ACADEMY OF PERFORMING ARTS IN PRAGUE

FILM AND TV SCHOOL

BACHELOR'S THESIS
OR
MASTER'S THESIS

Prague, 2020

Juan Cevallos

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FILM AND TV SCHOOL

Photography

BACHELOR'S THESIS

PLAYING AGAINST THE PHOTOPROGRAM

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Examiner: do not fill in
Date of thesis defense: do not fill in
Academic title granted: BcA. or MgA.

Prague, 2020

AKADEMIE MÚZICKÝCH UMĚNÍ V PRAZE

FILMOVÁ A TELEVIZNÍ FAKULTA

Fotografie

BAKALÁŘSKÁ or **DIPLOMOVÁ PRÁCE**

CZECH TITLE OF THE THESIS

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Oponent práce:
Datum obhajoby:
Přidělovaný akademický titul:

Praha, 2020

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Abstract in English

Photography goes hand in hand with technology, the accelerated evolution of cameras has reduced production times (photographic) to a minimum, increased quality and reduced the size of equipment, now fit in a pocket. Cameras with sophisticated programs that facilitate the creation of images automatically leave errors in time-aperture calculations in the past. Mobile communication incorporates a camera into your device, so photography expands globally more than ever in history. The media and social networks mutated photography into a "product" of mass consumption, fast and instant and transforming some photographers into image collectors. Digital galleries are a breeding ground for experienced amateur photographers, who are not professionals but through practice and self-learning they have found a niche of work with low costs for clients who do not seek high quality professional services. What leaves in doubt what is the role of the professional photographer today. We live in an era where the role of the device-operator (selfie) has changed, now it is the camera that looks at the photographer.

In a world overloaded with images and photographers, it becomes more difficult to find new alternatives in creative processes, it would seem that all ideas are repeated and fall victim to the abuse of digital techniques and artificial tendencies that modify the image and its aesthetics at will. For this reason, I am interested in experimental photographers who play with the apparatus against the "photoprogram", which through the misuse of the camera or the development processes create images where it is difficult to recognize the world through them. Where the very nature of photography hidden in the program of the apparatus is questioned. I want to analyse and experience the bad use of the apparatus as a tool in the creative process; create and show with my images the world in a different way to the natural, giving a new meaning to the documented. Exploring the modification of the camera or dispensing with it to create images that do not exist in the Everyday world.

Could it be said the misuse of the apparatus and the creative process are in the "true apparatus" in experimental photography? For this purpose, I need to analyse concepts related to photography such as:
• Object / apparatus / operator.
• Misuse of the device / camera modification.
• Photography without camera / camera obscura.
• Photography vs. apparatus / experimental photography.

Finally, I want to understand the importance of the rebellion of photography against the “photoprogram”, analyze and understand the work of photographers who consciously or unconsciously are referents of experimental photography and have used the camera as a tool in the creation of their art.

Abstract in Czech

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In the context of the universe of images, photographs are the most abundant; These flood our lives daily, apparently bringing us closer to the world and making it imaginable for man; on the contrary, photographs have taken the place of reality, making man live through the images they have created. Societies express themselves, communicate, imagine and act according to the photographs they share globally on virtual platforms or social networks where the photographs are evidence and reality of phenomena and events that we do not have the certainties that existed. Photography has mutated into a product for mass consumption, feeding mass society with quick and instantaneous images. Some photographers have become uncritical of the values of modernity by letting the machines think instead of them and transform a photographer's work into a simple button operation, where photographs have left the physical world and have been transformed into data to share, these images will be corrected and reconstructed using software from mobile devices and computers to continue propelling man's fascination for the images that keep your hallucinations active in a virtual fantasy world. Modern cameras are machines disguised as tools that secretly encode the photographs we create, eventually the control we have over the camera is as unreal as the images the device produces; If we do not decipher what happens inside the cameras, we will not be able to understand the encoding process of the device that produces our photos. The excessive rigor of some photographers when judging their own or others' images is based on contemplating the appearance of their surface, since their meaning and function seem to be fixed there; It is precisely this uncritical attitude that has put us at the mercy of the camera and its images.

Playing Against the Photoprogram

Introduction

In the context of the universe of images, photographs are the most abundant; These flood our lives daily, apparently bringing us closer to the world and making it imaginable for man; on the contrary, photographs have taken the place of reality, making man live through the images they have created. Societies express themselves, communicate, imagine and act according to the photographs they share globally on virtual platforms or social networks where the photographs are evidence and reality of phenomena and events that we do not have the certainties that existed. Photography has mutated into a product for mass consumption, feeding mass society with quick and instantaneous images. Some photographers have become uncritical of the values of modernity by letting the machines think instead of them and transform a photographer's work into a simple button operation, where photographs have left the physical world and have been transformed into data to share, these images will be corrected and reconstructed using software from mobile devices and computers to continue propelling man's fascination for the images that keep your hallucinations active in a virtual fantasy world. Modern cameras are machines disguised as tools that secretly encode the photographs we create, eventually the control we have over the camera is as unreal as the images the device produces; If we do not decipher what happens inside the cameras, we will not be able to understand the encoding process of the device that produces our photos. The excessive rigor of some photographers when judging their own or others' images is based on contemplating the appearance of their surface, since their meaning and function seem to be fixed there; It is precisely this uncritical attitude that has put us at the mercy of the camera and its images.

