

Roland Barthes and Photography



SOME KEY TEXTS BY BARTHES RELATED TO PHOTOGRAPHY

1957 Mythologies

1961 "The Photographic Message".

1964 Rhetoric of the Image

1970 "The Third Meaning"



1977 Roland Barthes by Roland Barthes

1980 Camera Lucida: Reflections on Photography



(Posthumously published:)

2009 Mourning Diary

2011 "Proust and Photography" in The Preparation of the Novel: Lecture Courses and Seminars at the Collège de France, 1978-1979 and 1979-1980



SEMIOTICS

Is the study of signs and sign processes

Key sign theories:

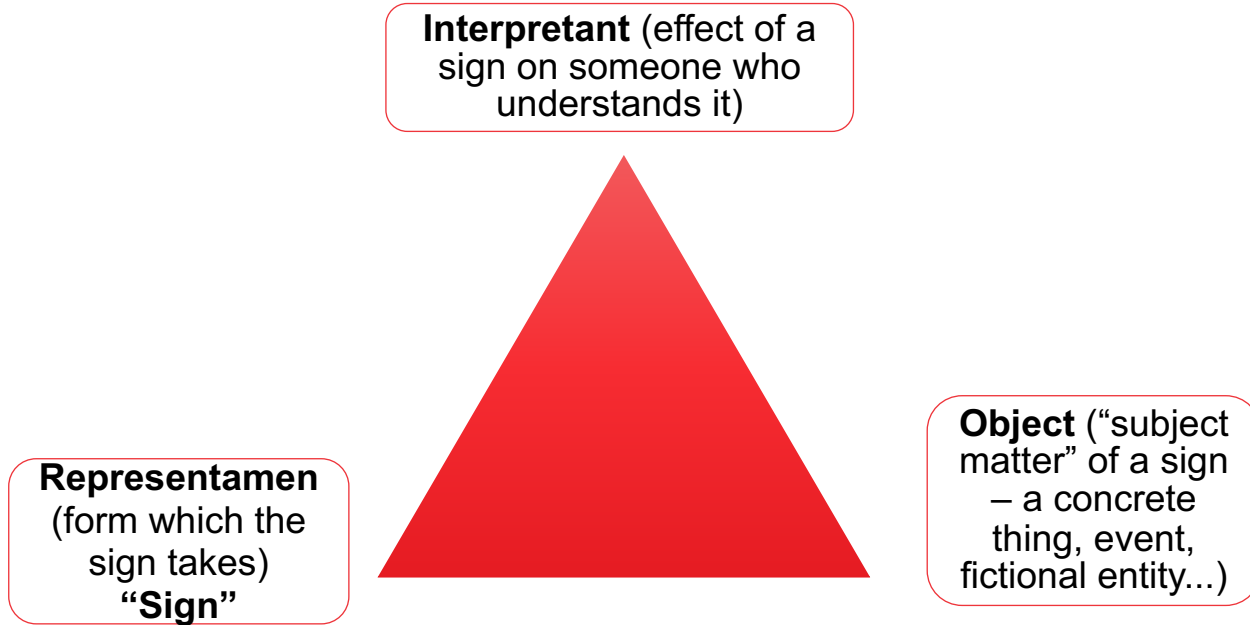
USA: Charles Sanders Peirce (1839-1914)

- indexicality of photography

Europe: Ferdinand de Saussure (1857-1913)

- Two part model of sign

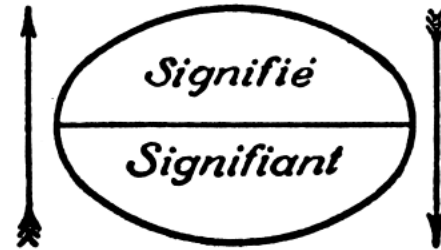
C.S.Peirce (1839-1914) Triadic model



“I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the later is thereby mediately determined by the former.” (EP2, 478)

