which is very personal to Daido Moriyama. It is like a surrealist print. This

photograph was taken in 1969 during the "International Anti-War Day Struggle" in central Tokyo, one of the largest protests in Japan's post-1945 history. The figure surrounded by black and white in the picture is one of the protesters at that event. Unlike conventional documentary photographs that focus on the specific content of an event at a particular moment, Daido Moriyama's selection of the decisive moment was more oriented toward capturing the sense of atmosphere underneath the event and the emotional reaction of the individuals after witnessing the scene. Through the lack of detail, the confusion, and the absence of focus, the viewers are unable to learn anything about the event, who, where, or what happened. The only thing available is the sense of impact, and the strong emotional impact, gained by the visuals. In this blurred picture, we can visually tell that both black and white are highlighted. In a darker image, there is a square area of contrasting white, as well as a black figure inside. This white intrusion into the black image is like a spotlight, but also like a smoke over the truth, and a lightning strike to the ground, but also very much like another viewfinder appeared inside the image. It is a direction that extends from the outside of the picture to the inside as if the photographer is suggesting that the viewers are moving from the studium to the punctum.

The black color of the outer source of the picture can be interpreted as the shadow brought by the war to Japanese society, which is on the verge of becoming a balanced tone, and a sense of numbness and decadence comes with it under this almost completely uniform coverage. Because it has become accustomed to and forgotten the rebellion and the way it should be, the white brought by the protesters is harsh and contrasting, and this thoughtful act of rebellion against the numb reality is breaking the muddled society, and it brings a sense of shock. Therefore, the non-integration of black and white is elevated above the basic visual identity. However, the protesters themselves share the same black color with the outside world, which seems to be logically incompatible, but it also reflects the devastating effect of the Japanese war and the post-war world on society, both mentally and physically, as people are eroded by the war. The rottenness and powerlessness are dense in the body, which provokes some people's sense of rebellion. They desire to break away from such social status quo, and desire to change, at the same time, their long-standing deep quagmire also makes it difficult for them to make moves. So within the contrast between the outside world and the idea of protest, the Japanese protesters at that time were also struggling hard with their ideals, and this suffering from reality made them suffer, and the protagonist in this picture seems to be hit but still tries to keep standing. Here the post-war Japanese city and the separated nature of human hearts are portrayed by light and shadow.

A similar expression can be found in Daido Moriyama's series of photographs depicting women. An invisible sense of resistance is hidden inside the picture. For some people, such an exaggerated perception can be judged as too much artistic manipulation, and a photographer like Daido Moriyama only wants to capture the image he wants to see; but for others, because the mechanical involvement of photography carries an inevitable objectivity, the truth Daido Moriyama wants to express is also hidden in the subjective perspective. It is precisely this kind of visually striking image that hits the content itself. They may share a common experience, or just want to dive deeper to figure out the creator's thinking. Looking down from a higher dimension, if a work can be divided between these two groups of people, that is, if it allows people to argue and think about whether they need to accept it, the work has great objectivity because it does not blind or takes away anyone's right to choose.

In *Blow-Up*, when the photographer uses his subjective vision and feelings to capture the serene image of the park, the objective scene of the assassination in the park is inevitably recorded objectively by the camera. Therefore, once the camera is in hand, the photographer has the power to witness the truth, record the truth and even control the truth, because the truth represents an authority, even if its birth is a personalized output. Daido Moriyama uses the style of the image to filter the object receiving the information, and they can find the authenticity in the subjectivity. In other words, it is a sense of reality that can only be obtained by people who share a certain subjective consciousness, "Each person's perspective is different, and the details that touch viewers are different, so the interpretation of the same photo varies from person to person. This is where the true power of the punctum lies. When the image gives the viewer different experiences and feelings, the physical sense

of the image will naturally rise to the spiritual sense, and the viewer will judge the secular value and spiritual value of the photo". [11] This is a kind of reality that is not recognized and appreciated by everyone. It belongs only to a certain group of people. It includes the collective memory of a certain group of people or a specific emotional value. As for the photographer himself, he does not care how many people can participate in his narration, because Daido Moriyama's photos are not intended to record events but his memories. But again, because of the shared era and the shared vision of reality, such moments of déjà vu or memory are never his personal, but neither is it everyone's.

3.3. Bias in Interpretation, Unconscious and Deliberate Misguidance

In Susan Sontag's viewpoint, as long as there is a filming process, there must be a choice between different times, spaces, and angles of filming, by which the filmmaker can guide or prohibit people from seeing certain truths. [12] So even if the images are real, it is still impossible to avoid the disturbance of the real world by media bias. Furthermore, according to Saussure, images belong to the phenomenal domain, and the projection from it to the real domain cannot bypass the principle of arbitrariness of reference. [13] There is also a difference between enlightened and stereotypical, empathetic and indifferent interpretations of the same image, and the mimetic environment can never be a real projection of reality. Photography is a difficult medium for precise narrative, and interpretation often becomes suspect. Nowadays it is difficult to find an image that is not annotated at all, because the search for meaning in an age of information is a process of uncovering and concretizing the value of a work, and a way to help oneself and other viewers gain perspective. Photographic images have long been more than mere icons, they have served more as indices, connected to their referents by physical properties, with a graphic providing a one-to-one relationship to their indicators. [14] Such images have always subliminally fed us with concepts that have become a fixed paradigm, i.e., many people recall things or knowledge based on specific images to derive the corresponding content. Questioning the authenticity of the information in these images can create confusion that people cannot cope with. This may include "public perceptions" that are mistaken for objectivity because they are shared subjectively, as well as stereotypes that have been built up by various information.