My goal is to investigate how to challenge the dominant nature of the camera and its programs during the creation of photographs, that is to decipher the relationship between an operator, a device, and the images it produces. For this, In the first part of the thesis I focus on theories and conceptions of a philosopher Vilem Flusser particularly on his book *Towards a philosophy of photography*, where he has criticized the control that the devices and their programs have, over the creation of images and the interpretation of its content. Flusser starts from the idea that images have a magical origin that restructures reality and keeps us in a state of constant hallucination, in this way man lives according to the images that are created by the camera. The camera devices are programmed so that the man photographs everything, on a mission to exhaust the infinite virtualities of the camera. Flusser calls the Camera a "black box" where its functions or programs need to be deciphered to stop the hallucination and understand the nature of technical images and their meaning *"The task of photography criticism should therefore be to identify the way in which human beings are attempting to get a hold over the camera".* (Flusser, 1990, p. 47). To remain uncritical in the face of apparatus domination is to allow images to program society at the service of apparatuses.

Flusser's Philosphy of Photography

Flusser starts his analysis from prehistory. Before apparatus and photography, images were created so that man could depict the natural world, its surroundings, even phenomena that he does not understand; *"Images are significant surfaces. Images signify - mainly -something 'out there' in space and time that they have to make comprehensible to us"* (Flusser, 1990, p. 8). This ability to abstract its dimensions of space-time and capture them on a surface, Flusser calls as "Imagination", that is being the ability to produce and decipher images, as well as encode and decode events on surfaces. To decipher these images, it is necessary to identify the abstracted dimensions, analyse their structure. Thus, when analysing images, we must consider two intentions: that manifested in the image and that manifested in the observer, that is, the images are subject to interpretation.

The temporal dimension that allows the reconstruction of events repeatedly, Flusser describes as the "dimension of eternal return"; This dimension of time allows us in the image to return again and again to see an element and establish the relationships of meaning with the other elements. The spatial dimension is the relationship of meaning in the sets of elements. These dimensions of time-space that allow us to reconstruct past events in an image are characteristic of magic; in Flusser's words, "*This space and time peculiar to the image is none other than the world of magic, a world in which everything is repeated and in which everything participates in a significant context. Such a world is structurally different from that of the linear world of history in which nothing is repeated and in which everything has causes and will have consequences*." (Flusser, 1990, p. 9). The magical character of the images is the dimensions of time and space that allow us to decipher their meaning, looking at them countless times, and understanding the relationship of meanings between the set of elements. The spatial dimension is the relationship of meaning in the sets of elements.

> *Human beings forget they created the images in order to orientate themselves in the world. Since they are no longer able to decode them, their lives become a function of their own images: Imagination has turned into hallucination." (Flusser, 1990, p. 10)*

Images in the past have the same effect as contemporary images, whoever looks at them interprets reality through them, ignoring their magical character that helps us imagine the world. This phenomenon of alienation of man in front of the images that he has created and the magical restructuring of reality through images, Flusser has called Idolatry. Intending to restore the function of images, the man breaks his elements and aligns them, thus he invents linear writing at the same time as historical consciousness; Along with it, a new capacity is born: *"Conceptualization, that is, the ability to abstract lines from surfaces, to produce and decipher texts"* (Flusser, 1990, p. 13) These texts describe the images that man breaks during the fight of historical consciousness against magic, that is to say, that through writing it connects images with their real correlate in addition to linearly describing their meanings. This is how texts explain images, while images make texts imaginable, to the point that texts reach their maximum degree of imagination and images their maximum degree of conceptualization, which causes texts to make it indecipherable for man and instead of bringing him closer to the world. "The purpose of writing is to mediate between man and his images; explain them. In doing so, the texts stand between man and image: they hide the world from man instead of making it more intelligible " (1990, p. Ibidem) When texts become unimaginable, the man lives according to his texts, what Flusser calls textolatry. It is precisely when the textolatry reaches its maximum point

that they invented the technical images with the purpose of making the texts imaginable again.