Ferdinand de Saussure (1857-1913)

Sign/Merkki = $\frac{\text{Ilmaisuu}}{\text{Sisältö}}$ $\frac{\text{Signifiant}}{\text{Signifié}}$ $\frac{\text{Signifier}}{\text{Signified}}$



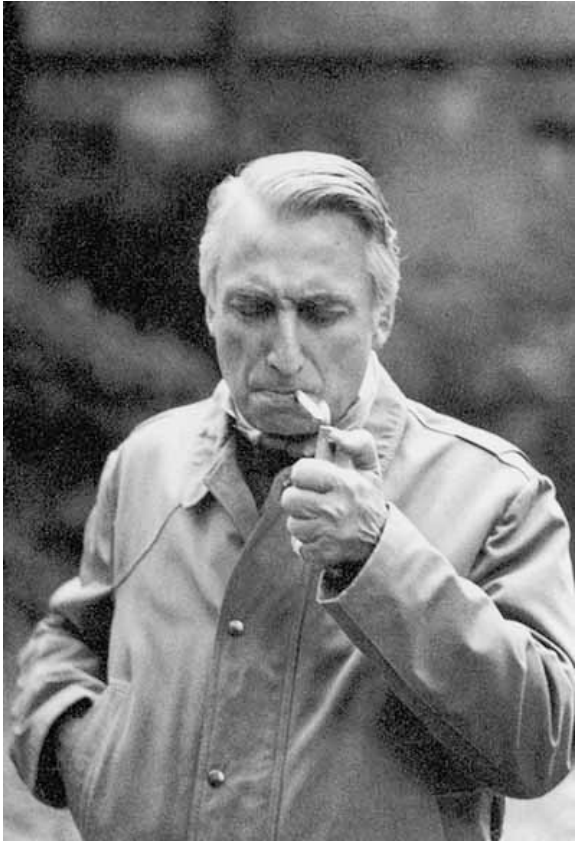
Merkitsijä (merkin materiaalinen asu)

Signifier (Sound image)

Merkitty (merkin käsitteellinen sisältö)

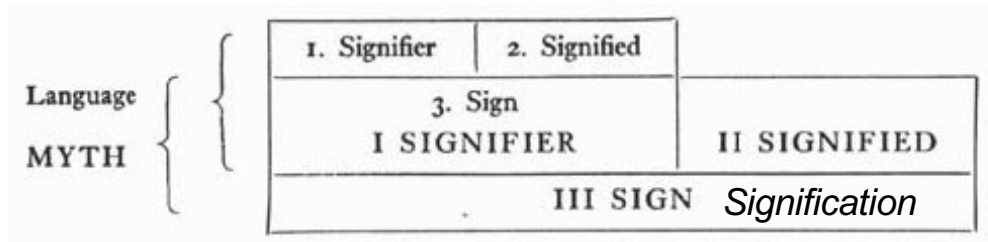
Signified ("concept")

- Language not as historical, but as a system existing in the present moment
 - Opposition between speech and language
 - Connection of signifier and signified is arbitrary
 - Value is formed "without positive terms" by differences.



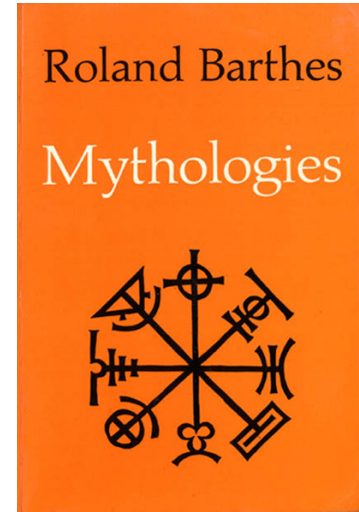
What kind of signifying process is a photograph?

