

**Framing *Aucitya* in Photography:**  
**A Study of the Determining Principles in Photographs**

Thesis submitted in partial fulfillment  
of the requirements for the degree of

*Doctor of Philosophy in Exact Humanities*

by

Naini Arora

201259713

[naini.arora@research.iiit.ac.in](mailto:naini.arora@research.iiit.ac.in)



International Institute of Information Technology – Hyderabad

(Deemed to be University)

Hyderabad - 500 032, INDIA

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International Institute of Information Technology

Hyderabad, India

## **CERTIFICATE**

It is certified that the work contained in this thesis, titled "**Framing *Aucitya* in Photography: A Study of Determining Principles in Photographs**" by **Naini Arora**, has been carried out under my supervision and is not submitted elsewhere for a degree.

Adviser: Late Prof. Navjyoti Singh

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Adviser: Dr. Venkatesh Choppella

Date:

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## Abstract

All forms of art embody imagination, and it is medium-specific. This research investigates how photography embodies imagination, for the photography method differs from other art forms in its unique way. A painter builds the image stroke by stroke with paints. In photography, the canvas is partially filled with what exists before the camera. The processes involved in creating images, whether by analogue techniques or digital, point to the fact that it is not entirely automatic. Technology automates some features but involves thought processes, and the photographer makes precise decisions about it. There is some kind of 'occurring' at play.

This research aims to understand the form of photography irrespective of the various contexts in which it is performed by gaining insights from Indian and Western philosophical traditions. This study attempts to knit together a formal theory of Photography from the viewpoint of the theory of *Aucitya* developed by the eleventh-century Kashmiri poet and critic *Kṣemendra*. It takes a step toward creating a dialogue between ancient theories of Indian aesthetics and contemporary visual arts. There have been few attempts to study photography in contemporary visual arts from *Aucitya's* viewpoint. This study proposes a theoretical framework for Photography based on *Aucitya*. It identifies a set of nine photographic determinants to explore a formal structure. The study claims that these photographic determinants allow one to break away from the closed movement of the default linear perspective embedded within the camera's architecture. By analysing various analogue and digital photographs, the research finds that these determinants become the impetus to fix a photographic frame, and the possible meanings ride on these determinants.

Further, this study locates *Aucitya* in the works of artist-photographer Jyoti Bhatt, who is widely recognized as a painter, printmaker, and photographer. The interaction of various two-dimensional visual media in his practice is interesting. This research attempts to show what photographic principles guide his practice.

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## 1. Introduction

### 1.1. Background and Motivation

A man searched for familiar faces of relatives in a photograph prominently published on the front cover of a reputed newspaper. He does find but not the faces known to him; instead, something odd strikes him, and he finds the faces duplicated within the photograph. A further probe found the photograph to be altered. The man searching was an Iraqi, the newspaper the L. A. Times dated 31 March 2003, and the photographer Brian Walski posted in Iraq as a photojournalist. It is as if the unethical photograph echoed the unethical war! The published photograph is an amalgam of two pictures taken just a few seconds apart. (Fig. 1.) Citing fatigue as a reason for this lapse in judgment, Brian Walski admitted publicly to combining the photos to create a third one.<sup>1</sup> Initially, it found appreciation and an immediate rejection upon discovering its manipulation. Experts from the industry assert that the alteration did not affect the photograph's content and that the manipulated photograph is still true in its essence.

In contrast, others opine that manipulation creates distrust in the masses. L. A. Times relieved him of his duties with immediate effect. This incident stalled Walski's reputed career as a photojournalist. Manipulation has consequences that protect and repair the paradigm.<sup>2</sup> Humanity believes in photographs, as they result from someone physically witnessing and capturing the events and objects. The photographers bring out that side of humanity that is less familiar in a manner that is familiar so that the viewer may pay attention and take notice. Azoulay articulates a political and ethical role of Photography as a 'civil contract' in which the

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<sup>1</sup> Walden, Scott. 'Truth in Photography', in *Photography and Philosophy – Essay on the pencil of nature*, ed. Scott Walden, Blackwell Publishing Ltd., Australia, 2008

<sup>2</sup> Carlson, Matt. 'The Reality of a Fake Image – Newsroom norms, photojournalistic craft and Brian Walski's fabricated photograph', in *Journalism Practice*, Vol. 3, No. 2, p 125-139, Routledge Taylor and Francis, London, 2009, DOI: 10.1080/17512780802681140



subject of a photograph, even when she might be identified as a victim, exists as a 'citizen' in the realm of Photography, communicating and potentially bestowing upon the future viewer a sense of agency and responsibility.<sup>3</sup> Hence, manipulating the photo breaches the civil contract.

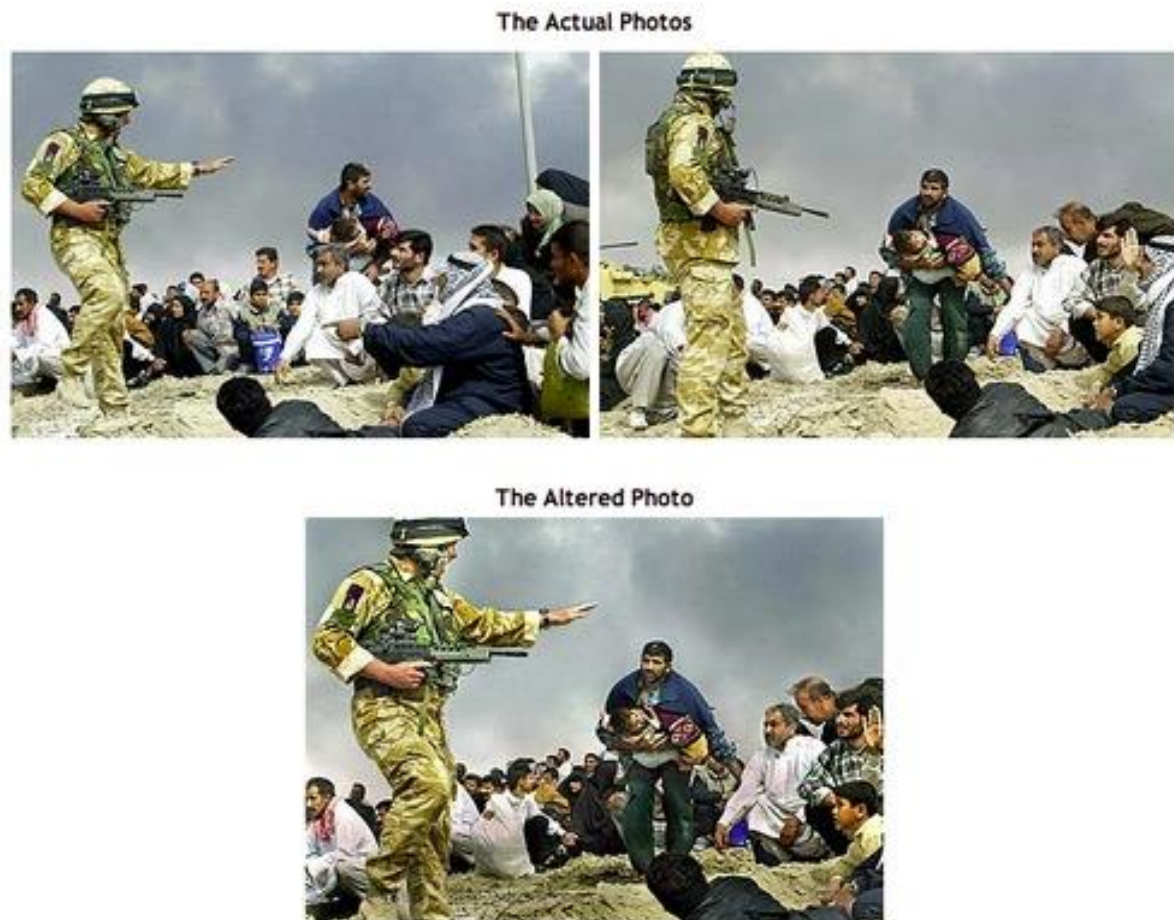


Fig.1. Photographs by Brian Walski. Courtesy <http://www.famouspictures.org/alterd-images/#WalskiForgery2003>. Accessed on 11 January 2024.

The question is regarding the need to edit. Why would Walski take a considerable risk? What motivated him to join the two photographs taken only a few moments apart? What is lacking in the two photographs, which is conveyed only when both are joined to make a third image? The altered image is more impactful. It links the various entities within the photographic frame

<sup>3</sup> Azoulay, Ariella. *The Civil Contract of Photography*. Zone Books, New York, 2008, p 157

and builds a connection between them. The Iraqi civilian with a child in arms and the British soldier come into a relationship in the manipulated photo; it is to say that a visual relation is missing in the two separate frames. The altered image can be interpreted in any way, as the British soldier protecting the civilians or pointing a gun at them. The composition aligns the soldier, the person with the child, and the crowd around him. This aesthetic relation leads to all interpretations and meanings of this image. This stitched photograph's political impact is much and is not far from bringing forth the situation's essence. This incident, however, sheds light and raises questions of aesthetic importance other than ethics. Few attempts have been made to understand the craft.<sup>4</sup> The altered image communicates effectively, a relationship is built, and narratives can unfold.

Another event of import is the extensive use of software for photo manipulations by Steve McCurry.<sup>5</sup> After an uproar from within the photographic community, McCurry declared that he is a visual storyteller, so his work should not be held accountable for the truth. The two cases are different as they operate in different paradigms. That is why it is easier for McCurry not to bear the same fate as others in the field of photojournalism. Both are after the visual impact. Hence, asking what the photographers seek in their photographs is crucial. What decisions motivate them to fix a frame? What defines a photographic frame? What makes one frame better than the other?

In Photography, the frame is already filled with what is in front of the camera. The photographer begins by selecting the view, more like isolating. If the photographer's frame surrounded two figures, isolating them from the crowd in which they stood, it created a

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<sup>4</sup> Ibid. Carlson, Matt.

<sup>5</sup> Accessed on 11 January 2024 <https://petapixel.com/2016/05/06/botched-steve-mccurry-print-leads-photoshop-scandal/>

relationship between those two figures that had not existed before. The central act of Photography, choosing and eliminating, forces a concentration on the picture edge – the line that separates in from out – and on the shapes created by it.<sup>6</sup>

Barthes proposed two themes that affect the reading of a photographic frame: the studium and the punctum. The studium is the obviousness of the photo; it is an 'enthusiastic commitment' for a photo.<sup>7</sup> It is grasped with the logical mind and indicates socio-cultural or historical associations which may be subjective to the viewer. It reflects general interests. The punctum pierces a detail that comes into the frame without the direct intention of the photographer. It moves the viewer. The studium reveals the intention of the photographer. The trouble with this theory is that punctum becomes a studium if the photographer intends it. There is no consensus on the theoretical or practical significance of this classification.<sup>8</sup> Punctum relies on the viewer's recognition of it. The classification of punctum and studium relies much on the viewer's interest and is subjective.

The standards by which the photographs are judged are still rooted in the early twentieth century, positioning art as autonomous from its social context and emphasizing the medium's specificity. In the mid-nineteenth century, Pictorialisms' concerns were to strive for soft focus, a delicacy of detail, and tonal contrast practised through photographic printing and toning processes.<sup>9</sup> Heavily processed in darkrooms and utilising many painterly tropes, photographs mirrored painting in making pictures and continuing the aesthetic conventions, including

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<sup>6</sup> Szarkowski, John. *The Photographer's Eye* (1966). The Museum of Modern Art, New York, 2007, p9. ISBN 9780870705274

<sup>7</sup> Barthes, Roland. *Camera Lucida – Reflections on Photography* (1980) trans. Richard Howard, Vintage, London, 2000, p146

<sup>8</sup> Punctum: Reflections on photography is a group show curated by Seamus Keally at Salzburger Kunstverein in 2014. He invited fifty people to select a photograph and write a text about what made them select the photo. Most selections were based on studium instead.

<sup>9</sup> Wells, Liz. 'On and beyond the white walls: photography as Art' in *Photography: A Critical Introduction*, 2<sup>nd</sup> ed., edited by Liz Wells, Routledge, London and New York, 2000.

composition.<sup>10</sup> The modernist classification and impetuses were to break away from the representation in painting and address its medium specificity contrary to Photography. Alfred Stieglitz was a pioneer who promoted the idea of pure Photography. He extolled photography as fine art and sought an image by means strictly photographic. His formalist concerns are visible in the work 'The Steerage, 1907'. The entire scene is described as a composition, a picture of shapes.<sup>11</sup> So, the focus came on the immediateness and instantaneity of Photography. Modern photographers believed that by manipulating a print, you lose the purity of tone, which belongs primarily to the photographic medium, so they prioritised Straight Photography.<sup>12</sup> Modern Photography offered new perceptions using Formalism's concern with light, form, composition, and tonal contrast as the vocabulary of the image.<sup>13</sup> Compositional strategies borrowed from painting, though continued, formulated as elements and principles of Photography.

The discourse in art shifted during the late twentieth century with conceptual art. On the one hand, photography continued to be practised as a documentary tool, in advertising, and the private realm. On the other hand, artists used it to document events, performances, happenings, explore printmaking, etc.<sup>14</sup> This interest was not purely aesthetic; rather, it rejected the formal modernist theory and stressed ideas and narratives formed with multiple frames. The opposition exists between photography artists and photographers who aspire towards art. Even with the digital turn, various magazines, websites, and how-to-take-good-photograph books describe methods of taking compositionally perfect photographs. Photographs are

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<sup>10</sup> Galassi, Peter. *Before Photography: Painting and the Invention of Photography*, The Museum of Modern Art, New York, 1981.