With the discovery of photography, man can re-fill his texts with magic, that is, technical photographs will help make man's texts imaginable again, however, Flusser mentions that the origin of the images must be considered before trying to understand its meaning: "*The technical image is that produced by an apparatus. In turn, the devices are the product of applied scientific texts; therefore, technical images are an indirect product of scientific texts*" (Flusser, 1990, p. 17). It could seem that photography does not need to be deciphered, since its content would seem to be on its surface, which makes us think that we observe its referent or real correlate, we confuse technical images as indications of the world and not as symbols, we perceive them as windows to the world. To understand the meaning of technical images we must understand the relationship between a camera and a photographer. This implies that between the image and its meaning, there is the a man and his camera. that is to say that the coding process of the image was carried out within the apparatus, therefore, understanding the operation of the apparatus is helping us to understand the meaning of the images. The camera obscura was an ancient device that helped artists to make their drawing, this was a tool for cartoonists; with the revolution, this tool is transformed into a machine, that is to say, the camera, and the creations of the images will not be in charge of the artist's hand, the photographs will be taken by the machine. "*"The camera has been programmed to produce photographs, and each photograph is the realization of one of the virtualities contained in that program*" (Flusser, 1990, p. 27). The virtualities of the camera exceed the capacity of any photographer, they are practically infinite, the photographers look through the camera it is not because he is interested in the world it is because he looks for new virtualities not yet discovered by the camera programs that allow him to produce information.

The camera programs allow the photographer to interact with the device, and these programs are an interlocking system of actions that automatically produce photographs. Flusser will compares the programs with the game of chess where which allows the interaction between the man and the board and the pieces are the rules of the game. Thus, when we buy a camera, we are paying for its programs*. "We easily observe how the hardware of the devices becomes increasingly cheaper, while the software is increasingly expensive*" (Flusser, 1990, p. 30). In this way, Flusser refers to cameras as black boxes that secretly encode images. that we produce, and its programs speed up the production of images automatically, limiting the photographer's interaction as much as possible, as opposed to freedom, the device turns us into uncritical and passive consumers of photographs that we cannot decipher. Camera encodes the concepts contained in its program while producing photographs, which restructure reality programmed into society to feedback to the camera program and improve it The photographic industry programs our behavior, distribution channels are part of a system of programs that they directly influence how we act, think and photograph. As photographers we have become redundant image collectors who relate the memories of the camera, nobody wants to decipher the meaning of the images because we all (thanks to the mastery of the camera programs and the industry) know how to produce them, although we have no idea what happens inside the "black boxes" that automatically produce the photographs; Flusser considers that *"If a particular photographer deliberately plays against the photographic program and thus produces an informative photograph, he breaks the limits of the photographic universe by creating situations that are not registered in the combination game*" (Flusser, 1990, p 65), In a context of apparatuses criticism must be related to freedom and its search, the rebellion against the apparatus programs has as its central axis the liberation of the photographer from the programs and the pressure of the industry, giving him back his action in creating and encoding photographs. Flusser concludes his essay by making it clear that a photographer's duty is to understand the feedback loop of the gadget's programs and to be rebellious.

With one exception, the so-called "experimental photographers, that is, those photographers proposed in this essay, seem to know what is happening to them. They are aware that the image, the apparatus, the program and the information constitute their basic problems. They are aware that they are trying to catch these external situations of the device, and that they are trying to include in the image something that was inscribed in the device's program, they know that they are playing against the devices, but they are not yet aware of the scope of what They do, they are not fully aware that they are trying, through their activities, to answer the question of "freedom" in an apparatus context." (Flusser, Towards a philosophy of photography, 1990, p. 75)

A Short History of the Camera

Although I have referred to the image and its effects on the relationship with man, it is also necessary to talk about the camera obscura and the relationship with man. Even though the camera obscura seems to be unrelated to the evolution of the modern cameras, I think it is necessary to briefly review its development in art history as a device used to facilitate the creation of images. If we reflect on contemporary devices, the function of modern cameras is very similar, they help us to take photographs.

Throughout history as artists evolve and develop their abilities, the desire and the idea of creating more precise images that represent reality identical to the natural world, also grows in their minds, this desire gradually transforms into fascination. To achieve this goal, some artists use the camera obscura regularly, as the use of the camera generates better results, artists are interested in improving the device by gradually transforming and improving it. The transformations were focused on making the camera a portable device; in the words of Beaumont Newhall: "The camera obscura, which at first was a room large enough for the artist to enter, was useless until it became portable" (Newhall, 2001, p. 9).

By 1553 the camera was already described as an auxiliary element for artists, the artist Daniello Barbaro described in his *Treatise on Perspective*, the incorporation of a lens into the device to improve the results and the images can be created according to the laws of perspective. By changing the lenses with others made with different radius segments, the artist could obtain sharper images, and with the incorporation of lenses with a different focal points, the artist could get a narrow angle of view, (used to draw portraits), or a wider field of view. (to draw landscapes). *"The best modern Italian painters have taken great advantage of this resource, and otherwise, it would not have been possible for them to represent things so naturally"* (Francesco Algarotti Sopra la Pittura, 1764). The cameras are in a stage of changing from an elementary, rudimentary and underdeveloped device to an improved device from the addition of elements such as lenses and mirrors, and the significant modification of their size to create a "portable" version. Newhall describes the appearance of these new devices at the service of artists similar as a modern reflex camera;

In the eighteenth-eighteenth centuries, a lens was placed at the end of a box two feet long [just over 60 cm], (...) The image from the lens reached the glass and

> *could be seen from outside the camera. An improved model, similar to the modern réflex camera. (Newhall, 2001, p. 9)*

The mechanical advances of the apparatus in favour of the interaction between artist and the device will help to improve the drawings in general, this generates a wide demand for paintings and images that were unprecedented, a demand supported especially by the rising middle class of the time. The middle class wanted portraits; in his hands were placed the mechanical devices that eliminated the need for a long artistic preparation, with which anyone could become a draftsman, if not a painter. The Lucid Camera, for example, is a device in which a prism hangs at the artist's eye level, and is suspended on a bronze arm, thus helping the artist to create his drawings based on a virtual image.