MYTHOLOGIES 1957 (suom. 1994: Mytologioita)



Sign/Merkki = $\frac{\text{Ilmaisuu}}{\text{Sisältö}}$ $\frac{\text{Signifier}}{\text{Signified}}$

- First part of book: selection of short texts on various cultural phenomena
- Second part: Myth today (Myytti tänään)
- Myth is a "second order" semiological system
- myth helps to naturalize certain world views and beliefs (creates ideology)



THE PHOTOGRAPHIC MESSAGE (Le message photographique, 1961)

(Communications 1/1961, suom. Sanoma valokuvassa, Kuvista sanoin 2/1984)

- The press photograph is a message.
- The “Photographic paradox”
- “Thus can be seen the special status of the photographic image: it is a message without a code; from which proposition an important corollary must immediately be drawn: the photo-graphic message is a continuous message.”

The photographic paradox can then be seen as the co-existence of two messages, the one without a code (the photographic analogue), the other with a code (the 'art', or the treatment, or the 'writing', or the rhetoric, of the photograph); structurally, the paradox is clearly not the collusion of a denoted message and a connoted message (which is the - probably inevitable - status of all the forms of mass communication), it is that here the connoted (or coded) message develops on the basis of a message without a code.

Denoted message (analogon itself)

Connoted message (“the manner in which the society to a certain extent communicates what it thinks of it”)

6 ways in which photography connotes:

1. Trick effects (“intervene without warning in the plane of denotation”)
2. Pose
3. Objects (arrangements, inducers of associations of ideas (book-case=intellectual)
[- interfering with ”reality”, arranging denotation])
4. Photogenia. (In photogenia the connoted message is the image itself, 'embellished' –by technique)
5. Aestheticism. (e.g. photograph alludes to a painting)
6. Syntax (sequences)

Connotations are historical and cultural, not natural
Meanings are always formed in particular societal and historic contexts

Depends on the "readers knowledge"

Images are "verbalised" upon reception

Image and language aligned
Exception: Traumatic images

"about which there is nothing to say; the shock-photo is by structure insignificant: no value, no knowledge, at the limit no verbal categorization can have a hold on the process instituting the signification. One could imagine a kind of law: the more direct the trauma, the more difficult is connotation"

Perceptive connotation, cognitive connotation (e.g. from clues in the image).

The reason for connotation is to reassure (institutional)

RHETORIC OF THE IMAGE

Rhétorique de l'image 1964

(Communications 4/1964, suom. Kuvan retoriikkaa, Kuvista sanoin 3/1986).

How does meaning
get into the image? Where does it end?

Barthes "reads" the Panzani ad

The three messages:

- 1) Linguistic message (denotational and connotational)
+ the double message:s
- 2) A coded iconic message (symbolic, connotation)
- 3) A non-coded iconic message (denotation,

Denotative image naturalizes the symbolic message



PATES - SAUCE - PARMESAN
A L'ITALIENNE DE LUXE

Connotative lexicons (A portion of the symbolic plane (of language) which corresponds to a body of practices and techniques).

-icity (Italianicity)

“This common domain of the signifieds of connotation is that of ideology, which cannot but be single for a given society and history, no matter what signifiers of connotation it may use. To the general ideology, that is, correspond signifiers of connotation which are specified according to the chosen substance. These signifiers will be called connotators and the set of connotators a rhetoric, rhetoric thus appearing as the signifying aspect of ideology.”

”It is even probable that there exists a single rhetorical form, common for instance to dream, literature and image.”

Polysemia. Underneath the image there is a floating chain of meanings, from which we choose some meanings and discard others



PATES - SAUCE - PARMESAN
A L'ITALIENNE DE LUXE

THE THIRD MEANING

Le troisième sens (Kolmas merkitys) 1970

(Cahiers du Cinéma 222/1970).

Analysing images (stills) from Eisenstein's *Ivan the Terrible* (-> "the filmic" which resists plot etc.)

Three levels of meaning:

- 1) Informational level
- 2) Symbolic level
- 3) Third meaning evident, erratic, obstinate.