<sup>11</sup> Graham, Clarke. The photograph as Fine art in *The Photograph*, Oxford University Press, New York, 1948.

<sup>12</sup> Lopes, Dominic McIver. *Four Arts of Photography: An essay in Philosophy*. Wiley publications, UK, 2016.

<sup>13</sup> Ibid. Wells, Liz.

<sup>14</sup> Bate, David. *Photography: The Key Concepts second edition*, Bloomsbury, UK, 2016.

broken into geometrical patterns to show how the composition is balanced.<sup>15</sup> Leading lines, colour, s-curve, rule of odds, contrast, geometric organization, etc., are used to compose but remain secondary points. By taking the terms from here and applying them to various photographs from different periods and genres, it is found that it doesn't capture the essence of how the photograph is disclosed to make meanings.

## 1.2.Optics and Trace

Painting has an intrinsic relation to Photography. History delineates that the invention of Photography in the nineteenth century brought a rupture in the painting tradition as it captured likeness more successfully. It 'released' painting to become experimental.<sup>16</sup> Painting no longer required copying appearances and could move away from creating an illusion of three-dimensionality; it moved away from depicting what the eyes saw. The previous rupture in the visual arts tradition was the invention of perspective drawing, a system that produces a geometrically coherent description of three dimensions on a flat surface. The use of camera obscura further refines this system. It is a phenomenon in which, when the light passes through a pinhole into a darkroom, it creates an inverted image on the surface where it falls off the scene outside the darkroom.

The painter David Hockney and the physicist Charles Falco identified optical evidence within several paintings demonstrating artists as early as the beginning of the fifteenth century who used optical projections as aids for producing portions of their images. By the eighteenth century, the camera was a common tool of painters.<sup>17</sup> Falco highlights the contribution of Ibn

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<sup>15</sup> Freeman, Michael. *The Photographer's Eye: Composition and Design for Better Digital Photos*. Focal Press Taylor and Francis Group, New York and London, 2007. ISBN 9780240809342

<sup>16</sup> Benjamin, Walter. 'The Work of Art in an Age of Mechanical Reproduction' in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn from the 1935 essay, Schocken Books, New York, 1969. It was a time when lithographic printing techniques were in use. Along with Impressionism and pointillism as a result of various studies in optics.

<sup>17</sup> Hockney, David. *The Secret Knowledge*, Arts Documentary published by BBC, 2003

Al-Haytham, an Arab scholar from Basra, Iraq, known as Alhazen in the West. His seven-volume *Kitāb al-Manāẓir*, or Book of Optics, was first published sometime in the early eleventh century. This book was translated into Latin in the early thirteenth century and had a profound influence on European intellectuals and made the most significant contribution to the culture and the science of Medieval and Renaissance Europe.<sup>18</sup>

Ibn Al-Haytham used the principle of the camera obscura to deduce the linearity of light.<sup>19</sup> He built upon the works of Aristotle and subsequent theorists. It leads him to say that from every point of every self-luminous body, light radiates in a straight line that can be extended from that point. We see because light rays reflect off objects, and their image enters our eyes.<sup>20</sup> This discovery laid the groundwork for the Renaissance discovery of linear perspective and the development of the camera. It has been believed that the 'idea' of photography was the invention not of opticians and chemists but of the Western pictorial tradition.<sup>21</sup> The ultimate origins of Photography – technical and aesthetic- lie in the fifteenth-century invention of linear perspective.<sup>22</sup> The linear perspective has not been constant in painting in four hundred years. Camera obscura and the use of mirrors and lenses impacted the composition of paintings in the eighteenth century.<sup>23</sup> Paintings were constructed using traditional schemes. Even when using linear perspective, the painter composes elements to disrupt the spatial continuity on a canvas, whereas the photographer does not have the liberty to do so.<sup>24</sup>

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<sup>18</sup> Falco, Charles M. Ibn Al-Haytham and the Origins of Computerized Image Analysis in *The International Conference on Computer Engineering and Systems (ICCES'07)*, Cairo Egypt, November 2007. Accessed on 11 January 2024 <https://wp.optics.arizona.edu/falco/wp-content/uploads/sites/57/2016/08/IEEECairo.pdf>

<sup>19</sup> Raynaud, Dominique. A Key Milestone in the History of Optics in *A Critical Edition of Ibn al-Haytham's On the Shape of the Eclipse: The First Experimental Study of the Camera Obscura*, Springer International Publishing, Switzerland, 2016. p1-6

<sup>20</sup> Ibid. Raynaud, Dominique.

<sup>21</sup> Ibid. Szarkowski, John. p14

<sup>22</sup> Galassi, Peter. *Before Photography: Painting and the Invention of Photography*, The Museum of Modern Art, New York, 1981, p 12.

<sup>23</sup> Tim's Vermeer, 2013. A documentary on Dutch painter, Johannes Vermeer where the presenter, Tim Jenison, though not trained as an artist, is able to produce a painting close to Vermeer using the various optical instrument.

<sup>24</sup> Ibid. Galassi, Peter.

The darkroom has an empty canvas kept in it. Light entered through the pinhole in the opposite wall, creating an inverted image on the canvas of whatever is outside the darkroom, like a person, landscape, architecture, etc. The inverted image is perspectival; there is a vantage point within the canvas. After this, by the late eighteenth century, the image was fixed on the canvas with inventions in chemical-based photography.

Across the various technological advancements in Photography, the camera has not changed from its earlier prototypes.<sup>25</sup> From the camera obscura to the portable boxes, the fundamentals of the camera remain the same: lens, aperture, and later, shutter speed controls. These controls are automatic in digital cameras. Across all the types of cameras, the basic principle stays the same, i.e., light enters in a straight line, creating a perspectival topos. By default, a photographic image is already in perspective, with all lines converging in the centre. It shifted from being manually created to mechanical, and from mechanical, today it has become electronic, as in digital cameras.<sup>26</sup> The camera's architecture embodies a perspectival topos; a photographic frame already has perspective embodied by default. It is already partially filled with what is in front of the camera. The medium specificity of the camera is that its enclosure is perspectival.

When employed by artists in painting, the vanishing or converging point may be imagined outside the canvas. Meanwhile, in a camera, it remains within, and the resultant photograph embodies it within the boundaries of its frame. Features of linear optical perspective are

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<sup>25</sup> Rubinstein, Daniel and Katrina, Sluis. 'Life More Photographic; Mapping the Networked Image', in *Photographies 1:1*, p 9-28, Routledge, London, 2008, <http://dx.doi.org/10.1080/17540760701785842>

<sup>26</sup> Burgin, Victor. 'Looking at Photographs', in *Thinking Photography*, ed. Victor Burgin, Macmillan Press Ltd., London, 1982



vanishing point, variance in size, and relation to the ground level. Fig. 2 shows all the lines converging in the centre.

In Fig. 3, there is a variance in sizes according to the object's position from the lens.<sup>27</sup> It means that the closer the object is to the lens, the bigger it will be, and the farther the same object, the size decreases. The optical perspective is in relation to the ground level, as in Fig. 4. This incorporates views from above the ground level or below the ground level, e.g., view from the top of a tower towards the ground or from the ground towards above.



Fig.2. Convergence of viewpoint in the centre of the photograph. (Photograph by the author)



Fig.3. Variance in size (Photograph by the author)

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<sup>27</sup> Consider here the different capacities of lens to zoom in.





Fig.4. Relation to the ground level. (Photograph by the author)

Photography is nothing more than automatically producing pictures in perfect perspective. The canvas of a photograph is already partially filled with what exists in front of the camera. Bazin proclaims, 'For the first time, between the originating object and its reproduction, there intervenes only the instrumentality of a non-living agent. For the first time, an image of the world is formed automatically, without the creative intervention of man.'<sup>28</sup> This view makes us believe in the photographs as truth. Yet we know that photography is not an unmediated medium that creates an uncrafted image that is not the result of the intention and shaping of the photographer. The picture may be distorted, but there is always a presumption that something exists or did exist, which is like what is in the picture.<sup>29</sup> A photograph's relation to the world is, by way of referring to that which exists, an index.<sup>30</sup> This indexicality makes us judge the events represented by a photograph as truthful. Though subjectivity is involved right from the first step of selecting what to frame and then the processes involved in realizing the photograph, we tend to believe in the truth-claim of a photograph. This claim stems from the simple fact that something must be in front of the camera for a photograph to come into being. An

<sup>28</sup> Bazin, A. 1960. "The Ontology of the Photographic Image." Trans. Hugh Gray. *Film Quarterly* 13, no. 4: 4–9. Pg 7

<sup>29</sup> Sontag, Susan. *On Photography* (1977). Penguin Books Modern Classics, England, 2008. p 5

<sup>30</sup> Barthes, Roland. *Camera Lucida – Reflections on Photography* (1980) trans. Richard Howard, Vintage, London, 2000.

ontological categorization held from the inception of Photography is the idea that photographs are residual impressions that register traces of light reflected by real-world objects. Sontag says, 'A photograph is also a trace, something directly stencilled of the real like a footprint or a death mask.'

We tend to believe the photographs because of this trace, the photographer's proximity to the event and the object. In the theory of Photography, trace emerges as an enduring concept that echoes the works of Walter Benjamin, Charles Sanders-Pierce, Roland Barthes, Susan Sontag, Andre Bazin, and Rosalind Krauss.<sup>31</sup> Indexicality emphasises Photography as a specific medium with its own optical, chemical, and aesthetic properties. The trace is then perspectival. Analogue is transcription, a transfer of one set of physical properties into another analogous set. On the other hand, a digital medium is not a transcription but a conversion of information. Digital is conversion, physical properties symbolised by an arbitrary numerical code.<sup>32</sup> The trace still governs the digital photographs. The frame in Photography embodies perspectival topos. It is both the specificity of photography and its limitations.

### 1.3.Frame and Art

Vilém Flusser critically examines the relationship between the camera and the photographer. He asserts that the meaningful criticism of Photography will have to understand how the photographer overcomes the inner workings of the camera and how the camera redirects the photographer to its program.<sup>33</sup> For the photographer to create a meaningful and interesting photograph, she has to overcome the camera's and medium's limitations. All the magic happens when the photographer overcomes this perspectival topos. The viewer then enjoys this magic.

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<sup>31</sup> Wells, Liz. "On and beyond the white walls: photography as Art" in *Photography: A Critical Introduction*, 2<sup>nd</sup> ed., edited by Liz Wells. Routledge, London and New York, 2000.

<sup>32</sup> Ibid. Wells, Liz. pg 311

<sup>33</sup> Flusser, Vilém. *Towards a Philosophy of Photography*, Reaktion Books, London, 2000.

How the photographer overcomes the camera's inner workings is to ask how the photographer overcomes the perspectival topos.

If Photography is to be art, it must also transform our sense of self and our notion of the world. However, as discussed above, it is nothing but a picture produced in perfect perspective, and its canvas is already filled with what is in front of it. A study of the processes involved in creating images, whether by analogue methods or digital, shows that it is not an automatic process.<sup>34</sup> Photography is a happening that involves thought processes and precise decisions. The act here requires immediacy to embody the photographer's observation and intention. There is some kind of 'occurring' at play. Hence, for the photograph to be consequential, the photographer has to exercise propriety in all the decision-making. What is, then, the method of embodying imagination and meaning-making in Photography? It must differ uniquely from the rest of the art forms.

Once the photograph was fixed in chemicals, the painting saw a shift in Western art history. It 'released' painting to become experimental.<sup>35</sup> Since then, the painters have experimented with optics. For, color holds a different place in painting; it can be independent of the reality of the object represented. Furthermore, a distinction is made between the physical and psychological experience of color.<sup>36</sup> How, then, does color play in Photography? As it will always come with the object, and there is no room to play, it can never be independent of the object. Color must not be merely an ornament; it becomes significant and adds value. If a change or shift occurs

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<sup>34</sup> Benovsky, Jiri. 'Three kinds of realism about photographs', in *The Journal of Speculative Philosophy*, 25:4, 2011.

<sup>35</sup> Benjamin, Walter. 'The Work of Art in an Age of Mechanical Reproduction' in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn from the 1935 essay, Schocken Books, New York, 1969. It was a time when lithographic printing techniques were in use. Along with Impressionism and pointillism as a result of various studies in optics.

<sup>36</sup> Kandinsky has explained in detail about color in his seminal book called *On Spiritual in Art*. He takes up the theories of Goethe, he further makes distinction between physical and psychological experience of color.

in the placement of color within the composition, the photograph's meaning will change. Yet, the same terms are used to describe photographs as they are used to describe paintings. But how can they be the same? A painting is not a thing to be looked at but to see along with it, thereby making itself visible. Through painting, the painter explores what is available to our eyes to see, once by seeing and then making it visible through painting.<sup>37</sup> She does so by employing elements of visual experiences like line, color, depth, reflection, and movement. How is the seeing made visible to the viewer in Photography? How do the other visual elements differ in Photography?