As we can see during the history, the camera obscura had an appearance similar to the modern reflex model, in its mechanical structure and the possibility of using different lenses that suit the artist's needs; It is also interesting to know that the camera obscura, like modern devices, gives rise to a category of "professional amateurs", who do not need extensive preparation, but rather benefit from the mechanical advantages of the device to improve the production of images.

Newhall mentions in his book, an important factor in the evolution of the camera to its next level, "*Throughout history, the experimental amateur has always refused to accept their own limitations or difficulties that restrict the professional*" (Newhall, 2001, p. 11); This "experimental amateur" will seek to give a new meaning to the use of the camera obscura because not even the drawings or paintings could satisfy and diminish man's desire to create more realistic images*."the camera obscura (...) had come so close to men to a precise copy of nature and to satisfy the general demand for reality, who could no longer accept the intrusion of the pencil to fill that void"* (Idem,p. 11). The "experimental amateurs" direct all their attention (In Flusser words) to the hallucination; Perhaps without realizing it, what he was doing was improving the functions of the camera more than improving his skills as an artist, this means some artists in disagreement with the limitations of their hand to make better drawins; They will look for ways to fix the camera images directly on a surface and replace the artist's hand in the accelerated progress in image creation.

The industrial revolution was a process of economic, social and technological transformation; where the transition from the rural economy based on agriculture and trade to an urban, industrialized and mechanized economy was seen; where manual labor will be replaced by machinery for industrial production. In this context Joseph-Nicéphore Niépce and his brother Claude, were trying to improve the process in the creation of lithographs, It was Niépce who proposed to replace in the process the heavy stones by metal plates, however, to do his experiments Niépce needed drawings, which came up with the idea of making them with light:

> *He dissolved bitumen of Judea (a kind of asphalt) in a solvent and coated a pewter plate with the resulting solution. When exposed to light in a camera obscura, the bitumen became hard and insoluble. After exposure the plate was washed in lavender oil and turpentine, which removed the soft unexposed bitumen, leaving a permanent image created by light. (Harding, 2013)*

As a result of this experiment Niépce created a plaque showing an engraving of Cardinal and Archbishop of Reim, Georges d 'Amboise. This lithographic plaque would be an invention that went down in history as the first of the photomechanical techniques that were soon to revolutionize the arts. graphics, eliminating the human hand in the

reproduction of images of all kinds. This transition from manual work to mechanized work was the best scenario for the apparatus to emerge in its most autonomous version for the time, Walter Benjamín opines on this transition that society has regarding the creation and reproduction of images during the period of industrial development, he mentions: "*Decades after the invention of lithography, it would be surpassed by photography. With this, the hand was released from the main artistic obligations within the image reproduction process, obligations that then fell exclusively on the eye*". (Benjamin, 2003, p. 40)

The first known photographic image in history took approximately 8 hours of exposure time, Niepce in 1827 discovered the chemical process that, using a pewter plate and a camera obscura, gave rise to the first photographic process called Heliography and its first Point de vue du Gras image. However, Newhall mentions that letters are proving that Niépce had successfully pinned an image to a surface a decade earlier. After Niepce died in 1833, the photographic process had already achieved superior quality with the daguerreotypes, calotype, and collodion plate, but devices generally required the Photographer to remove the lens cap to start the exposure process. , and eventually put the cap back on the lens. With the invention of the negative material with higher sensitivity, it was necessary to better control the exposure time in fractions of a second, this led to the creation of mechanical shutters that would optimize the action of the camera in exact exposure times, rather, with faster cameras it was It is possible to be much more precise, reduce work times and freeze the movement of the natural world. By 1880 cameras had been transformed into smaller, more portable devices that could be easily transported without the need for plates or tripods. George Eastman manufacturer of the Kodak 100 camera, (drum shutter camera consisting of a roll of 100 negatives) introduces the public the photographic finishing service, whereby the operator is freed from the process of developing and printing, Eastman popularized the slogan "You press a button, we do the rest".