The obtuse meaning

I can see clearly the traits, the signifying accidents of which this - consequently incomplete - sign is composed: a certain compactness of the courtiers' make-up, thick and insistent for the one, smooth and distinguished for the other; the former's 'stupid' nose



VII



VIII

Camera Lucida: 48 chapters, 2 parts

First part (the “nature” of the photographic image)

Second part (theory of photography of his mother) ”Truth” of her mother

Winter Garden Photograph

From semiotics towards phenomenology

Mix of general, theoretical discourse and personal emotion, and *bodily* response

Memory of mother / Mourning (Henriette Barthes died in October 1977)

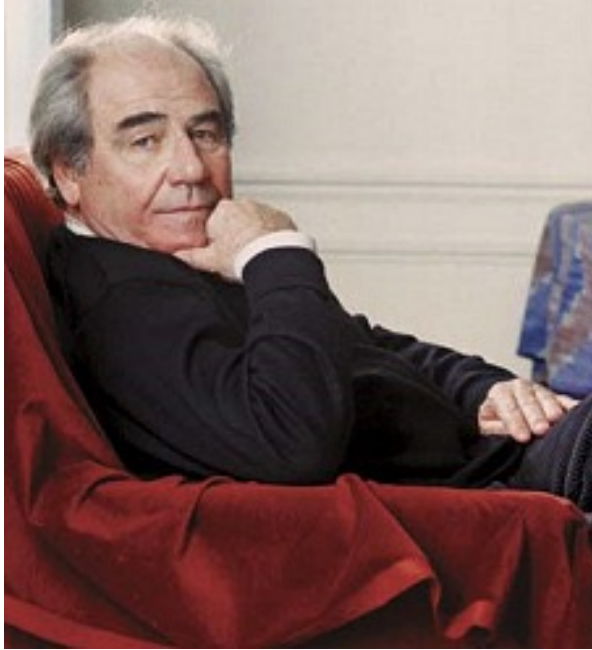
Noema of photography = *that has been*

Studium / punctum 26-27

Studium = The studium indicates historical, social or cultural meanings

Punctum = prick, (subjective) meaning without invoking any recognizable symbolic system, detail, time (cannot become a general theory without losing individuality, but B’s comments become generalized)

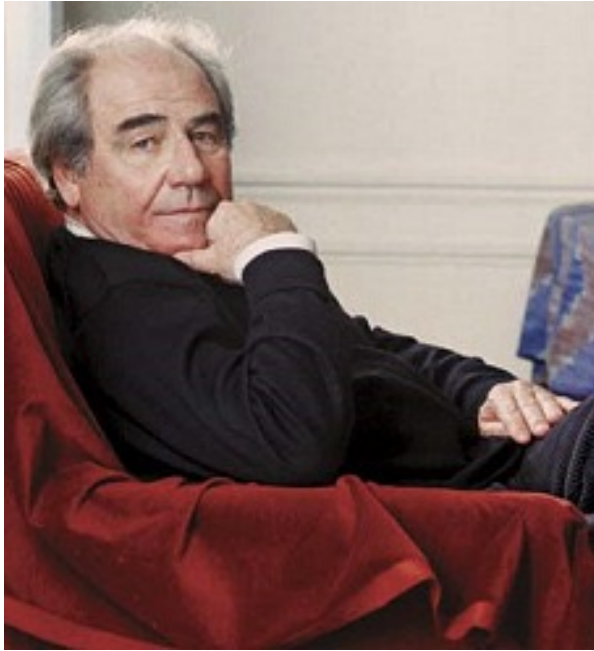
Jean Baudrillard and Photography



Jean Baudrillard (1929-2007)