An unprecedented tragedy occurred in Bhopal in Madhya Pradesh in central India in nineteen eighty-four. The world knows this incident as the Bhopal Gas Tragedy. Two of the many photographers present there took two identical frames of a child being buried. Raghu Rai's photograph, *Burial of an Unknown Child*, is in black and white in a vertical format. (Fig.5) Pablo Bartholomew took a similar frame in colour. (Fig.6) The colour won him the World Press Photo Award in the same year.<sup>38</sup> Whether the orientation of his photograph is vertical or horizontal is not clear. World Press Photo presents it vertically; in other places, it is also presented horizontally. (Fig.7)

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<sup>37</sup> Merleau-Ponty, Maurice. *Eye and Mind*. Trans. Carleton Dallery in *The Primacy of Perception and other essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, ed. James M Edie. Northwestern University Press, Illinois, USA, 1964, ISBN-13: 9780810101647

<sup>38</sup> Ghosh, Tanushree and Gupta, Gargi. *That moment in time*, Business Standard, New Delhi, January 20, 2013. [https://www.business-standard.com/article/beyond-business/that-moment-in-time-110062600010\\_1.html](https://www.business-standard.com/article/beyond-business/that-moment-in-time-110062600010_1.html) Accessed on 11 January, 2024.



Fig. 5. (Left) Raghu Rai. Courtesy <https://raghuraifoundation.org/bhopal/> Accessed on 11 January 2024.



Fig.6. (Right) Pablo Bartholomew. Courtesy <https://www.worldpressphoto.org/collection/photo-contest/1985/pablo-bartholomew/1> Accessed on 11 January 2024



Photo - Courtesy : Pablo Bartholomew  
Copyright © 1985 All Right Reserved - Pablo Bartholomew / Gamma- Liaison Network

Fig.7. Pablo Bartholomew. Courtesy <https://www.bhopal.net/resources/photographs/> Accessed on 11 January 2024

Subsequently, these photographs have come to represent this tragedy and the plight of the suffering masses. It is used on placards for various protests, in magazines and news articles, in courtrooms as evidence, etc. Due to the transient nature of press photos, these frames get customized by cropping, colour alteration, pixelation, and changing orientation. In all these

different avatars, how does it remain the same photo that the photographers initially made? What is shared across all the various avatars? What is the disposition of the initial photograph, its quintessential element that survives all the transformations?

This kind of reasoning with the photographs led to exploring the theory of *Aucitya* by *Kṣemendra*, wherein he analyzes the placement of the poetic elements, such as the choice of words, the word's gender, synonyms, etc. He explores those acts that separate regular speech from poetry in his work. The placement of linguistic elements and arrangement in such a way leads the viewer to the poet's intended meaning and gives an aesthetic experience. *Aucitya* is independent of the reader's interest. This thesis develops on *Kṣemendra*'s methodology and builds a framework using this concept of *aucitya* instead of applying poetic *aucitya* as it is to Photography. It attempts to extend *aucitya* and bring to the fore the unique elements that define the form of Photography.

#### 1.4. Research Hypothesis and Methodology of Exploration

The hypothesis initiated in the present investigation is that art in Photography is to break away from or heighten the enclosed movement of perspectival topos embodied by default in a photograph. *Aucitya* is the cause of art in Photography.

Accordingly, the present study attempts to explore the *aucitya* theory from the following concerns:-

- To understand where art lies in Photography.
- To explore the synthesis of imagination and material termination in Photography.
- Apply this system to photographs to find formal elements unique to Photography.
- To study photographs irrespective of the technology that produces them.

- To apply these findings to study artist-photographers works.

In this research, a literary concept from Indian aesthetic tradition is expanded and extended to inform and illuminate art in Photography, along with insights from Western theories. Testimonies and interviews of the working processes of various photographers inform this study. My experience as an artist and exploring basic darkroom and digital room practices further add to the survey. Additionally, I have attempted to visualize the theoretical concepts in this study into image-making via drawing, woodcut, and mixed media.

A database is created for analysis by collecting photographs from valid resources. The collection includes both the photographs produced by analogue processes and digital processes. These photographs are from various websites and printed books that authenticate the photograph, like photographers' websites, published exhibition catalogues, Instagram pages, etc. The photographs collected are of different established genres in Photography, namely advertising, fashion, photojournalism, and artists' work that use Photography. We use digital alteration techniques for an in-depth analysis of this corpus to look for a photograph's visual disposition, which stays across when a few circumstances change.

### 1.5. Overview of chapters

Chapter One introduces the research work and describes the motivation and background to conduct the work. This chapter looks at the idea of Trace, which has been significant in explaining the nature of Photography in the Western philosophical tradition. It further takes an overview of the relationship between the frames of painting and Photography. It describes the architecture of the camera and its significance in formulating the form of Photography. This chapter gives the methodology used for the research. Chapter Two surveys relevant concepts

from Indian aesthetic theories that build the theoretical framework for this research. Primarily, it explains the evolution of *Aucitya* and its interpretations by various authors. Chapter three extends the theory of *Aucitya to Photography*. It challenges the nature of the photograph as an index of the world. Chapter four shows the methods of analysis of photographs and establishes *Aucitya* as the photographic determinant. Chapter five lists and describes the photographic determinants, each with relevant examples. Chapter six analyses the photographs of artist Jyoti Bhatt based on the theoretical framework derived from this research. Chapter seven presents the conclusion of the thesis and discusses its future scope.



## 2. *Aucitya*

### 2.1. *Kṣemendra's Aucitya*

The origin of *aucitya* is in *Nāṭyaśāstra of Bharata*, or 'treatise on dramaturgy.' He is descriptive in his method and elaborates on the design of the drama; all elements are together in an appropriate relation that evokes an emotive response in the audience. His main contribution is the theory of *rasa*, or 'aesthetic experience.' *Bharata* used terms and concepts from his predecessors in *Upaniṣads*. The idea of *rasa* (aesthetic experience) forms the centre of *Nāṭyaśāstra*.<sup>39</sup> The genesis of Indian aesthetics is socio-cultural. The impetus to bring society into harmony becomes the standard in the judgment of poetry.

*Nāṭyaśāstra*, or 'treatise on dramaturgy' was written by *Bharata* to invent a playful thing that could also restore teachings related to the *dharmic* conduct of life.<sup>40</sup> Hence, he conceived the form of *nāṭya* or 'drama,' an audio-visual toy. His main contribution is the theory of *rasa*, or 'aesthetic experience.' This treatise systematizes the structure of drama and is descriptive in its method. *Bharata* speaks of the design of the drama; all elements are together in an appropriate relation that evokes a particular emotive response in the audience. For this purpose, he lays elaborate grounds for the writer, the actors, and everything associated with this art form.

All systems of Indian aesthetics find their roots in *Nāṭyaśāstra*, with *rasa* at their core. Besides drama, *rasa* also shapes the ideas and theories of other art forms employed in drama, like music, poetry, and visual art. *Nāṭyaśāstra* subsequently led to the development of the poetic and literary tradition in India, with various concepts elaborated into vast systems. *Kāvyaśāstra*, or

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<sup>39</sup> Shukla, A.C. 'Aesthetics beyond/within Aesthetics: The scope of and limits of Aesthetics in Indian Antiquity' in *Journal of Comparative Literature and Aesthetics*-Vol. XVIII Nos.1-2, 1995, edited by A.C. Shukla, p. 24-46. A Vishvanatha Kaviraja Institute Publication, 1995. ISSN: 0252-8169, 24-46.

<sup>40</sup> The date of *Nāṭyaśāstra* of *Bharata* is disputed. It seems to have originated between 2<sup>nd</sup> c BCE to 4<sup>th</sup> c CE

treatise on poetics, presents reasoning about what constitutes a poem that differentiates it from ordinary speech, the structures of articulation, and its reception. The treatment of poetic utterances in classical Indian aesthetics is meticulous. Authors and critics across different periods paid minute attention to utterances that qualified as poetic. Numerous *śāstras* evolved out of complex debates to understand the relationship between the *pratibhā* (genius/ intuition) of the poet, the *varṇan* (expression), and the *artha* (meaning), altogether leading to *rasa* (aesthetic experience) in the *Rasika* (audience).<sup>41</sup>

In *Nāṭyaśāstra*, *Bharata* forms *lokā* or the 'external world' as the basis of subject matter for creating drama, like observing the speech, the dress, behavior, the settings, etc.<sup>42</sup> It is to present the character so that the audience recognizes it. *Bharata* describes what to do in which place. Propriety in every part of drama makes it more effective. In effect, appropriateness becomes the basis for the judgment of drama. Without explicitly mentioning it, he sows the seed of propriety in his *śāstra*. The sense of *ucit* or 'proper' is present in the world and nature. *Aucitya* is inherent in our understanding of being in the world and our day-to-day decision-making. It is present in our conduct with others, manners, and speech.

Subsequently, authors of various schools mention *aucitya* in their works. *Kṣemendra*, in eleventh-century Kashmir, presents the theory of *Aucitya* in *Aucityavicāracarcā* or 'Reflections on Propriety' as a complete elaboration into a system of poetry. He establishes the idea of *aucitya* as *kāraṇapadartha* or cause of *rasa* or aesthetic experience in poetry.<sup>43</sup>

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<sup>41</sup> Raghavan, V. *Studies on Some Concepts of the Alāṅkāra Śāstra*. The Adyar Library, The Vasanta Press, Adyar, Madras, 1942.

<sup>42</sup> Ibid. Raghavan.

<sup>43</sup> Suryakanta, Dr. *Kṣemendra Studies: Together with an English translation of his Kavikaṇṭhābharaṇa, Aucityavicāracarcā and Suvṛttatilaka*. Poona Oriental Series No. 91, Poona India, 1954

*Kṣemendra* was a student of *Abhinavagupta* who elaborated on the concept of *Dhvani* (by way of suggestion in poetry). *Abhinavagupta* was a student of *Ānandavardhana* who first propounded *Dhvani* as the soul of poetry. In *Dhvanyaloka*, *Ānandavardhana* introduced the idea of propriety, to whom the later writers are indebted for the term *aucitya*. In his work, propriety is the means of restraint or *niyāmaka*, i.e., a test of whether a specific style suits a particular sentiment.<sup>44</sup> *Abhinavagupta* says that *aucitya* or propriety is a relation and cannot be understood without being in relation to *uchit* or appropriate things.<sup>45</sup>

*Kṣemendra* built the *aucitya* theory after *Ānandavardhana*, who said that *rasa* is poetry's *atman* (soul). If you get *chamatkāra* (wonderment) in poetry, it is because of *dhvani*. However, *Kṣemendra* ascertained that it is because of *aucitya* (propriety) that one can experience *rasa*. *Kṣemendra* further developed the concept of *aucitya* as a principle of aptness in poetry. The theory of propriety revolutionizes all standards of criticism. In this school of thought, 'flavour' or *rasa* remains the basis of poetry, while 'propriety' or *aucitya* becomes its soul.<sup>46</sup> This theory provides a more objective and practical method of criticism. The theory of propriety revolutionizes all standards of criticism. In this school of thought, 'flavour' or *rasa* remains the basis of poetry, while 'propriety' or *aucitya* becomes its soul.<sup>47</sup> This theory provides a more objective and practical method of criticism.

In *Aucityavicāracarcā*, *Kṣemendra* explains *aucitya* as the condition of being proper when one thing befits another or when things suit each other well and match flawlessly; they may be said to be proper or appropriate. Such matching or fitting quality is *Aucitya*.<sup>48</sup> *Kṣemendra* further

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<sup>44</sup> Ibid.

<sup>45</sup> Prasad, Leela. 'In the Courtyard of Dharma and not at a village square: Delivering Ashirwada at Sringeri' in *Poetics of Conduct: Oral and Moral Being in South Indian Town*. Columbia University Press, New York, 2007.

<sup>46</sup> Ibid. Suryakanta.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

elaborates, ' An embellishment is a real embellishment if applied in the proper place; merits are true merits when they are concomitant with propriety. Put in the proper place, ornaments can beautify, or they cannot even pass for decorations. Similarly, merits, if they do not fall short of the standard of propriety, are merits; otherwise, they are blemishes'.<sup>49</sup> He further defines *aucitya* as 'The great masters have called that to be proper which is verily suited to a certain thing. The abstract idea of being proper goes by the name of *Aucitya*'. *Kṣemendra* describes *aucitya* as *jīvita*, i.e., the life-breath of poetry.<sup>50</sup>

*Kṣemendra's* definition applies to every feature of the literary work: from the most minute formal element, the individual lexeme or even sub-lexical preverb and particle, to the largest component of the signification: the time and place of the action, the social status of the hero and so on.<sup>51</sup> *Kṣemendra* develops this theory for effective communication; the placement of poetic elements in such a manner that the poem's effect differs from regular speech, making it compelling and persuasive. This theory shows, by example, the difference between effective and ineffective poetic verses. It illuminates the role of various components of a poem, their function, and their relation to each other.

*Kṣemendra* asserts that propriety must pervade all limbs in a poetic composition. He lists various parts and components of poetry, namely, twenty-seven, and says it is at these places where *aucitya* must be present.<sup>52</sup> These twenty-seven are:

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<sup>49</sup> Ibid. Raghavan.

<sup>50</sup> Ibid. Suryakanta.