"The most impressive result of the photographic company is to give us the feeling that we can capture the entire world in our heads, as an anthology of images" (Sontag, 2006, p.15) Society, in general, has a positive evaluation regarding photographs or technical images due to their extraordinary qualities; especially for accurately representing reality and bringing to his memories events of the past through images, *"What Photography reproduces to infinity has only taken place once: Photography mechanically repeats what can never be existentially repeated."* (Barthes, 1989, p. 31). Change the way people understood the world around them. Although photography shares that lineage of visual representation of painting; the photographs will walk in the opposite direction to the traditional images, because the coding elements of the message are different, this time between the meaning and the image there is no longer only the man, there is the man and his camera. On the differences between painting and photography Susan Sontag writes, "Since its inception, photography has involved capturing as many subjects as possible. Painting has never had such imperial ambitions" (Sontag, 2006, p. 17). The photographs will move away from the painting starting with the phenomenon that creates them: the action of light on chemical materials using a machine that reduces the production time of images, operated by a photographer. *"Since the eye captures faster than the hand draws, the process of image reproduction was accelerated so much that it was able to keep up with speech"* (Benjamin, 2003, p. 40). The production of technical images is more accelerated than that of traditional images, technology frees man from tradition in the creation of images; and unlike traditional images where the man looks at symbols, in technical images looks at events fixed in a photograph, in Flusser's words: "this apparently non-symbolic," objective "character of technical images makes the observer look as if they were not images, but a kind of window to the world "(Flusser, 1990, p. 18).

The images.

the images were created to be able to describe the outside world; their function is to make the world imaginable for the man. The ability to decode events or phenomena into symbols and decode them again is called "imagination". The meaning of the image can be superficial, that is, the one described on the surface, but if the abstracted dimensions are decoded from the image, another meaning can be deciphered. That is to say, there is a meaning that is interpreted from the image, and there is the meaning that is interpreted by the observer. That is to say, there is a meaning that is interpreted from the image, and there is the meaning that is interpreted by the observer. The temporal dimensions of an image or *"eternal return dimension"* (Flusser 1990, p.12), allows to look repeatedly at an element and to create time relations between the others. The spatial dimensions help us to reconstruct the abstracted and find the relationships of meaning between the elements.
The ability to be able to decipher the meaning of an image through the temporal dimensions is typical of the imagination where we can recreate in the mind an event from the past by looking at an image. In the words of Flusser *"The world of magic differs structurally from the world of historical linearity, where nothing is ever repeated, where everything has an effect of cause and becomes the cause of further effects. (Ibid, p. 12)*
The function of the images was to bring the world closer to the man, to make it imaginable, but the image stands between the man and the world. In other words, the man interprets that what he sees in the images is the real world.

> *Man forgets that he produces images in order to find his way in the world; now he tries to find his way in them. He no longer deciphers his own images but lives according to them; the imagination has become hallucination. (Ibid, p. 13)*

The visual representation of the divine in images helps to understand the state of "hallucination" of which Flusser speaks. The adoration of religious images is considered "idolatry". The religious value transmitted by the image represents the principles and conduct of the believers; the image restructures the reality and the conduct of the man who venerates the images not the religion.
Linear writing was created to break the magic of images, meaning to describe them. "*The man trans-codes "the cyclic time of magic into the linear time of history, thus creating historical consciousness and history in the proper sense of the term" (Ibid, p. 13)*. Linear writing and the history reorganize chronologically the events of the images in our mind. When images are transcoded into texts, we learn to conceptualize, which also implies organizing coherently the different ideas abstracted from the images. *"In this sense, deciphering texts is discovering what images they refer to. The purpose of the texts is to explain the images, to transcend the elements of the images and the ideas into concepts. Texts are meta-codes for images." (Ibid., p. 13).* Texts will gradually become difficult to understand, and images will be reintroduced into them to make them imaginable.

> *"Expressions like these are frequent in science when a state of things is organized and ordered, but, in the absence of new forms, language must be used with the old images. Thus, for example, nuclear physicists speak of a "particle zoo" (Beth & Pross, 1975)*

The texts become indecipherable and distance the man from the world, Flusser calls this a state of "textolatry". Man wants to give meaning to the world by decoding the meaning of texts that are indecipherable because the magic of images can no longer make texts imaginable.

With the invention of photography, the images become technical since they are produced with a camera. If traditional images are abstractions of the concrete world, technical images are the indirect result of scientific texts. "*Ontologically, traditional images mean phenomena; technical images mean concepts. Deciphering technical images implies reading their position*." (Flusser 1990, p.17). In photography the meaning seems to be on its surface and it seems not to need to be deciphered, the camera automatically fixes on the surface of the photograph its referent or its real correlate, that's why it seems to be at the same level as reality.

> *Such a photo, in fact, is never distinguished from its referent (from what it represents), or at least not immediately or for everyone (…): to perceive the photographic signifier is not impossible (there are professionals who do it), but it requires a secondary act of knowledge or reflection. (Barthes, 1989, pp. 32, 33)*

Photography seems to be objective and means to be the object it represents, the look certifies the technical image as a copy of reality. *"Technical images owe their origins to a new type of imagination, the ability to transcend the concepts of text into images. What we perceive when we look at technical images are again transcoded concepts with respect to the "outside" world."* (Flusser 1990, p. 18). In traditional images, the man was between his meaning and the image. In technical images, between their meaning and the image is the man and the camera.In order to decipher the meaning of the images, it is necessary to know what is happening inside the camera. To do this, it must be taken into account that the camera is a machine that has been programmed to take photographs, and each photograph is a virtuality contained in its program.

