

# Critical us. the notion of narrative photography has

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Reading the narrative in photography Photography is narrating the world around us, by telling visual stories. Narrative being something larger than photography itself, narrative stories have always been a powerful mode for transmitting information and we can learn as much from them as we can learn from, history, anthropology and literary theory. As narratives have the power of engaging people with emotions, the narrative is so closely intertwined with our identity that it has always fascinated critics and theorists to a better understanding to the world around us.

The notion of narrative photography has always overrun us that photographs can be used to tell a story. Some would say that the essence of all photography is in the power of the narrative, as for others would disagree and say that photography is a temporary medium. That is why it is important to decide the narrative and the notion of the narrative while discussing this subject. A narrative is an account of connected events, and we have to reflect upon what is constituted as an event in the first place. As Allen Feldman has stated “ the event is not what happens. The event is that which can be narrated” (Feldman Allan, p.

14). The idea of context is related to narrative in photography. Narrative will always be the product of including some materials and excluding others. This inclusion and exclusion of materials is part of what construction is all about, but understanding context helps us to know what should be best included and excluded. A narrative constructs the very events it connects, and this is an important relationship of narrative with time. The camera freezes

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the instant. The ability to be a narrative highly depends upon the information with which we are provided to suggest something, or to reveal something we are not provided with in a photograph. The clash of interpretations is inescapable, when we recognize narrative as a construction.

It is not unusual for an image to imply a story or a story he/she already knows. In this way, the viewer can draw upon the story he or she already knows and associate with it, as it depicts a moment of time larger than the story being said. This is kind of photography purposefully created with a idea of narrative in mind is called staged narrative photography.

One photographer famous for this approach is Gregory Crewdson. Edward Muybridge, who created many sequence photographs, provided narrative's demand for sequence of photographs. Photographer Duane Michals created many captivating photo series on the concepts of love, death, time, desire, after life etc.

The photographer must focus on the strategic and the narrative discursive when capturing a story, signaled by elements such as action, expressive language details that convey emotions and a theme and characters are developed. Usually it starts off with an approach to a story, a conflict takes place and an effort is made to explain it visually, and then we see that an outcome is developed. In conclusion, however vague it might seem sometimes, I think it is not a stretch to say that all photographs allude to some sort of story at some point.