<sup>51</sup> Pollock, Sheldon. 'The Social Aesthetic and Sanskrit Literary Theory', in *Journal of Indian Philosophy*, Vol.29, No.1/2, Special issue: Ingalls Festschrift, pp 197-229. April 2001, 197-229. Springer Publication <https://www.jstor.org/stable/23496871>

<sup>52</sup> Ibid. Raghavan.

*Pada* (word), *vākya* (sentence), *prabandhārtha* (meaning of composition/ central theme), *guṇa* (merits), *alaṅkāra* (figures of speech/ornament), *rasa* (flavour/sentiment), *kriyā* (verb), *kāraka* (syntax/declension), *linga* (gender), *vacana* (number), *viśeṣaṇa* (adjective), *upasarga* (prefix/preposition), *nipāta* (particle), *kāla* (tense), *deśa* (context), *kula* (family), *vrata* (surrounding/custom/vow), *tattva* (essence), *sattva* (force/vigour), *abhiprāya* (motive/purport), *svabhāva* (nature), *sārasamgraha* (winding up of essences/compendium/summarization), *pratibhā* (intuition/genius), *avasthā* (state/condition), *vicāra* (thought), *nāma* (nomenclature/ proper name), *aśirvāda* (benediction).

These are in broad categories, i.e., syntax and semantics concerning the poem, socio-cultural aspects, and mindfulness of the poet.<sup>53</sup> A poem may have some, one, or many of them. In poetry, *aucitya* pre-supposes the knowledge of other aspects of poetry. If there is contact between two entities, and that contact is within the accepted limits, then that contact is called *uchit* (proper). *Aucitya* (propriety) is the accepted relationship between two or more things.<sup>54</sup> He illustrates the presence of *aucitya* by also giving examples of *anaucitya*. He analyses verses of his contemporaries as well as his poetic verses.

Before *Kṣemendra*, various schools discovered and elaborated on arrangements of elements that are vital in poetry to create the *rasa* experience. Each author gives importance to their respective concept as *jīvita* (life-breath or soul) of poetry, like *Rīti* (style or arrangement of thought) by *Vāmana*, *Guṇa* (artistic collocation of words and meanings) by *Danḍin*, *Alaṅkāra* (figures of speech) by *Bhāmaha*, *Dhvani* (suggestive power) by *Ānandavardhana*, *Vakrokti*

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<sup>53</sup> Adkoli, Mahesh M. *A Critical Survey of the Poetic Concept Aucitya in Theory and Practice*. PhD Thesis, Department of Studies in Sanskrit, Karnataka University, Dharwad, 1995.

<sup>54</sup> Ibid.

(deviation from commonplace) by *Kuntaka*, *Aucitya* (propriety) by *Kṣemendra* and *Anumiti* (inference) by *Mahimabhaṭṭa*.<sup>55</sup>

## 2.2. *Aucitya*: Synthesis and Unity

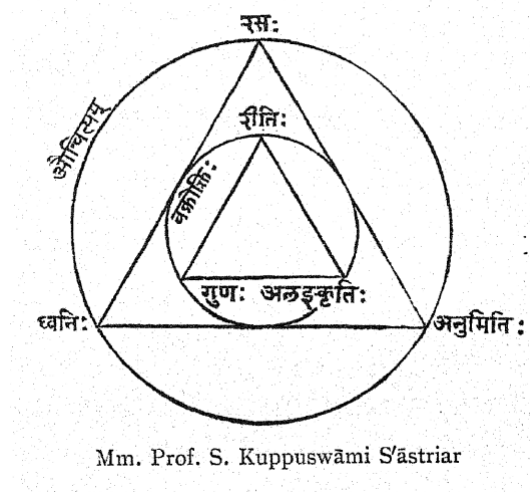


Fig. 8. Block published in *Highways and Byways of Literary Criticism in Sanskrit*. By V Raghavan and Kuppuswamy Sastri.

Out of all the poetic elements, the concept of *aucitya* (appropriateness) binds the various aspects of poetry and the *rasa* experience that depends upon it, asserts Kuppuswamy Sastri.<sup>56</sup> *Aucitya* becomes the causal explanation for *rasa nishpatti*. Kuppuswamy Sastri explains the relation of *aucitya* to other elements in poetry, as seen in the diagram. (Fig.8)<sup>57</sup> He develops it for the entire *Sahityaśāstra*. Sastri presents the historical interrelation between these schools of poetry. He combines the three of them that make up the literary form in poetry, i.e., style or arrangement of words (*Rīti*), the artistic collocation of ideas (*Guṇa*), and figures of speech (*Alaṅkāra*). While suggestive power (*Dhvani*), deviation in expression from the commonplace

<sup>55</sup> Ibid. Raghavan.

<sup>56</sup> Sastri illustrates this in diagram where *Aucitya* is the outmost circle encompassing all other elements, like *Alaṅkāra*, *Guṇa*, *Rīti*, *Dhvani*, *Vakrokti*, *Anumāna* and *Rasa*.

<sup>57</sup> Ibid. Raghavan. He has lent the block of diagram as printed in *Highways and Byways of Literary Criticism in Sanskrit*.

(*Vakrokti*), inference (*Anumiti*), and aesthetic experience (*Rasa*) make the literary content in poetry.<sup>58</sup> He binds together all the theories of Sanskrit poetry and places *aucitya* as the outermost ring on which even the *rasa* is dependent. The outer circle encloses the bigger triangle, which stands for *aucitya*, which may be termed adaptation, understood in its philosophical sense. He concludes that *Aucitya* synthesizes all of them; even *rasa* depends upon *aucitya* for its realization. *Aucitya* stands out as a neutral concept from other literary ideas. Propriety in poetry is an inclusive principle that is the agency for producing an effect. In this view, *aucitya* is not moral propriety. It consists of the fitness of parts to each other and the whole via a proper relation between all the parts and the whole. Sastri interprets *aucitya* as an adaptation in its philosophical sense. Adaptation stands for the perfect harmony which parts bear to each other and the whole.<sup>59</sup> *Aucitya* represents the grand synthesis that marries form and content. *Aucitya* suggests a synthesis and unity amongst all parts, the apt proportion between the whole and the parts, the chief and the subsidiary, leading to more than the whole and culminating in the *rasa* experience.<sup>60</sup> Propriety in poetry is the agency for producing the effect. It is an inclusive principle. In this view, *aucitya* is not moral propriety.

*Kṣemendra* did an outstanding and nuanced work that the poets greatly appreciate. It is an efficient and formal work on poetics. The study of *aucitya* in poetry shows that *aucitya* is all-pervasive in the poetic composition. It harmoniously synthesizes the various components where each part plays an appropriate role and corresponds appropriately to the whole. It is of the nature of *Viveka* or 'discernment' that unites the form and content. *Aucitya* discloses the meanings to the reader. In this light, this research attempts to develop the concept of *aucitya* in

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<sup>58</sup> Ibid. Sastri, 29.

<sup>59</sup> Ibid. 28.

<sup>60</sup> Ibid. Raghavan

Photography. This attempt is not to take the model as is. Instead, it analyzes the processes in photography to determine how *aucitya* operates and locate its parameters.

### 2.3. *Aucitya* and Decorum

In Greek, 'to *prepon*' refers to what is appropriate or fitting. In Latin, it is called decorum. It cannot be separated from the excellent or fine.<sup>61</sup> Bychkov and Sheppard call for a deeper analysis of the two terms in Greek and Roman Aesthetics. Chari equates decorum and *aucitya* and establishes their validity as a critical concept in Western and Indian poetics.<sup>62</sup> He takes the idea of decorum from Aristotle's works on poetics and drama. Decorum is a relativistic concept, for it can operate only in reference to other concepts. He asserts that decorum, by focusing attention on the structure of poetic verse, becomes a guarantee against critical relativism and chaos.<sup>63</sup> His comparisons reveal that decorum and *aucitya* are central regulative principles in poetry.

### 2.4. *Aucitya* as a principle in Art

*Aucitya* has a certain elasticity, and Navjyoti Singh extends it as a principle in art. He says *aucitya* is putative exactitude in art.<sup>64</sup> The term *aucitya* is in the sense of being open; one can be apt in the sense of aesthetics and be apt in the sense of realization of truth. Singh says aptness is of different kinds in art, and *aucitya* can be developed as a framework for visual forms of art

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<sup>61</sup> Bychkov, Oleg V. and Sheppard, Anne. 'Note on the texts and translations'. *Greek and Roman Aesthetics*. Translated and edited by Oleg V Bychkov and Anne Shepard. Cambridge University Press, 2010.

<sup>62</sup> Chari, V. Krishna. "Decorum as a Critical Concept in Indian and Western Poetics." *The Journal of Aesthetics and Art Criticism*, vol. 26, no. 1, [Wiley, American Society for Aesthetics], 1967, pp. 53–63, <https://doi.org/10.2307/429244>.

<sup>63</sup> Ibid. 57.

<sup>64</sup> Singh, Navjyoti. *Kshemendra's Idea of Founding Arts on Aptness (Aucitya)*, A lecture presentation at University of Hyderabad in The Department of Sanskrit Studies, School of Humanities, Endowment in memory of: Sri Gunturu Seshendra Sharma (Endowed by Smt. Indira Devi Dhanrajgir, W/o Sri Gunturu Seshendra Sharma), 2014.



like painting, sculpture, etc. Artists chase aptness. In every form of art, the nature of this aptness changes, giving it its uniqueness.<sup>65</sup> He describes *Aucitya* in Art as follows:

1. *Aucitya* is *adrsta* (invisible). It is apt, and the aptness is invisible. The content is visible, and aptness is not. The nature of these *aucitya* is that they are *adrsta*, but their effects are *drsya* (visible). An example is a *rasa* or aesthetic experience in the viewer.
2. *Aucitya* is the *karanpadartha* (cause) of *chamatkāra* (wonderment). For the *rasa*, *aucitya* is the magical cause. There is a certain autonomy in it. It is a final cause. Once you develop *Aucitya bhava*, you abduct your action; you do things, and things are apt.
3. *Aucitya* is *jīvita* (life) of art. *Aucitya* is futuristic; it gives longevity and bestows life to the artwork.
4. *Aucitya* is of the nature of *Viveka* (discernment). It is neutral to content. It is like *yukti* (rationale), apt and sufficient reasoning. In *Natyashastra*, *yukti* means decision.

We gather that *aucitya* or propriety is a broad principle of aptness that can be adapted to study other art forms. It brings about synthesis and unity amongst all parts, the apt proportion between the whole and the parts. *Aucitya* is all-pervasive in a composition that brings two or more entities into a relationship. The aptness is invisible, but its effects are visible. It is of the nature of discernment. It becomes the cause for immersion and cognition of meaning in a viewer.

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<sup>65</sup> Ibid. Singh, Navjyoti.

### 3. *Aucitya* as a principle in Photography

#### 3.1. *Aucitya*'s role in creation

A photograph and a poem are both art forms of different natures. A photograph is available all at once to see; its spread is spatial. A poem's spread is temporal. Its complete cognition is towards the end when its meaning bundles up in the reader. In contrast, the viewer unpacks the meaning in a photograph temporally, one by one. Its cognition occurs while unpacking the meaning in time. *Kṣemendra* defines *aucitya* in poetry. How is then *aucitya* operating in photography?

A photograph has visual components bound in some relation; the photograph's experience and meaning depend on this association and relation. If we take the abstract principles of *aucitya*, we can develop its theory in photography. Accordingly, *aucitya* in photography will be the cause for immersion, which is neutral to content and on which the possible rationale of the photograph stands. It helps us identify the cause of fixing the frame. To establish and extend the concept of *aucitya*, we will need to understand the processes involved in photography.

Indian thinkers on poetic art establish that a poet is, first and foremost, a seer.<sup>66</sup> The poet has a *darśana* or 'vision,' which is the genesis of poetic creation, and it is due to alert genius. This vision is born out of awareness, and this becomes the content of the artist. Alert observation instantly catches the interrelation of the objects in the external world, making new associations. Then, the poet expresses by recreating it in the medium of language, which has its own grammar, which is *varṇanā* or 'expression.'<sup>67</sup> At a nuanced level of thought, *varṇanā* is the

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<sup>66</sup> Krishnamoorthy, K. *Essays in Sanskrit Criticism*, Karnataka University, Dharwar, 1964, 180.

<sup>67</sup> Adkoli, Mahesh M. *A Critical Survey of the Poetic Concept Aucitya in Theory and Practice*. PhD Thesis, Department of Studies in Sanskrit, Karnataka University, Dharwad, 1995, 173.

expression in a particular form. Both *darśana* and *varṇanā* combine to make a poet and a poem; for the poet's vision to come alive requires proper expression in an appropriate form. In this manner, the terms *darśana* and *varṇanā* resemble Western concepts, namely, content and form.<sup>68</sup> The choice of medium of expression, the method in which its elements are arranged, may be imagined like the form. It is the specificity of the medium that lends itself to the content. Imagination is abstracting from space and time and projecting back into space and time.<sup>69</sup> Any work of art is a kind of departure from specific modes of existence to a new body in a new material. The reality on earth appears concrete and constant, yet our experience of it is temporary and fleeting. Physical laws govern it, like gravity, day and night movement, and seasons change. At the same time, reality is porous as many phenomena slip away without becoming visible. Our experience opens up possibilities to articulate in unique ways. There is a potential to reconfigure and give our experience a new form in the material world. For example, when looking at a chair, the entire physical chair doesn't go inside one's mind. Instead, its characteristic points like weight, colour, and texture are perceived. Its uses, cultural associations, etc. are observed. One can play with these mental elements of the chair, and rearranging them can recreate or express the chair in another form, another *varṇanā* of the chair is possible, like enacting it with the body as in theatre or dance form or making a painting, a sculpture, etc. Here is the birth of the artist. The artistic effort discloses some new aspects of reality. *Chamatkāra*, or 'wonderment,' accompanies this artistic act.<sup>70</sup> Material formations embody imagination, and the form of that material discloses the artist's vision to the viewer. It is to say that *varṇanā* discloses *darśana*. A person becomes a painter, a dancer, a writer, or a

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<sup>68</sup> Ibid. 188.

