

ABSTRACT

Most of the work on photography is about image and trying to understand photography as an image. Contrary to this approach, this paper deals with the experience of the photographer at the time of taking the picture, and also the influence of photography, understood as a medium, on our perception. The main topic is the photography of movement, where we can best demonstrate how photography changes both our perception and our understanding of (objective) reality. The beginning of the work is devoted to one of the greatest Czech photographers, Josef Sudek, who describes the method of his work. Sudek's definition of the moment involved in taking the picture is "when everything fits together"; the impossibility of returning to the same moment is a central feature of photography as presented in this work. Consequently, the basis for the thesis is that (1) photography and camera change the way we perceive, and that (2) photography is an actualization of the possibility of how we see what we see. The actualization of the possibility is discussed mainly in the context of Barbara Probst, whose work "Exposures" fundamentally enters the history of photography, and who – once again – does not put emphasis on the image but rather on the photographer as the creator of the image.