- b. 1929 in France
- student of Henri Lefebvre
- gained reputation in the 1960's alongside Jacques Derrida, Gilles Deleuze, Michel Foucault
- mediatheorist, sociologist, cultural theoretician, philosopher, "pop-star", "high priest of postmodernism" and also photographer
- active writer (on contemporary culture, reality TV, war, pornography, image, art, consumerism, pop culture, mass media...)
- theorist of simulation
- theory should not reflect the real (writes circumventing known categories)
- theory should challenge and seduce





Some key texts related to photography:

"Please follow me" in Sophie Calle *Suite Vénitienne* (1987)

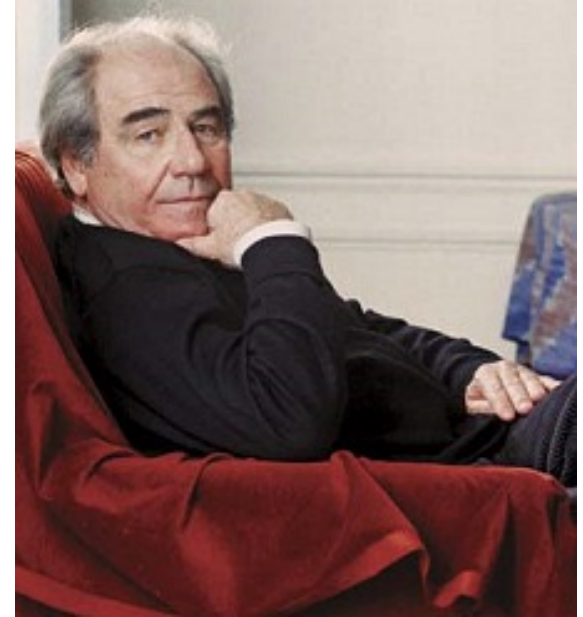
Delahaye, Luc. *L'Autre*. (1999).

Photographies 1985-1998 (Incl. "For illusion isn't the opposite of reality...")

Jean Baudrillard. Art and Artefact. Zurbrugg, Nicholas. Ed. London: Sage, 1997. (Incl. "Objects, Images, And the Possibilities of Aesthetic Illusion", "Aesthetic Illusion and Virtual Reality", "The Art of Disappearance")

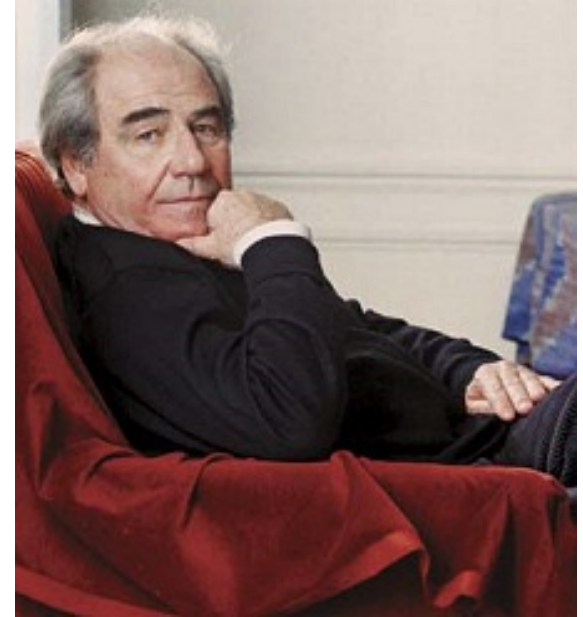
Baudrillard's three relationships to photography:

- 1) Media philosophy
- 2) Late texts on photography 1990's
- 3) Own photography (and the "good" photography of others, incl. Luc Delehay, Sophie Calle, Mike Disfarmer)



Baudrillard's starting points:

- 1) Guy Debord (1967) Society of the Spectacle
- 2) Marxism
- 3) Semiotics (Ferdinand de Saussure)

