

### **Example 1**

Most of the photographs in the book *Evidence* by Luc Sante are horrifying and upsetting because of what the pictures contain, for example, dead bodies laying on floors with blood all over. Why would anyone want pictures like these; what purpose do they serve? Sante states, “Somehow these photographs were supposed to represent the truth, some of the truth, some kind of truth” (Sante97). Do photographs really represent the truth? On page 59, of David Bolter’s writing *Spaces* he states, “Although the writer and reader may use words to describe and interpret the pictorial message, two readers could explain the same message in different words.” People interpret things differently by examining things differently. Two people can look at a picture and express what they think the story is that the picture is telling and they may have totally different interpretations. Some people see certain details in pictures that other people don’t, so how do pictures tell the truth? Sante states, “Why have the bodies been tampered with before photography? Why have essentials as the body and objects surrounding and touching it been shifted between one view and the next (plates 50 and 51)? Why has furniture apparently been taken out of the way (plate 31)?” (Sante 93). Even though pictures are right in front of our faces how do we know that these pictures represent the truth? Viewers don’t know what was done at the scene before the picture was taken and printed, people could have changed things around in the scene.

### **Example 2**

Sante’s book *Evidence* is focused on the validation of whether photographs indicate the presence or absence of truth. Sante states, “Somehow these photographs were supposed to represent the truth, some of the truth, some kind of truth” (Sante 97). If images are dependable for their evidential reliance and give representation to truth, then their merit is also grounded in their immediacy of visual comprehension, according to Bolter, “As we look back through thousands of years of phonetic literacy, the appeal of traditional picture writing is its promise of immediacy” (Bolter 59). But even though images are presented as immediate information, can they be trusted? Sante debates the reliance of photographic images, as several evidence photos

appear to have been tampered/alterd in some manner, leaving a number of unanswered questions such as “Why have the bodies been tampered with before photography? Why have essentials as the body and objects surrounding and touching it been shifted between one view and the next (plates 50 and 51)? Why has furniture apparently been taken out of the way (plate 31)?” (Sante 93). We are left to question the actual effectiveness of photographs, not only as evidence, but as realistic portrayals of actions and consequences. Can photographs be considered in an objective fashion, or are they so unreliable that their meaning can never be truly defined?

### **Example 3**

Luc Sante has an interesting way of manipulating people to create stories in their heads about pictures. There’s no way someone can view these crime scenes and not start a slew of ideas about what happened. We have to think, what do these photographs really represent? “Somehow these photographs were supposed to represent the truth, some of the truth, some kind of truth” (Sante97). These truths are the reason we can’t help ourselves but to look at and analyze these photos. Many people enjoy looking at pictures rather than reading text to figure out what’s going on. “Print today is continuing to remake itself in order to maintain its claim to represent reality as effectively as digital and other visual technologies” (Bolter 47). It’s the reality that people excite about and the adrenaline rush that these cruel pictures give. However, people need to think about how real these pictures are. One thing that many forget to take into consideration is if there was any change to the real instance of the scene in the photograph. “Why have the bodies been tampered with before photography? Why have essentials as the body and objects surrounding and touching it been shifted between one view and the next (plates 50 and 51)? Why has furniture apparently been taken out of the way (plate 31)?” (Sante 93). To answer these questions, we need evidence. There is little or no information in the text about this, so I draw conclusions by viewing the pictures-which is exactly what Sante wants people to do.

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