<sup>69</sup> Flusser, Vilém. *Towards a Philosophy of Photography*, Reaktion Books, London, 2000, 8.

<sup>70</sup> Rastogi, Navjivan. "Quintessentiality of *Chamatkāra* in *Rasa*-Experience: Revisiting Abhinavagupta in Abhinavā" in *Perspectives on Abhinavagupta Studies in memory of K.C Pandey on His Centenary*, ed. Navjivan Rastogi Munshiram Manoharlal Publishers, New Delhi, 2013.

photographer, depending on the choice of media; with discipline and practice, one becomes an artist; technical know-how and creative sensibility result in the artwork.

In a painting, the surface of the canvas is layered with the application of pigments, sometimes thick, sometimes thin, overlapping each other. At times the surface is scratched, revealing the color below. Built-up stroke by stroke, creating textures, sometimes these strokes merge with the weave of the cloth, settling in the very core of the fabric. At times, these strokes rise above the two dimensions of the canvas as if aspiring to break free and stand as sculptures. The artist embodies her being, life experiences, memories' hues, and desires with lines and tones on the canvas. The material transformation of humble pigments and canvas cloth into a painting happens through strokes. Strokes become the medium-specificity of the form of art called painting. The type of strokes individual to each artist is *varṇanā*. Before the work in the work of art, i.e., a painting is finished, it might take moments, days, months, or years. An artist lives millions of moments experiencing stacks of events from past, present, and imagined futures, and this collectively is *darśana*. The arrangement of shapes, colors, textures, and lines reveals the artist's intention. They are the triggers for the viewer to experience and make meaning.

*Darśana* and *varṇanā* simultaneously occur in Photography, which differs from creating a poem. In the creative process of poetry, *varṇanā* follows *darśana*.<sup>71</sup> The simultaneous occurrence of vision and expression echoes Henri Cartier-Bresson's term the Decisive Moment, which he defines as "The simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."<sup>72</sup> This definition seems insufficient and closed, especially as it appears to have a

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<sup>71</sup> Ibid. 175.

<sup>72</sup> Cartier-Bresson, Henri. *The Decisive Moment*, Paris: Editions Verve/New York: Simon and Schuster, 1952.

limited idea of the moment as a 'fraction of a second.' It is still interesting because of the two concepts it embodies, i.e., decision and moment. Here, forms must mean shapes; on a two-dimensional surface, the shape of the three-dimensional reality exists. The shape is modelled with light and shade to create depth and illusion in a painting, whereas a photograph is a result of exposure to sunlight. In photography, shapes are abstracted from seemingly continuous reality and registered on the image sensors or negative film. The definition also draws attention to the words such as 'precise' and 'proper.' Do precise and proper allude to *aucitya*? Can *aucitya* illuminate the duration of the moment in photography and the nature of the photographer's decisions?

*Lokā*, or 'external world,' for a photographer constantly changes, and these immediate surroundings become the basis for *darśana*. *Lokā* has various mobile and immobile or fixed entities. Phenomena like weather, sunlight, and atmosphere may impact a frame. The photographer has the potential to frame these fleeting moments in a photograph. Framing this fleeting reality depends upon the disposition of the photographer, the affordance of time and space, and the means of making the image, i.e., the tool – the camera. An awareness is necessary of this *lokā*, for example, viewing the horizon and the distance between the entities within the frame. Her *pratibhā* recognizes the interrelation of events unfolding in the external world before the lens. The *varṇanā* makes the vision visible in the photograph. The tool for a poet to express is a language synthesizing the two most essential elements, *śabda* (word) and *artha* (meaning).<sup>73</sup> Similarly, the tool for the photographer is a camera, and the visual device is the frame.

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<sup>73</sup> Sastri, S. Kuppaswamy. *Highways and Byways of Literary Criticism in Sanskrit*. The Kuppaswamy Sastri Research Institute, Madras, 1945, 24.

Adkoli, reading *Ksemendra*, mentions that *aucitya* plays a role in the creation of poetry at three levels. Firstly, *aucitya* works on selecting a theme or idea. Secondly, the poet must find a suitable form that befits the idea to create maximum effect. Thirdly, bring all the factors, the idea, and the nuances of the form in appropriate unison to convey the intended vision of the poet.<sup>74</sup> In this light, this study finds that the creative process in Photography involves three acts, and *aucitya*, as a principle, operates at all levels of this photographic event that extends the moment's duration.

### 3.2.Duration of moment

We theorize that photography involves three acts, and *aucitya*, as a principle, operates at all levels of these actions. Knowledge of the tool – the camera is necessary for working with the film or digital medium, as well as knowing control over the aperture and shutter speed. *Aucitya* is of the nature of *Vivek* (discernment). Here, we take notice of the apt reasoning pervading all three levels. The act of photography using both digital and analogue processes involves three actions:

1. Pre-click
2. Click
3. Post-click

Pre-click: a photograph forms in the mind's eye at the pre-click level, alluding to the *darśana* or 'vision.' With awareness and careful observation or chance encounters with the objects in the world, the photographer anticipates and awaits the unfolding of an event with a vague understanding of its outcome. Often, a photograph is visualized in the mind's eye even before the event occurs. The photographic moment gets etched in the mind before the camera button

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<sup>74</sup> Idid. Adkoli, 9.

releases the shutter. An acute sense of time and space is essential here at this stage. This is evident in the popular genres of photography, such as wildlife, street, and photojournalism. We also see the pre-click instance in stage photography, such as portraits, fashion, advertising, etc. Philippe Halsman quotes the process of making studio photographs, "For me, photography can be dead serious or great fun. Trying to capture the elusive truth with a camera is often frustrating toil. Trying to create an image that does not exist, except in one's imagination, is often an elating game."<sup>75</sup>

At this stage, interacting with the camera forms the imagination, i.e., looking through the viewfinder to set the frame. If something enters the picture frame unintentionally, it may remain a part of the frame by a conscious decision as there is value to it. Pre-click involves imagining and seeing what is not yet there. To set the frame, the photographer moves with her body, navigating complex spaces and seeing through the viewfinder or display of the camera. If something enters the picture frame unintentionally, it may remain a part of the frame by a conscious decision as there is value to it. This entire act involves apt decision-making. *Aucitya* or propriety operates at the level of the photographer's vision.

Click: this stage is the expressive stage - the *varṇanā*. The photographer chooses the appropriate features of the camera to express effectively and frame the event unfolding. Here, the photographer also uses her *Viveka* or 'discerning faculty.' At this stage, *aucitya* operates by way of discernment. The photographer configures what is in front of the lens with the camera controls. If the photographer is diligent enough in her activity, she expresses her imagination effectively in her photograph. It may take either a click or many to fix a frame. One may halt

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<sup>75</sup> See Philippe Halsman's works titled '*Jump Book*', 1959 to understand further.  
<https://philippehalsman.com/?image=jumps>

their clicking and decide later which frame is apt. Contact sheets are an excellent example of reflecting this.

It is this stage that challenges the notion of indexicality. The form of Photography is unique; what is in front of the lens already partially fills its canvas. When the camera lens points to reality and clicks, the resultant image is in linear perspective. There is an immediate shift from reality. When looking at a railway track, our eyes see the tracks merging because of the optical behaviour, but our mind knows these tracks are parallel. The photograph further fixes the merging of the tracks in its frame. The photograph is a perspectival index or trace, not '*directly* stencilled off the real.' Every click, every photograph by default embodies this perspective.

Further, the three-dimensional reality embodies perspective on the photograph's two-dimensional and rectilinear surface. In Photography, shapes are abstracted from seemingly continuous reality and registered on the image sensors or chemical film. Only shapes and contours exist on the two-dimensional surface of a photograph. These shapes modelled with light and shade only appear to create depth and illusion. Thus, a picture assumes a unique character; it is neither real nor unreal. A viewer can neither believe nor disbelieve in its reality. A photograph becomes an object of speculation. It is a partial trace of existence; the embodiment of perspective within its topos alters its representation by default.

Post-click: This refers to the after-event; it happens in the darkroom, in a digital room, or even after making a final photograph. The image impresses on a negative in analog photography, and its print is called a photograph. In digital, the image impresses on sensors as a RAW file; its processing into a photograph happens algorithmically. The darkroom manipulations vary from digital processes, which allow minute-level manipulations. These are akin to painterly



methods; instead of strokes, pixels are like the strokes of a painting. Touching up using Photoshop or controlling tonalities in a dark room are all painterly actions. A panorama or 360-degree view involving stitching frames utilizing the software is akin to collage techniques like stitching separate photographs.

Decision-making at this level is about selection, editing, and presentation. A photographer is the first viewer of her photograph. Here, the photographer moves further with her discriminative power to analyze whether the vision and expression are both befitting each other. The photographer's observation, the thing observed, and its expression merge into one uniting *darśana* and *varṇanā*.

We see that a photographer makes appropriate decisions at all three levels to realize a photograph, extending the moment's duration via the decision-making in the creative processes of Photography. *Aucitya* permeates all stages of this creative process, and the contact sheets are evidence of these levels of action. When making a photograph, the photographer seeks expressive and meaningful aptness at all levels.

### 3.3.Nature of decisions

What is the nature of decisions or precise organization referred to by Cartier-Bresson in his definition? To understand this, we study the constituents of the frame of the photograph. The frame is significant as it is the mediated space. Szarkowsky says, "The essence of the photographer's craft is a simple one: what shall he include, what shall he reject? The line of decision between in and out is the picture's edge. The photographer starts with the frame. It isolates unexpected juxtapositions. By surrounding two facts, it creates a relationship. The edge of the photograph dissects familiar forms and shows their unfamiliar fragment. It creates the

shapes that surround objects.'<sup>76</sup> Cropping or isolating the subject from the crowd or its surroundings brings the objects within the frame into a relationship through which narrative, meaning, or story can be unfolded. What formal features motivate fixing a frame, i.e., the initial impressions on the film or image sensors?

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<sup>76</sup> Szarkowski, John. *The Photographer's Eye* (1966). The Museum of Modern Art, New York, 2007, p70. ISBN 9780870705274

## 4. Photographic determinants as *Aucitya* in Photography

### 4.1. Analysis of Photographs

We studied photographs from the corpus to locate the determining features in the photograph that challenge the perspectival topos. These methods are adapted from *Kṣemendra*'s method of deriving *aucitya* in poetry. To establish *pada aucitya* or propriety in word, he says, 'A beautiful saying looks bright when possessing a single suitable word, as does a moon-faced damsel, bearing the *Kasturi* (fragrant turmeric) mark on her forehead, or a *syāma* (dark complexioned) woman bearing a sandalwood mark.'<sup>77</sup> He takes the verses of poets of his time, replaces some words and uses synonyms to show appropriate words. Such methods highlight that the reader's aesthetic experience is due to the appropriate use of linguistic elements independent of the reader's interests. Poetry is a temporal form of art; it is created word by word but its experience is synchronous; the meaning-making happens after the sentence is over. Photography, on the other hand, is spatial; it is available at once to see, one can begin to look at any object or element in the frame and one by one make meaning of the work; its experience unfolds in time. To identify *aucitya* in photography, we use methods that are suitable for analyzing a visual image. We edit the original photographs to filter out what may or may not be incidental and extraneous from the photograph. The following examples discuss a detailed visual analysis and its methods.

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<sup>77</sup> Kṣemendra. *Aucityavicāracarcā* in *Kṣemendra studies of Dr. Suryakanta*, ed. R.K. Panda. Bharatiya Kala Prakashan, Delhi, 2010. pg11

### Example 1:



Wilma Hurskainen (Original)



Edit 1



Edit 2

In the example above, the original photograph by Wilma Hurskainen invokes wonderment. Upon digitally altering the original photograph in two different ways, we find that the color and specific alignment are essential in the frame. Edit 1 shows the displacement of the figure, and edit 2 shows the photo in black and white. Both alterations point to the determining features of the original photograph. The color of the t-shirt and the waves become the primary reason for fixing the frame, leading to each other's reconfiguration. This playful alignment fuses the background and the foreground. We locate three determining features:

1. Color: the color of the t-shirt and waves become the primary reason for fixing the frame.
2. Reconfiguration of object: the t-shirt stands in for the waves and
3. Toggle: the sea in the background and the figure in the foreground become unified and inseparable.

*Aucitya* of the photograph is color, reconfiguration of object, and toggle. The above three determinants in union inspire a sense of wonderment; the possible meanings of the photograph ride on these features. They are present in the photographer's mind, in the affordance of the space, in the photograph, and become visible to the viewer.