Photographs restructure the reality and the behavior of man, the observer does not deify the images he has created, because now it is a machine that codes the concepts, and automatically produces an image. Man does not decipher the meaning of the images, because he knows how to make them, that is, he knows how to activate the camera. *"All images signify concepts contained in some program and have the intention of programming a magical behavior of society"* (Flusser 1990, p. 39). Cameras have programs. Whoever programs the camera has power over it. The camera program therefore has a meta-program, e.g., the photographic industry, the industry programs our behavior as well.

> *"Every photograph is a fiction that is presented as true. Against what we have been inculcated, against what we usually think, photography always lies, it lies by instinct, it lies because its nature does not allow it to do anything else." (Fontcuberta, 2002, p. 15).*

The program of the camera

flusser refers to the camera as a black box because photographers often ignore what is happening inside, however the photographers know how to make the camera work; the photographer decides which object to photograph and what to do with his photograph, although he does not intervene or control what happens inside the camera. Photographers believe that their cameras are tools, however, the camera is not a man's tool; since tools extract objects from nature and transform them; *"The apparatuses do not want to transform the world, but to change the meaning of the world, their intention is symbolic" (Flusser, 1990, p. 26).* If the camera is not a working tool or machine, the photographer cannot work with the camera, but he can play with it. When the man plays with the camera, he follows the rules of the camera program, the photographer probably thinks he does not, but each repetitive photograph is proof of this. If the man wants to change the rules of the game, this means that the result will be different photographs. To change the rules of the camera program is to play against apparatus and superfluous images.

Every camera has been programmed and every camera has a program. The camera program helps to produce the photos and these photos are the virtualities of the camera. Photographers will try to exhaust the virtualities contained in the camera program that are practically infinite. In other words, camera programs are related to the photographer in two ways: The first helps to produce images automatically. The second lets the photographer play with the camera. The photographer when he exhausts the virtualities contained in the camera program creates similar and superfluous images, for this reason the photographer must look for the photographs that are not contained in the camera program. To find these hidden virtualities, the photographer needs to play against the photoprogram.

The camera programs have a metaprogram that controls them, for example: The photographic industry, which also has a metaprogram that is the industrial complex. Thus, each program works considering or based on its superior metaprogram. Using Flusser's example of the game of chess:

> *"It is not this physical hardness that makes it a toy, nor is it the wood with which the pieces are made and the board that makes chess a game. It is the rules, the program, that make it a game" (Flusser, 1990, p. 30).*

In other words, the camera software controls the photographer's behavior because it establishes the rules of the game. It allows automatically creates photographs and allows them to play the photographer with the camera. The photographer has power over those who look at his photographs; These photographs program the behavior of those who look at them. *"Power has moved from the owner of objects to the programmer and the operator"* (Flusser, 1990, p. 30). Photoprogram establishes the rules of the game with the photographer, but the photographer is in control of what happens outside the camera, he controls the categories of space and time. But the photographer's choices are also limited by the categories of the camera, "the freedom of the photographer remains a programmed freedom. Whereas the apparatus functions as a function of the photographer's intention,

this intention itself functions as a function of the camera's program." (Flusser, 1990, p. 35). If the photographer invents new categories that are not programmed, the photographic act will put the photographer as a metaprogram of the photographic industry. And if the photographer builds a camera, the photographer places himself in the place of the apparatus programmer. *"In the act of photography the camera does the will of the photographer but the photographer has to will what the camera can do."* (1990, p. Idem).

Playing Against the Photoprogram

> *But, at least according to Vilém Flusser, because the camera is designed to operate 'automatically' we can only do with it what the 'apparatus' is pre-programmed to do. By the same token, our responses to photographic images are equally automatic, controlled by the camera's 'program'. "There is," Flusser insists, "no space for freedom within the area of automated, programmed, and programming apparatuses." (Seers, 2007, p. 27)*

Produce an image based on our artistic, imaginative or intellectual capacity; it is not being in harmony with the nature of the camera program, which can shape an image regardless of who operates; "With time, however, all possible photographs can be made because they are all in the photo-program, they will all of necessity and eventually be made, by man or by monkey" (Flusser). This Flusser forecast can make many photographers and artists feel offended in their pride and honor; However, David Slater, a British photographer, spent two years in court in a legal battle against People for the Ethical Treatment of Animals (PETA), after a monkey named Naruto in Indonesia snatched the camera from Slater and took a "selfie"" Judges in the United States said that copyright protection could not be applied to an ape, but PETA argued that the animal should benefit. The appeal filed by the activist organization on behalf of the monkey was dismissed, although Slater agreed to donate 25% of any future income generated by the photograph. (BBC Mundo, 2017). Out of all anecdotes, the fact that the monkey was able to photograph without knowing what a camera is or how it works; gives us an example of the role of the operator today. It is ironic to think that after all the analysis about images and the camera; the photographer seems not to be decisive.