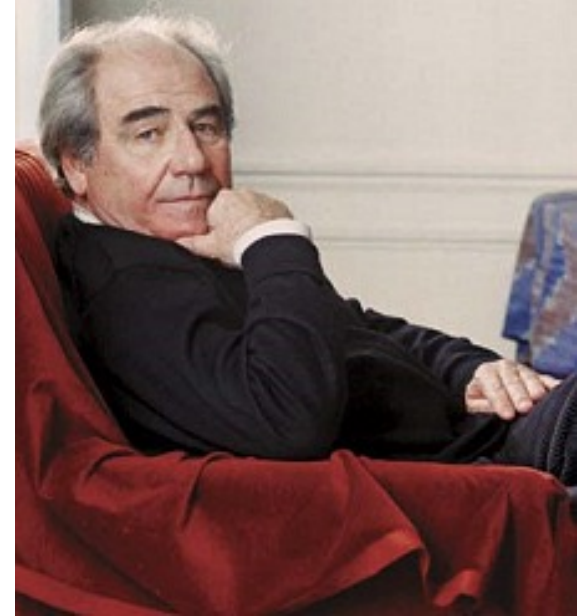


Theses on "simulation society" and some key texts:

Le Systemè des objets (1968) *The System of Objects* ['Objektien systeemi']

La Société de la consommation (1970) *The Consumer Society* ['Kulutusyhteiskunta']

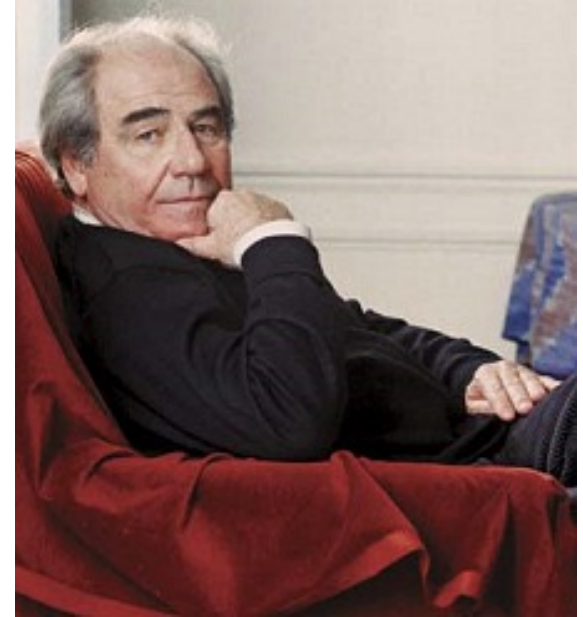
L'échange symbolique et la mort (1976) *Symbolique exchange and death* ['Symbolinen vaihto ja kuolema']



***L'échange symbolique et la mort* (1976) [Symbolinen vaihto ja kuolema']**

Stages of simulation / Simulaation vaiheet:

- 1) First-order simulacrum / Jäljittely (counterfeit)
- 2) Second-order simulacrum/ Tuotanto (production)
- 3) Third-order simulacrum / Simulaatio (hyperreal)
- (4) Fourth-order simulacrum



Simulacres et simulation (1981) Simulacra and Simulations

Sign order stages:

1) A faithful image/copy, where a sign is a "reflection of reality" (a good appearance)

2) Perversion of reality, an unfaithful copy, which "masks and denatures" reality as an "evil appearance" (images do not faithfully reveal reality to us, but can hint at the existence of an obscure reality which the sign itself is incapable of encapsulating).

3) Image masks the absence of a profound reality, where the sign pretends to be a faithful copy, but it is a copy with no original. Signs and images claim to represent something real, but no representation is taking place and arbitrary images are merely suggested as things which they have no relationship to. ("order of sorcery")

4) Pure simulacrum, in which the simulacrum has no relationship to any reality whatsoever. Here, signs merely reflect other signs and any claim to reality on the part of images or signs is only of the order of other such claims. Regime of total equivalency, the experiences of consumers' lives are so predominantly artificial that even claims to reality are expected to be phrased in artificial, "hyperreal" terms.

Object

Radical other