## Example 2:



Raghubir Singh (Original)



Edit 1



Edit 2

The edits of the original photograph by Raghubir Singh highlight that the magic in this photograph is due to the stitching of different spaces, creating a frame within a frame. Even if the photograph is not in color, the intention of the frame is not lost. The window in the door creates two separate frames in this photograph, merging the two different viewpoints. The door splits the frame, and the window binds the frames. The sea becomes an essential factor as the window frames it as a separate viewpoint. The determinants in this photograph are:

1. Stitch in space, i.e., a stitch between the sea, the car's window and door, and the people on the beach. The stitch is also between the interior and the exterior of the vehicle.

2. Toggle: the background and foreground are in a specific relation. In the same frame, the sea becomes the background and the foreground.

The primary motivation to fix the frame becomes the Stitch in space. The two determinants of *aucitya* are present in the photographer's mind, in the affordance of the space, in the photograph, and become visible to the viewer.

Example 3:



Philippe Halsman



Contact Sheet

The photograph by Philippe Halsman instils curiosity in mind. All objects are in the air. One wonders if this photograph is a collage. Its contact sheet reveals that it is a photograph selected out of 28 shots of the same event.<sup>78</sup>

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<sup>78</sup> This contact sheet is from archives of Magnum Photos.

Example 4:



Raghu Rai Original



Edit

The original photograph by Raghu Rai is digitally converted to black and white.<sup>79</sup> The color change is of little consequence here and remains incidental. The primary determinant for the original photograph is Reflection and the consequent replication. The determinant of 'Reflection' breaks the linear perspective and makes the background important. Reflection as *aucitya* is present in the photographer's mind, in the affordance of the space, in the photograph, and disclosed to the viewer. Unlike in the previous example, where color was the motivation to fix the frame, the mirror's reflective properties are the motivation in this example.

#### 4.2. Photographic Determinant as *Aucitya*

Analysis of the kind, shown with examples above, demonstrates that the photographer makes certain precise decisions that are *uchit* (apt) in fixing the frame. This method of reading the photographs reveals that meaning formations are not entirely subjective. The trigger points for

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<sup>79</sup> This bearing in mind that if the photographer had decided to do this change, he would be mindful of the tonal contrasts and do the appropriate.

various interpretations are present in the photograph, and the cognition of these trigger points leads to the viewer's immersion in the work. The viewer may make deeper associations depending on their imagination and poetic depth. Just as elements of *aucitya* in poetry define its aesthetic structure, features unique to photography determine the aesthetic form of photography. To overcome the limitation of the medium, the photographer has a specific vocabulary unique to photography. We call these the Photographic Determinants.

These determinants open the photographic frame to the viewer and then become the cause of formations of *bhava* (sentiment) and meaning in the photographer and the viewer. The determinant stands as *uchit* (apt); it is not a choice made from other given options but is complete and appropriate.

For example, where does the violence reside in a photographic frame, and how is violence communicated? There is a three-way assault in photographs depicting violence; the first assault occurs in reality, in the *lokā* – world. The second assault is on the photographer via her perception of this reality, the photographer's *darśana* or recognition, followed by its *varṇanā* expression in a photograph. The third is on the viewer through the photograph. The facts of the situation alone are not the photograph's subject; instead, the subject is the 'effective communication' of both the assault in reality and the one felt by the photographer. The violence must translate into a photographic image. This means that the organization of objects and elements in the frame is appropriately related, so the photograph effectively communicates violence to the viewer.

The photographer then has a challenge: retaining the trace from reality and bringing it forth in the photograph, which is affected by the perspectival topos. The photographer has another



challenge of using the visual elements present only in the location and effectively communicating what she witnesses or intends to share.

The frame presents drama that shifts from ordinary to extraordinary, causing an experience in the viewer. The visual elements present in the location, like atmosphere, light, contours, and shapes, fill a photographic frame. A photograph has these visual components bound in some relation; the photograph's experience and meaning depend on this association and relation. These abstracted two-dimensional shapes and tonalities are like *sabda* or 'words,' requiring an appropriate arrangement to evoke the desired response. Grammar, unique to photography, brings these elements into a relationship to communicate effectively. The relationship between these elements brings forth the *artha* or 'meaning.' This study further shows that the photographic devices that bring together these entities in a meaningful relationship are *aucitya* or 'propriety' in a photographic frame.

From the seemingly continuous flow of reality, the photographer recognizes what entities to bring into a connection to create a frame. Frame in photography reveals relations between different entities. The frame presents drama that shifts from ordinary to extraordinary, causing an experience in the viewer. By bringing entities into an apt and meaningful relation, *aucitya* leads to an immersive experience for the viewer. *Aucitya* operates as a way of apt reasoning in a photograph through parameters that bring different entities together in a frame. We are discussing these parameters presently.

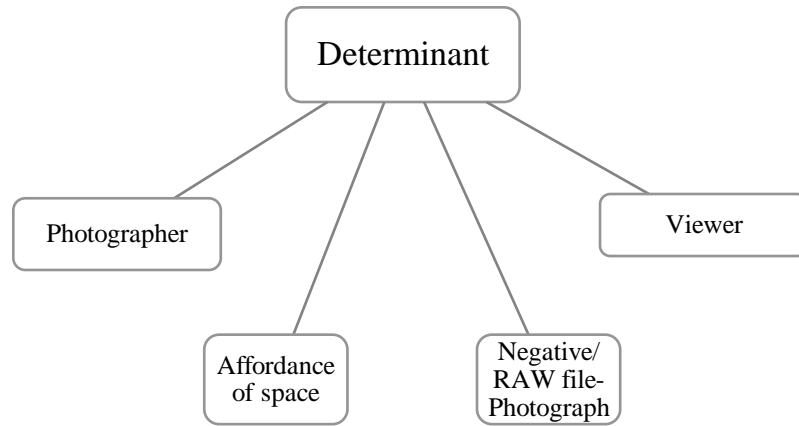


Fig.9. Photographic Determinant

The photographic determinant is the punctuation present in the photographer's mind and the affordance of the space. It follows a negative or RAW file to the positive or resulting photograph. It reveals the frame and discloses the meanings to the viewer. (Fig.9) The photographer breaks away or heightens the optical perspective innate in the photographic frame with determinants. It is around the determinants that a photographer decides to frame and realize a photograph. Form and content unite and become inseparable. Photographic determinant foregrounds *Aucitya* in a photograph and brings disparate entities into a meaningful relationship. It is all-pervasive in the composition. It is invisible, and only its effects are visible. It is the photographer who brings it to visibility.

Photography adopts compositional elements used in painting, like repetition, pattern, rhythm, contrast, texture, and the rule of thirds (golden ratio).<sup>80</sup> The visual elements borrowed from the painting vocabulary remain important yet secondary in a photograph. This study finds that

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<sup>80</sup> Freeman, Michael. *The Photographer's Eye: Composition and Design for Better Digital Photos*, Focal Press Taylor and Francis Group, New York and London, 2007

these secondary elements are at the service of unfolding and emphasize the primary element, i.e., the determinant. Secondary elements are necessary to foreground the primary element. The photograph communicates its intentions when the primary and secondary elements are in the *uchit* or appropriate combination.

## 5. Nature of Photographic Determinant

### 5.1. List of Photographic Determinants

Nine determinants are formulated in this study. This list is not exhaustive and is open to the possibility of formulating more. The Determinants located by an in-depth analysis are Reflection, Reconfiguration of object, Foregrounding, Stitch in space, Toggle, Precise viewpoint, Light, Color, and Motion in interiors. It becomes *aucitya* in the photograph. We can alter many elements, but only if the determinant of the photograph would change would the photo become different. There can be one or many determinants present in a photograph. The list below illustrates each determinant with examples.

#### 1. Reflection

Reflection occurs by using reflective surfaces like mirrors, water, and others. It creates perspective within perspective, capturing reflections from various surfaces into one frame. It breaks the linearity and the closed movement of perspective in a frame. Reflection is a 'photographic' trope. Its use continues in making photographs irrespective of the technical changes in camera and image production.

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Benedicte Kurzen and Sanne de Wilde

Selfie Olympics 2014

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Vivian Maier

Jacob Aue Sobol

In the photograph by Kurzen and de Wilde, Reflection is the determinant. The frame is fixed or selected around Reflection. In the photograph above, from the Selfie Olympics from 2014, the entire setup is revealed with Reflection. Although the word 'selfie' is known in the age of smartphones, its practice concerning the evolution of cameras is not new. Before the mobile phone 'selfies,' reflective properties of surfaces were used by practitioners of analogue processes to make self-portraits, as seen in Vivian Maier's photograph. It is a complex image as the interiors and the exteriors appear in the frame. So are the people photographed and the photographer herself. Sobol's photograph uses Reflection even metaphorically. The juxtaposition of the reflection in the mirror with Mother Mary's image on the wall opens up new reflective connections. The sense of awe created in these photographs rides on Reflection.

## **2. Reconfiguration of object**

Reconfiguration of object occurs when the meaning, shape, or color of an object transfers to the other, like a metaphor. It occurs when the placement of an entity triggers readings because of its alignment with other entities in the frame, for example, a juxtaposition of shapes and colors.

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Robert Doisneau

Image removed  
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Annabel Oosteweeghal

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A M Faruqui

Image removed  
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Mary Ellen Mark

In the photograph by Robert Doisneau, the wonderment is in the reconfiguration of bread as the fingers of hands. In common knowledge, it is unusual to find bread laid out in this specific arrangement on a table. It is a careful arrangement that resembles hands with fingers. This switch between fingers and bread fixes the frame. Even if it is a color picture or a change in the direction of the seated person, the primary cause of wonderment will remain in the reconfigured bread and hands. This reconfiguration is the disposition of the photograph. The photograph by Annabel Oosteweeghal is interesting because of the alignment of the two

entities. The person's hidden face aligns with the picture of a face on the magazine cover. The photograph discloses itself via reconfiguration.

AM Faruqi's photo invokes empathy. The child's extended arm points to the mother's missing arm. Though the photograph lacks crisp clarity, which is a standard or conventional measurement of aesthetic quality in a picture, it communicates the impetus of the photograph. Mary Ellen Mark, in her photograph, binds time, tradition, belief, and practice. The three entities reconfigure each other: the two photo frames and the girl. The expression and posture of the girl are present in both photo frames.

### **3. Foregrounding**

Foregrounding highlights and isolates the object from the background by appropriate blurring and focus. It brings the entities into a relationship where what is blurred also becomes significant in the frame; what is blurred may enhance the meaning of what is in focus. Control of the aperture and atmospheric elements creates fuzziness.

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Image removed  
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William Klein

Tatsuo Suzuki

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Image removed  
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Liam

Mandar Deodhar

Klein's photograph here blurs the pistol in hand. The focus is on the children in the frame due to blurring. Though the gun is closer to the lens, perspective breaks by blurring it, adding to the depth of meaning. The photograph by Suzuki builds a relationship between the old lady and the street behind her. It foregrounds the struggle of the lady to walk on the cobble-stone road with the blurred street view behind her. Liam's photograph creates an illusion of the eye even though the actual object is a sink with froth. The blur effect of the draining water and the close-up foregrounds the illusion of an eye. Atmospheric elements like smoke create blur, focusing on the central figure and stream of water used in Deodhar's photograph. One can understand that the picture is about an event to douse the fire.

#### **4. Stitch in space**

A stitch in space is where multiple frames are bound together into a single structure: interior and exterior and far and near. Architecture and spatial elements play an integral role here. It is popularly known as a frame within the frame, but this is just one of the ways how a stitch in space occurs. The frame through a frame is almost like a window.



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Martin Parr

Image removed  
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Henri-Cartier Bresson

Image removed  
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Mary Ellen Mark

Image removed  
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Raghubir Singh

Martin creates a frame within a frame, bringing our attention to the posture of the cow and the lady. The vehicle on the left and the pole on the right create a frame within this frame; comparing the cow's hinds and the lady establishes a sense of humor. Cartier-Bresson reveals the other side of the wall. He stitches the two opposites together in a frame, the ravaged landscape with children's playful, resilient spirit. Ellen Mark's photograph stitches two viewpoints in a single frame—the interior, exterior, and the different directions. In Singh's photograph, it is a stitch in space that breaks the monotony of the view. The framing of the landscape through the window seems like a reflection of the landscape.

## 5. Toggle

Toggle helps build a specific kind of relationship between the objects and surroundings. The components retain their identity connected by association, either physical or mental. The meaning will collapse if the background or foreground changes in such photographs. At times, the background and foreground are fused together.

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Paula Bronstein

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Aurelia Paraschiv

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Sergey Bobok

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Seamus Murphy

The marks of disease on the girl's face mimic the patterns on the wall in this photograph by Paula Bronstein. The patterns on the wall can be of the bullet or an old, neglected wall. The two unite to evoke a sense of neglect, torn, injured, seeking attention to repair and heal. The switch between the background and the foreground remains even if the photograph is black and white or any other filter. The photographic determinant stays even if the girl's position shifts from left to center or right. If the angle were to change, maintaining the girl and the wall

together, the determinant would remain. In all the possibilities, the relationship between background and foreground remains constant. On the other hand, changing the background would change the photograph's meaning.