The photographer differs from the monkey because: The photographer must submit to the camera program to adapt it to his needs. The rebellion against the programs is intended to regain lost freedom. The photographer's role is to break the programmed cycle of which we are victims; the cycle that programs us to press buttons like a monkey. the photographer has to find the points where it converges and diverges with the camera, each photograph shows the struggle between these points where the photographer submitted to the camera program, or when the photographer was under east control. Cameras are thinking machines and almost completely automatic. To play against the photoprogram is to be free.
The photographer has to play against the photoprogram and its metaprograms looking for new or never seen situations, that is, situations that are not contained in the camera's program, "improbable images that have not been seen before" (Flusser, 1990, p. 37). The improbable is beyond the control of the apparatus programs, modifying the rules of the

game implies changing the relationship we have with the camera, Flusser best describes it when he writes about the artist Andreas Müller-Pohle, who took 10,000 photographs without looking through the camera spontaneously. Only after develops the photographs did he know what was in them. *"The photographer may ask, what would happen if I did not follow that prescribed sequence; what would happen if I acted first, and only looked after having acted? Wouldn't the resulting images be evidence that one can also photograph without following the photo-program?"* (Flusser, Transformance, 1983). The photographer who plays against the photoprogram seeks freedom. It seeks to emancipate itself from the behavior programmed by the metaprograms; seeks to subject the camera to their needs in the production of the photographs. It is the creative process that must replace the artificial intelligence of the machines. The photographer when rejects the programs of the camera, could become into, a programmer, a metaprogram, but above all becomes free.

Experimental Photography

The original traditional images hold authority over reproductions because of their historical value here and now, in the words of Benjamin "the aura". The aura gives an irreproducible character to the images and elevates their authority as original against any imitation. The character of the irreproducibility of the traditional images not only rejects mass reproduction, but also highlights the methods of production and concepts that are related to the creation of the original.

If we talk about photography: If a photographer, before using the camera, has as a central idea to create an image with an irreproducible character, he will notice that the camera loses authority and protagonism; this is because all the devices were programmed to work in a standardized way, one like the other. Trying to create images with an irreproducible character using a machine that is designed to take pictures with a redundant and repetitive character, is already playing against the programs of the apparatus. Even the misuse of the camera that implies disobeying the instruction manual, puts us not only in control of the external camera categories, but also allows us to transform the spatial and time dimensions of the image, obtaining images or virtualities unknown to the photoprogram.

That said, it is clear that any camera is useful when we want to challenge the photogram. It is necessary to clarify that such use against its program does not only imply a physical or mechanical action, but also an intellectual one, putting the camera at the service of our needs; this way, by codifying in the mind the ideas and concepts that we what to capture with the camera, the creative process is transformed into the new software of the device. This idea of producing photographs with an irreproducible character, which breaks the intention of controlling programs and metaprograms, is visible in all the work of experimental photographers.

"So experimental photography is firstly an attitude of rejection and transgression of established norms and predefined discipline; it thus constitutes a critique of the established system of photography". (Lenot, 2017, p. 11). Experimental photography has the quality of being in rebellion against the programs and metaprograms of the photographic industry. They do not seek to represent the world but to transform it, they

do not use a particular technique or process, nor do they use modern cameras, they can dispense of them. They transgress all the norms of photographic processes.

> *"Experimental photographs, therefore, do not claim to be true representations of reality, but rather records of the photographic process itself—of the very essence of photography. They may or may not be the fruit of chance, they may or may not restore glory to the image, they may or may not stem from a conceptual approach, they may or may not be described as abstract, they may have been produced with simple apparatus or, on the contrary, with sophisticated machines, and they can be obtained by diverse techniques. The definition of experimental photography can, therefore, not be restricted (as is too often the case) to the use of a particular technique, which does not necessarily call into question the parameters of the photographic apparatus" (Lenot, 2017, p. 14).*

Experimental photographers try to obtain photographs with an irreproducible character, focusing on the idea of recording the photographic process itself. Any error in the image or an unexpected result produced by the experimentation, enrich the aesthetics of the photographs and its content. The visual language of experimental photographs cannot be summarized or determined because it is uncertain, it does not obey a fixed method, it obeys a unique experience between the photographer and the image. to better understand experimental photography, it is necessary to name some methods and artists