It is almost a reproduction of a moment in history in Thomas Demand's work. He uses paper molds to recreate photographic scenes based on news images whose authenticity is questioned and uses photography to create new "live images". However, in the process of production, he removes all the information that is indicative of the original news images, leaving only the space. In his work *Archive* ((Figure 3), there are only countless gray boxes, which extend infinitely beyond the picture, and the ladder in the middle of the picture shows that the number of boxes is not to be underestimated. Besides, there is no more visual information given, he does not explain what is inside these boxes and where this archive is. If only limited to these images, the viewers don't know what it is, let alone what the creator wants to say. What Thomas avoids depicting is the most relevant information for those who have already "shared the scene" which is still strongly directed, even stronger after being omitted, and deliberately removed. The countless gray boxes in the picture, each containing a profile of a person, are like the invisible control of a totalitarian government over the masses translated into visible material. Lurking beneath the image of "removed information": the immaculate, pristine atmosphere of the image seems to suggest Leni Riefenstahl's glorification of the Nazi system in *Olympia*. All the boxes are uniform in size and color, and each corresponds to a person's identity. This monotonous and cold scene evokes memories and indelible evidence of guilt from the depths of history which are not given by Thomas's images; these background events, supposedly full of revelation, reflection, and irony, are not what the work intends to show, but the viewer can still explore for himself in the lure created by the images. And this approach imbues Thomas's work with a metaphorical and critical quality that seems to conflict with the "blank" images.



Figure 3. Thomas Demand, Archive, 1995, Cibachrome print mounted on Sintra and laminated to Plexiglas Photography.

In *Blow-Up*, starting from photographing couples in a park, the photographer enters a factual void where he tries to discover the truth but is consumed by the "truth". "No matter what the photograph shows you or how it is shown to you, the photograph is always invisible, what we see is not a photograph." [15] The viewer's initial visual response to a photograph is based on the minimal content of the camera's frame, but a deeper understanding comes from the relationship between the unselected parts inside and outside the frame. In many cases, what is not reflected and what is not seen is often used as a basis for judging whether or not an inference is reasonable. One's perception of the external world must be selected, processed, and reconstructed through the medium of symbolic events or information. People often perceive this selectively reconstructed mimetic environment as objective, or rather, they have no choice but to perceive the external world in this partially real way. Even the perception of us, that is, the perception of the self as a subject, has to be projected onto the self through the projection of the object world to be viewed. We live in a "landscape world" where everything is artificially constructed, and our perception of the world is indirectly derived from complex technologies that are a major component of the so-called reality. [16] Photography expresses its invisibility by its "visibility", the image parts of the work are only used as media, or as materials to relay or realize their intentions, they do not point to the "image" itself, except as a way, means, or clue to the meaning or 'meaninglessness'. They do not point to the "image" itself. [17]

Though Thomas deleted the information ostensibly, deletion is an addition. Because once he has the action of deleting and the information is weakened, the action of "deletion" is strengthened. The initiative of this action is not completely owned by the photographer but belongs to the common cognition of this society and people's thoughts, especially people who haven't been the people of "nothing to say" for a long time facing the "history". Strictly speaking, any information filtered by the media is not true. The truth without castration in the system of signs which is the truth of the original surface, that's Immanuel Kant's thing-itself, Jacques Lacan's The Real can never be obtained. There's the condition needed to prove the truth from the original image, which is a journalistic photograph, in the beginning, however, people have to cognize the world depending on the media. So, people can only live in a world made up of media, what we have seen, or we can feel are all the information from the truth but not equal to the truth processed by the sense and other media. So, when we face similar information or information which we think can trace the source, our judgment and understanding have already been formed before. When facing the special work of photography, we have just been provided a cue of sharing memory. The evaluation of the photograph is also based on personal cognition. We can also say that it belongs to everyone except the photographer when a work has been created. This action of excavation and survey is also a kind of reshaping of the original work. It can't be measured how much the new photographer can analyze the original objectiveness and subjectiveness in the work.

Therefore, objectivity and truth can't be judged. Whether the photograph is true or not lies radically in the photographer's attitude to the world and the one being photographed, the attitude of the one being photographed to the world, and the latter viewers' request and understanding of truth. This is a

very complex procedure of encoding and decoding beyond the space of our simple cognitive system. If we have to define it, there's no objective and true photography.