Aurelia Paraschiv's photograph becomes interesting because of the Toggle. There is a mirroring of actions in this photograph. The frame on the wall and the woman with the cigarette in the foreground come into a relationship. Sergey's photograph brings the body on the snow, perhaps lying dead, into a relationship with the military tank, opening the photograph for interpretation. In the photograph by Seamus Murphy, Toggle is at play as we keep switching between the background and the foreground. It is in the relationship between the one-legged man and the cave's shadow in the background, in the mimicking shapes of the two. If the viewer is aware, then one understands and makes the meaning that this is the site of Bamiyan; the photograph shows the broken sculpture of Buddha. The one-legged man reflects the broken sculpture as if to mean the broken spirit of humanity; Afghanistan was left damaged after the war. We can make these meanings because the determinant, Toggle, has brought the two, i.e., the background and the foreground, into a relation.

## **6. Precise viewpoint**

Angle is always present in all photographs. Camera lenses, especially wide-angle ones, also create this possibility. The portability of the camera and the opportunities to maneuver it allow one to explore an appropriate angle. A play with the angle brings out specific meanings and creates fascinating viewpoints. We call this determinant the Precise viewpoint, which means more than employing the popular techniques of a bird's eye view or a worm's eye view. Precise viewpoint as a determinant enhances the perspective embodied in the photograph, creating illusion and an element of surprise.

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Image removed  
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Robert Doisneau

Carolyn Cole

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Image removed  
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Aytac Unal

Radu Sighet

In the photographs above, the Precise viewpoint reveals the frame and creates meaning. In the photograph by Doisneau, the angle from below shows the moment's tension between the wrestlers. This specific viewpoint brings forth the hierarchy of the players and the referee. Cole's photograph reveals the plight of humans and their town. Perhaps these are bullet shells on which a person walks. We are triggered to think about the people inhabiting such a place. It leads us to reflect on law and order, the political implications, and the socio-cultural aspects. In the photograph by Aytac Unal, the shadow is oppressive, and we recognize a rifle. Singheti's

photograph connects what seems to be a place of worship with the sky. The Precise viewpoint here enhances the perspective that leads us to the sky.

## **7. Light**

Photography is writing with light; there would be no photography without it. It, by default, carries the same essentiality as perspective. All photographs have light; here, 'Light' as a determinant exclusively means the atmospheric or artificial light controlled by the photographer. The photographer uses light to create mystery and a sense of drama with high contrasts.

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Patrick Brown

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Francesco Zizola

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Seamus Murphy

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due to copyright

Steve Mccurry

Patrick Brown's photograph brings the source of light within the frame. The tonalities of the photograph bring forth the meaning. In the photograph by Zizola, the light source creates drama by obfuscating the spatial relationship between the boy and the woman. Murphy's photograph uses different warmth and angles of light, dynamically yet mysteriously framing the portrait. Steve McCurry's photograph has semantic depth due to various light and shadows.

## **8. Color**

Color as a determinant increases the semantic depth in a photograph. It is not an embellishment but a necessity for the meanings to unfold. To test the impact of color, we converted color photographs into black and white to see if the absence of color preserves the importance of the work.

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Raghu Rai

Image removed  
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Manu Brabo

Image removed  
due to copyright

Image removed  
due to copyright

William Eggleston

Cian Oba-Smith

In the photograph by Raghu Rai, the use of color is associative. The color green is culturally associated with a community, hence the place. He aptly distributes the greens in the frame to maintain the visual impact. In Manu Brabo's photograph, color is the prime motivation for fixing the frame. The color is also associative with other entities in the frame, perhaps a site of bloodshed. It can be an area where surgery has taken place as many medical instruments are present. Yet, it is not a hospital; it is an outdoor space. Reasoning in this manner helps us to contextualize appropriately. In both photographs, the impact would lessen if these were not in color. In Eggleston's photograph, Color adds excitement, as if the sun has entered the glass of water. Color catches the reflection of the building on the glass panes of another building in the photograph by Oba-Smith. The reflection becomes evident because of color; hence Color becomes the determinant.

## **9. Motion in interiors**

Motion in interiors is where the deliberate placement of objects animates a sequence, where objects' placement causes movement within the frame. This motion is not direct; instead, it occurs in our minds. It can cause a sequential relation between entities and create tension.

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Image removed  
due to copyright

Raghubir Singh

Homai Vyarawalla

Image removed  
due to copyright

Image removed  
due to copyright

Nuri Bilze Ceylan

Ram Rahman

In the photograph by Raghubir Singh, the orientation of kettles, cups, saucers, and people make an animated sequence. Homai Vyarawalla brings forth the movement with the gazes, gestures, and sizes in the frame. The man's arm, the sculpture's position, and the woman looking at the sculpture guide our movement. In Ceylan's photograph, the figures and objects are still; their placement in the composition and the decreasing sizes create the movement. Rahman's photograph has semantic depth due to the interrelationship of the objects and the juxtaposition of the vertical orientation with the horizontal.



We present a few examples of photographs and analysis of the determinants operating in these photographs below:



© Dar Yasin (Associated Press Photo)

This photograph's blurred birds fly from left to right. The backdrop is a row of houses in the distance; the colors of fire and smoke distinguish one place as burning, which a few trees framed within the photograph. The smoke's opacity above the burning house disturbs the photographic frame's otherwise placid and monotonous light. Blurring the birds in flight is apt and symbolizes the people's stifled freedom. The judicious use of colors of fire and smoke reveal the burning of the safe space of a home. Out of many, two vertical trees frame the burning house, creating a frame within the frame, thereby stitching the birds in the foreground and the burning house in the background. Yasin drowns the perspectival topos by bringing three entities into a relationship. What recedes in the background comes in relation to the foreground, oscillating between the blurred birds and the burning house. Blur, Color, and Stitch in space become the determinants in this photograph. These three determinants are *aucitya* in Photography, bringing various entities into a meaningful relationship. Dar Yasin is able to drift from the obvious and indulge in the dire consequences of violence. These determinants open

the frame for interpretation. They become the ‘apt’ parameters to communicate the violence occurring in the land.



© Dar Yasin (Associated Press Photo)

Yasin’s photograph above shows a man crouched mid-air, a few inches away from a van with J&K Police written on it. This scene unfolds against a backdrop of shops with their shutters down. A concrete beam is just about to land on the van's bonnet. A few stones are below the truck, suspended a few inches above the ground in the air. All the entities in this photograph are in tension; the stillness of the van and the shops contrasts with the mid-air suspended man and other elements—the man's white clothes contrast with the dark tones of the truck and the shops. These contrasts stir the stillness of the photographic image, thus creating motion. Motion in the interior becomes the determinant of this photographic frame, thereby *aucitya* in the photograph. Even though the photograph is in color, it is inconsequential to the possible meanings that may emerge.

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due to copyright

Tatsuo Suzuki

Suzuki's photograph presents foregrounding and Reconfiguration of object as determinants. Bringing the face into focus creates an oscillation in our minds, and the beginning begins to resemble the mane of a lion.



©Narciso Contreras

Reflection, Stitch in space, and Toggle are present as determinants in this photograph by Contreras. This photograph is rich in meaning as it points to the truth. One who holds the gun to shoot another ends up harming oneself. The rifle points outwards through the wall, but the mirror reflects it at the shooter himself.

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Janine Antoni

Toggle, Reconfiguration of object, and Precise viewpoint are present as determinants in this photograph by Janine Antoni. This photograph creates a surprise by bringing the walking rope in connection to the horizon.

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Ansel Adams

Reconfiguration of object, Precise viewpoint, and Toggle are present as determinants in this photograph by Ansel Adams. This vertical composition reveals a cascade of the waterfall. The water and cloud whites align to appear like the water is pouring out from the cloud.

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Raghu Rai

Motion in interiors, Reconfiguration of object, and Stitch in space are present as determinants in this photograph by Rai. The blue doors create a frame for the wrestlers. The arm of the wrestler extends as the arm in the painting. The painted figures also mimic the posture of the wrestlers.

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Nobuyoshi Taraki

Reconfiguration of object and Color are present as determinants in this photograph by Taraki. The black color of the fingernails stands in for the black irises, creating amazement.

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due to copyright

Henri-Cartier Bresson

Light, Motion in interiors, and Toggle are present as determinants in this photograph by Cartier-Bresson. In the act of prayer, the veiled woman raises her hands towards the sky, the heaven. Moving from one figure to another, we also move between the background and the figures. The light and tonalities of the picture fuse the heavens and the mortal beings on land.

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Yuri Kozyrev

Toggle, Reconfiguration of object, and Motion in interiors are present as determinants in this photograph by Kozyrev. The drawings on the wall appear the same size as the figures, mimicking their gestures and postures. There is a fusion of background and foreground.

*Aucitya* in photography is the determinant that discloses the meaning of a photograph. The photographs studied represent various genres, practitioners, methods, fields, and purposes. Our analysis shows nine determinants, and these operate in photographs. A relevant question arises: how would these determinants play out in the oeuvre of a single photographer? To answer this question limitedly, we analyse a portfolio of photographs by the Indian artist Jyoti Bhatt in the next chapter. As the camera is an automated tool, photographers are recognized mainly by the genres of photography they practice or the use of technology. An analysis in light of this theory may also shed light on the photographer's style.

## 6. Analysis of Photographic Works by Jyoti Bhatt

Jyoti Bhatt is an eminent artist recognized as a painter, printmaker, and photographer. In his lifetime, he has produced an eclectic body of work that explores the possibilities and particularities of each medium.<sup>81</sup> The interaction of various two-dimensional visual media in his practice is interesting to study. In this chapter, we understand how a master of painting and printmaking would approach the medium of photography. We analyze how *aucitya* as a determinant operates in his photographic oeuvre.

Trained in fine art at Baroda school, he explored painting and printmaking. His travels on scholarship brought a significant shift in his approach to art when he travelled abroad and later to the hinterlands of India. His travels abroad led him to experiment with various materials for his two-dimensional works. He began to use industrial materials and techniques of printing with cut-outs. From 1967 onward, he travelled to the rural parts of Madhya Pradesh, Gujarat Rajasthan, and Orissa for photographic documentation of arts and crafts, lifestyle, and practices of communities.<sup>82</sup> This interaction with people's daily traditions, rich in art, is also reflected in his paintings from hereon. He actively and consciously chose to break the linear perspective in constructing his images in his paintings and printmaking works. He analysed cubism developed in Paris; he noted cubism, abstract expressionism, and pop art's similarities and differences with the various organizations in the arts and crafts of rural India. Karode notes, 'In his paintings, Bhatt evoked the tactile feel of rugged walls, crusty landforms, and sites ruptured by

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<sup>81</sup> Sawant, Shukla. 'Parallels that meet: Paintings, prints and photographs' in *Jyoti Bhatt: Parallels that Meet*. Edited by Roobina Karode. Delhi Art Gallery Pvt Ltd., Delhi, 2007. ISBN 978-81-904957-0-7

<sup>82</sup> Bhatt, Jyoti. *Walls and Floor: The living traditions of Village India*, 1994.

<https://aaa.org.hk/en/collections/search/archive/jyoti-bhatt-archive> (accessed 27 January 2022)



war, using an array of most ordinary materials to heighten effects of relief.’<sup>83</sup> He continued to play with positive and negative spaces, dense patterns, and the movement of shapes and forms.



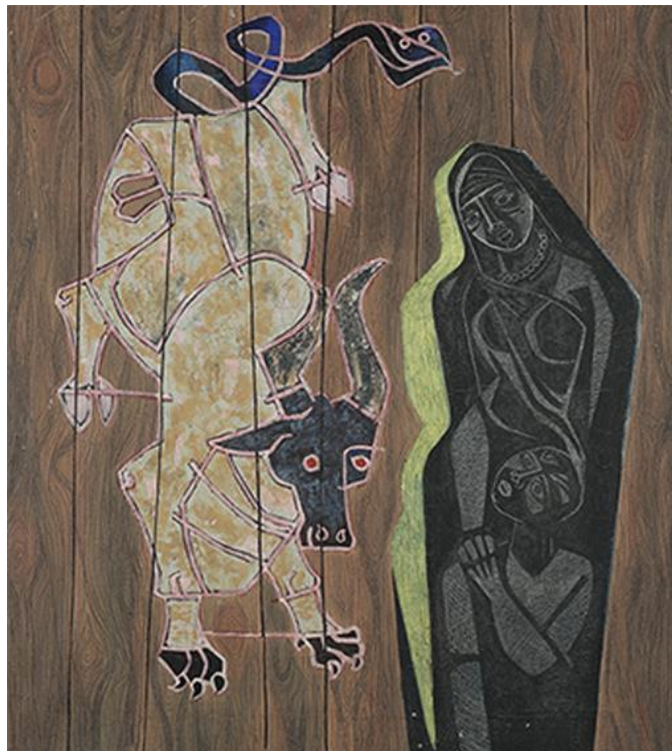
Jyoti Bhatt, *Still life with parrots*, Oil on Board, 1955

In his painting, 'Still Life with Parrot,' the shapes combine fluidly. They overlap, merging the distinction of front and back. All objects have different viewpoints. The parts of a single entity also are made from different angles. Drawing of the bottle mouth, the bottleneck, and the body of the same bottle are from different angles. The bottle mouth is from the top view, and the bottleneck and bottle body are from the front. Different viewpoints combine, and this treatment is across the objects in the painting. Tonal variations and the use of color are the artist's choices. In this painting, the color and tonal variation are not dependent on the angle of the light, like chiaroscuro or the optics with light and shade. Though each object is drawn from a different point of view, the viewpoints are also different within each object. Yet, the painting maintains

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<sup>83</sup> Roobina Karode, "Editor's note," in *Jyoti Bhatt: Parallels that Meet*, ed. Roobina Karode (Delhi: Delhi Art Gallery Pvt Ltd., 2007). ISBN 978-81-904957-0-7, 15.

coherence and integrity in the overall spatial plane. He constructs his images from various perspectives that point to a certain truth of the objects. The fact of the bottle is that it has an open mouth to something inside, whereas the body is round in which things go and settle. Drawn in this manner, it reveals the various aspects of the bottle, pointing to the truth. In this manner, Bhatt creates compositions with multiple viewpoints in the image's construction.



