

ble, which is as revealing about what is absent from the photograph as about what is present in it. The nature of this quantum of truth, and the ways in which it can be discerned, vary greatly. It may be found in an expression, an action, a juxtaposition, a visual ambiguity, a configuration. Nor can this truth ever be independent of the spectator. For the man with a Polyfoto of his girl in his pocket, the quantum of truth in an 'impersonal' photograph must still depend upon the general categories already in the spectator's mind.

All this may seem close to the old principle of art transforming the particular into the universal. But photography does not deal in constructs. There is no transforming in photography. There is only decision, only focus. The minimal message of a photograph may be less simple than we first thought. Instead of it being: *I have decided that seeing this is worth recording*, we may now decode it as: *The degree to which I believe this is worth looking at can be judged by all that I am willingly not showing because it is contained within it.*

Why complicate in this way an experience which we have many times every day—the experience of looking at a photograph? Because the simplicity with which we usually treat the experience is wasteful and confusing. We think of photographs as works of art, as evidence of a particular truth, as likenesses, as news items. Every photograph is in fact a means of testing, confirming and constructing a total view of reality. Hence the crucial role of photography in ideological struggle. Hence the necessity of our understanding a weapon which we can use and which can be used against us.