4. Conclusion

The dilemma of documentary photography is somehow the dilemma of the whole art of photography. When photography was first invented, it was contrasted with words and pictures, which naturally seemed incomparably rich and vivid. But with the advent of the new media era, single work compared to new media, the amount of information is limited to one moment and one place which makes it insubstantial. Therefore, it becomes a new choice to use multiple single pieces to form a theme and build a structure in a group photo. If we take the approach of multiple comparisons of time, place, and subject, for a certain time or a specific period, we select multiple quantities of photography for reference, which in turn can generate a more comprehensive information income. After all, human limitations are excluded, yet photography itself is honest as it records and presents the moment without reservation. Moreover, the concept of time in photography is shared by all, and we can most intuitively feel the flow of time frozen in the photographs when we quickly flip through a book of pictures. There is a technique that has the same documentary properties as capture photography: the following shot. If we desire to make the flow more intense, and cannot trust the subjective content that is not selected by the "decisive moment", the documentary is a way of continuously recording things over a long period, extracting the highlights from the many trivialities, reflecting on real life, and recording real and complete actions. The documentary approach which records the completed procedure allows the viewer to enter a specific time and space to cognize and experience the content of the record. This type and quantity of vivid juxtaposition is perhaps the power of documentary video. The fluid and all-encompassing structure frees photography from the constraints of rhetoric and reality and gives it a more three-dimensional vitality.

When all others in the scene thought that tennis existed, the main actor photographer found that it was nonsense what the truth is in the inexistent tennis match at the end of *Blow-Up*. Because all of the people made up the pseudo-environment which was the most approachable direct living environment he stayed in and it was even truer than the truth. Therefore, if we are in the situation of nothing we can do to judge the truth objectively, we should properly adjust our standards to the photographer, and we may redefine and understand the "truth" again. First is the challenge and changes from ontology whether the essence of the photo is like the evidence of Roland Barthes' "object-as-nothing" or not. Whether it's the indexical and other signs from Charles Sanders Peirce's Semeiology or not. Whether the "truth" of photos can't be from its essence but be constructed by "culture" (the deduction about the concept of photography, social and professional practical construction) or not. Maybe the most basic "truth" of photography should lie in "don't cheat". The photographer knows what he is doing without concealment and manipulation. The "truth" of photography is to admit its subjectivity and the subjectivity or prejudice of human beings or understand that there are two kinds of "truth". One is the truth that is seen, and the other is the truth of the kernel.

References

- [1] Debord, G. (1977). *Society of the spectacle*. Black and Red.
- [2] Baudelaire, C., & Mayne, J. (2012). The painter of Modern Life. In *The painter of Modern Life and Other Essays* (pp. 1–35). essay, Phaidon.
- [3] Berger, J., & Mohr, J. (2016). *Another way of telling: A possible theory of photography*. Bloomsbury.
- [4] Antonioni, Michelangelo. (1971). *Blow-up*; a film. New York : Simon and Schuster
- [5] Wikimedia Foundation. (2022, November 18). *Docere*. Wikipedia. <https://en.m.wikipedia.org/wiki/Docere>

- [6] Assouline, P., & Wilson, D. (2012). In *Henri Cartier-Bresson: A biography* (pp. 13–222). essay, Thames & Hudson.
- [7] Assouline, P., & Wilson, D. (2012). In *Henri Cartier-Bresson: A biography* (pp. 13–222). essay, Thames & Hudson.
- [8] McLuhan, M. (2010). Preface of Understanding Media: The Extensions of Man. In *Understanding media: The extensions of man* (pp. 1–68). preface, Routledge.
- [9] Barthes, R., & Howard, R. (2020b). In *Camera lucida: Reflections on Photography* (pp. 3–117). essay, Vintage Classics.
- [10] Han, B.-C. (2015, July 23). *Die Errettung des Schönen by Byung-chul Han*. Open Library. https://openlibrary.org/books/OL28313973M/Die_Errettung_des_Sch%C3%B6nen
- [11] Barthes, R., & Howard, R. (2020b). In *Camera lucida: Reflections on Photography* (pp. 3–117). essay, Vintage Classics.
- [12] Sontag, S. (n.d.). *On photography*. LAB404. <https://www.lab404.com/3741/readings/sontag.pdf>
- [13] Saussure, F. de. (2022, December 13). *Course in general linguistics*. Wikipedia. https://en.wikipedia.org/wiki/Course_in_General_Linguistics
- [14] Plowright, D. (2015). Semiotics: The theory of signs. *Charles Sanders Peirce*, 51–62. https://doi.org/10.1007/978-94-017-7356-0_5
- [15] Barthes, R., & Howard, R. (2020b). In *Camera lucida: Reflections on Photography* (pp. 3–117). essay, Vintage Classics.
- [16] Baudrillard, J. (2023). The Gulf War did not take place. *Hollywood and War, The Film Reader*, 303–314. <https://doi.org/10.4324/9781003416661-30>
- [17] Barthes, R., & Howard, R. (2020b). In *Camera lucida: Reflections on Photography* (pp. 3–117). essay, Vintage Classics.