The earliest and oldest method that challenges the authority of the camera is to take photographs entirely without it. Geoffrey Batchen describes the process made by an unknown amateur naturalist of a cyanotype contact photograph of a plant, under broad daylight in 1900 "*Stark white against a blue background, the spindly plant, a sprig of chamomile, strains upward, its flower petals spread as though reaching for the sun (…) The end result-part art, part science, and, let's confess it, part magic-is a cameraless photography*" (Batchen, 2016, p. 5). Cameraless photographs criticize the nature of the visual representation of photography and its apparatus, making evident its magical character and destroying the hallucination of its as referent of the real world; in this case the blueprint is presented as an object to be seen, but not to see through it. Cameraless images are not something; they are that something. However, they are seen as an immaterial, translucent, and abstract objects. Cameraless photography challenges the idea that photographic images should have a real correlate identical to the natural world. Among the artists I can name who take this technique to a level that defies the authority of the apparatus are several contemporary photographers: Adam Fuss, who is Known for his ethereal images created using a photogram technique in which objects are placed directly on light-sensitive painter; Alisson Rossiter photographer who makes landscapes with the use of chemicals on photographic paper, giving prominence to the artist's hand in the act of creating art; Renata Buziakartist who makes 'Biochromes' related with decomposition on the photographic materials results in an array of colorful pigmentation ; These "Biochromes" capture past movements of the natural world in a transition from life to death (Alison Rossiter, 2020). Finally, Harry Nankin photographer who shoots under the sea at night looking for evidence of marine life.

Playing against the apparatus does not only mean to not use the cameras, but also programming them. the photographer who creates a camera can also programs the device, the construction and deconstruction of the camera or the use of rudimentary apparatus, are alternatives to playing against the photoprogram. For example Miroslav Tichý, Using technically distinctive homemade cameras made by waste materials, Roger Newton, that creates his liquid lenses and film stocks, rather than using standard photographic processes, Mr. Pippin the photographer "Make a camera-specific to what is photographed: the fridge, the bathtub" (Lenot, Jouer Contre Les Appareils, 2017), Wayne Martin Belger, who in his project named "Untouchable", photographs IHV patient using their blood while was circulating inside the camera.

To criticize the veracity of the images and their false meaning as testimony of events frozen in time, and at the same time to criticize the programs of the photography industry. Artists like Matthias Wahner, or Laura Baigorri, made photographic montages of themselves in iconic images from the history of art and the press media, playing with the effects of visual memory and the uncritical position of people, concerning the content of the images, Yasumasa Morimura Japanese artist who, through the appropriation of images, inserts his face in iconic paintings from art history or in photographs of celebrities, perverting the western pictorial and visual tradition, likewise, Cindy Sherman American photographer and filmmaker whose self-portraits offer critiques of gender and identity, and also her portrayals of female stereotypes found in film, television, and advertising .

Another way to challenge the apparatus is to transform the production standards of a photograph by playing with light concerning the limit of the visible. for example, Rossella Bellusci, her images are in the limit of vision and the perceptible show bodies without figuration to barely perceptible; Chris McCaw who, makes visible a phenomenon of solar movement that is evident to us, but not normally shown in one image; Nino Migliori who gives another sense to the use of instant photography by manipulating his Polaroids.

The human body as a complex biological apparatus, serves as the most intimate and strongest corner of fight against the control of the apparatus. Lindsay Seers is a British artist who uses her body as a photographic apparatus, in her mouth, as a camera, she is holding a piece of photographic paper, her lips and hands controlled the exposure time. In Lindsay Seers' photographs, the image amalgamates in its content the object that she decided to photograph, with her mouth; but it also have the evidences of the photographic act that are all the traces that her mouth leave over the photographic material. The the camera (Seers' mouth), the program of the camera (creative process in Seers' mind) and her photographs (mouth-photograph) are a unique biological camera, creator and encoder of their images production, a triumph of Photography over the photoprogram.

Conclusions

During my analysis of the ideas and concepts of the Philosopher Vilem Flusser based on his book Towards a philosophy of photography, I have been able to understand that the role of a photographer must be aimed at controlling the programmatic nature of the camera. Submit apparatus programs to our needs. Although the photographer controls what happens outside the camera through the categories of space and time, also must understand what happens inside the camera, since that is where the images are automatically encoded and produced. Maintaining a critical position regarding the production of repetitive and superfluous images is necessary, especially if we want to find the virtualities not contained in the camera programs. The search for these virtualities is the essence of the fight against the photoprogram and the behaviors programmed by the industry and its metaprograms. To decipher the images we produce, we must recognize the dimensions of time and space, aware that we look at symbols and not frozen events. Challenging the artificial nature of the photographs will help us to decode the content of the images and not to describe their real correlate. To photograph is not only to be in a constant fight against photoprogram, but it is also a fight against its programmers who control the photographers using software inside the cameras that play to think, and eventually replacing the creative process in their minds. In a scenario of fighting against the photoprogram, we should forget this phrase "You press a button, we do the rest", which, brought into a contemporary context, describes the triumph of apparatus their programs and metaprograms, over the photographer. Using Flusser's metaphor that describes the relationship photography with a chess game; I prefer to use this phrase from a chess player: *"I used to attack because it was the only thing I knew. Now I attack because I know it works."* (Kasparov & Greengard, 2007). This phrase summarizes the process of many photographers seeking to give a new meaning to the use of photography, playing against the photoprogram, and transcending the world of photography and art. These artists and photographers show the way for photographers who are currently seeking freedom.

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