Jyoti Bhatt, *A Dream*, Oil on canvas, 1956



Jyoti Bhatt, *Still life of Jyotsna Bhatt's ceramics*, Acrylic, 2005

As explained above, Bhatt creates compositions with multiple viewpoints in the image's construction. His interaction with the arts and crafts influence his paintings significantly. The construction of images here homogenizes the space and heightens the flatness rather than creating an illusion of depth.

The two-dimensional surface in the painting affords the move away from the convergence point. This research finds that Bhatt frees his photographs from the closed movement of perspective even though the photograph holds a convergence point by default. He is instrumental in bringing photographic practice into the folds of fine art. Shukla Sawant points to the powerful imagery in his documentary works that needs serious attention.<sup>84</sup> This body of work is mentioned in articles, books, and curated exhibitions as documentary works.<sup>85</sup> The written words describe the subject matter of the documentation; the question is how it is documented in the form of photographs. The photographs find appreciation for their artistic

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<sup>84</sup> Ibid. Sawant, Shukla, 63.

<sup>85</sup> Nair, Uma. 'Jyoti Bhat, *Living Traditions: 1967-1995*'. Kolkata International Photography festival, special issue, India Photo Arts, 2019.

value; their prints are in exhibitions and collections worldwide. They are primarily black and white photographs developed from the film roll. The question arises of how the photographs document. Besides the materiality and subject matter, what does the formal structure of the photograph reveal? How can it be established that these works document the living traditions of the community, their relationship with their space, environment, and approach to life? Sawant asserts that though there have been numerous shifts, stylistically and formally, in various media viewed as a whole, the oeuvre of Jyoti Bhatt appears to cohere together.<sup>86</sup> What connects his paintings and photographs? Is it possible to locate parameters that help break away or heighten the perspective embedded by default in Photography as a form of art? We take the body of work from 1966 to 1995 for our analysis. These works were exhibited and published widely.<sup>87</sup>



Fig.60. Jyoti Bhatt, *Durga, Mithila*, 1977

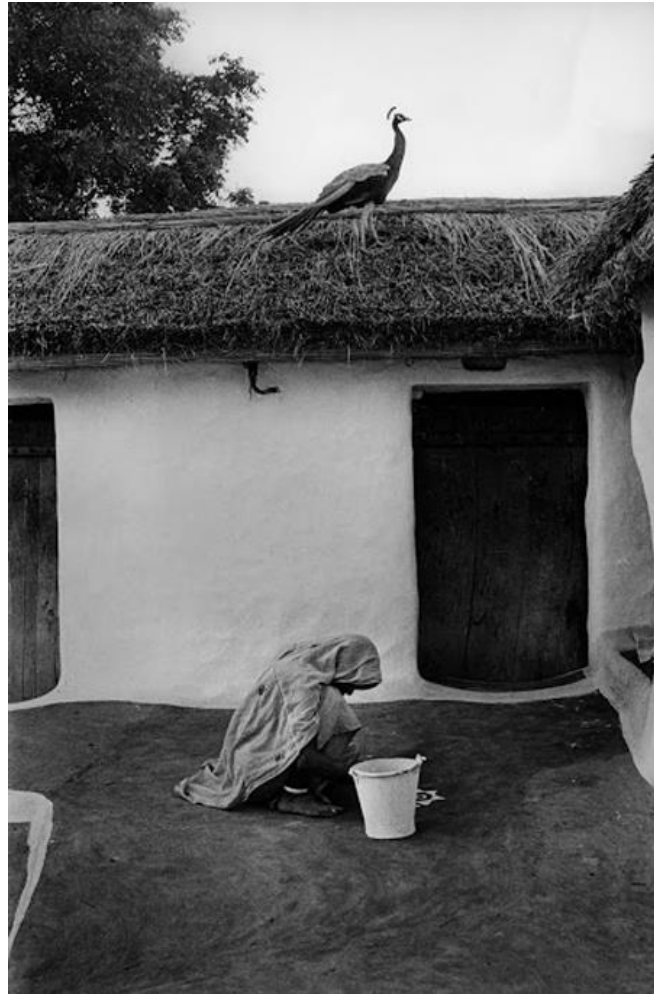
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<sup>86</sup> Ibid. Sawant, Shukla, 50.

<sup>87</sup> Jyoti Bhatt, *Photographs from Rural India: Jyoti Bhatt* (Bangalore: Tasveer Arts Pvt. Ltd., 2013). ISBN 978-1-62890-107-8.

The older woman's gesture resonates with the motion of the drawing on the wall. It appears to reflect the idea of two women; one immortalized in a drawing, an aggregation of all the women, and the other an older woman who has lived and experienced a long life. The drawing reflects the older woman as much as the older woman reflects the drawn image. They are, as if, in the position to dance, the still picture becomes alive, making us reconsider who is drawing whom. This frame removes the distinction between the wall with the drawing (background) and the older woman (foreground). Both are fused to make this photograph. We switch between the two, the background and the foreground, to look at and decipher meanings. It comes from a human, an older woman, making an image of a goddess. The goddess is Durga, which is symbolic of the *Shakti* inside that reflects itself outside as a drawing. Durga is not seen as a god but as representing all females. A female draws the emancipated form of Durga. There are two determinants at play here; one is the Re-configuration of object as the gesture of the older woman resonates with the gestures of the drawing on the wall, as if in the position to dance, the still drawing becomes alive, making us reconsider who is drawing whom. The second is Toggle, which removes the distinction between the wall (background) and the older woman (foreground). Both are fused to make this photograph. To look, we switch between the two, the background and the foreground.



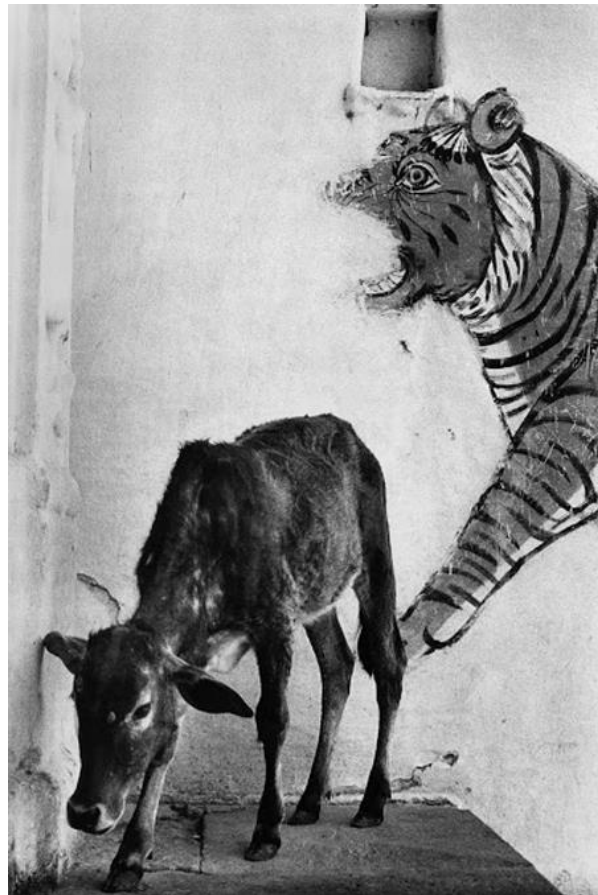


*Rural courtyard, Banasthali, Rajasthan, 1972*

This photograph stands out because of the Re-configuration of object. The shape of the peacock on the hut's roof resembles the woman's body, with its head bent towards the floor and immersed in making *rangoli* on the floor. This determinant brings both into relation. Depending on the viewer, there can be many meanings and metaphors. The determinant discloses the photograph and, per the poetic depth of the viewer, derives and makes interpretations.

Nonetheless, all the meanings will have the determinant as the starting point. The frame of this photograph brings into a relationship the shapes of the two entities mimicking each other. The top and bottom of the frame are connected and fused by shapes. The spatial division (with

respect to the ground level), the stillness, and the continuity of the shapes in this photograph give it the appeal of a miniature painting. Each object is delineated clearly and has its own space in the composition.



*A tiger and calf, Rajasthan, 1973*

In this photograph, three determinants are present. The Toggle makes us switch from looking at the calf to the painted tiger on the wall. Another determinant is the Re-configuration of object. This determinant brings the two into a relationship where the painted tiger seems to attack the calf, mimicking a real-life situation. The third determinant is the Precise viewpoint; with even a slight shift in the angle, the distance between the painted image on the wall and the object would change, rendering the photograph less effective.



*Four blind men, Bhavnagar, Gujarat, 1968*

The photograph above discloses itself by a determinant called Motion in interiors. The changing position of the head and gestures of the body carefully lead our eye movement, creating a visual rhythm contrary to the subject depicted; perhaps these are the patients after the cataract eye surgery.





*Two young tribal women painting the face of a young man for a festival dance, Gujarat, 1976*

Precise viewpoint is the determinant in this photograph, leading us to the women in the act of painting, as the title suggests. Angle is also symbolic as it can open up a discourse on gender relations and their role in the community.



*A girl from a farming community standing near the wall of her house, Rajasthan, 1988*

In the photograph above, two determinants are at play. Toggle opens up the inherent meanings. The background fuses with the foreground, bringing the girl and the painted bird into a relationship. It may mean the painted bird is an extension of the little girl that has taken flight from her shoulders, or the bird becomes the girl's wings to fly away. The second determinant is the Motion in interiors, which gives up the feel of flight in this still image. Though the photograph is in color, it does not determine the frame's meaning. They add value and enhance the beauty of the composition.

We can conclude that Jyoti Bhatt's body of work in painting and photography demonstrates a formal approach to visual image-making where he attempts to challenge the medium's limits. A common thread runs through his practice of the media, painting, and photography via breaking a single viewpoint formally and philosophically.

*Aucitya* is embodied and present in his awareness of the subject matter and location and in his process of making photographs. The photographs reveal his intent to document the fast-disappearing practices of indigenous communities, the relationship of people to their environment, and their daily routines. Analysis using the determinants shows that this intent is not just in the subject matter of the photographs but also in the form of the image construction. The determinants make the intent of the artist in his photographs visible.

Toggle emerges as a common determinant in these photographs. The background is in solid relation to the foreground; the people's surroundings form the community's identity. Toggle is not a choice made between this or that. It is true to the artist's location, subject matter, and intent. In this way, it is *uchit* or befitting. Toggle is how the artist sensed the community, the movements and rhythm of the people, their lifestyle, and their approach to existence. The determinants reveal this intrinsic relationship in the photographs. In his photographs, the linear perspective is challenged by using the trope of fusion between background and foreground, where both become important in the photographic frame. The relationship between the entities distracts from the vanishing point and avoids creating a hierarchy in size variance. This documentation via Photography becomes diverse as the various objects and events are brought together in a frame and organized extraordinarily.

## 7. Conclusion and Future Scope of the Study

The study of aesthetic form in poetry was explored in the eleventh century by *Kṣemendra*. He introduced the concept of *aucitya* or propriety and identified twenty-seven syntactic, semantic, and socio-cultural elements determining aesthetic value in poetry. Navjyoti Singh has abstracted this theory to develop *aucitya* as a principle in art that may apply to different art forms. In this study, we have extended the theory of *aucitya* in poetry from the work of *Kṣemendra* to understand the aesthetic form of Photography.

*Aucitya* drew our attention as it is a descriptive concept about the nature of poetry. It is not moral propriety but propriety based on structure and form. To study the concept of *aucitya*, we read translations of *Aucityavicāracarcā* wherein *Kṣemendra* elucidates the act of decision-making involved in poetry and identifies the elements that unite form and content in poetry. We gained insights from Western philosophical and practical discourse in analog and digital photography.

This research demonstrates that though the aesthetic decision-making process in today's photography practice is complex, it is not entirely indescribable. We have extended the concept of *aucitya* to understand the nature of decisions made in the act of photography. Great and interesting works of photography carry a specific type of appropriateness in their construction and the use of visual elements. This appropriateness is the kind without which the work of art may lose its semantic integrity or universality in its appeal. Through our study of approximately a thousand photographs, we have formulated a theory of photographic determinants based on *Aucitya* as a principle in this thesis, as they apply to the aesthetic structure of Photography. The salient points of this theory are summarized below.

The knowledge of the camera enables the photographer to create configurations of the world that may not exist in the external but may become visible only in photographs. The photograph is a mapping of sorts between the observation of what exists outside and that which exists in the photographer's imagination. Multiple switches exist between the mind and the camera before the camera is clicked. The spatial and temporal sensuous reality bundles up in the perspectival topos of the photograph. We have established that the perspectival topos is the enclosure while the determinant is the disclosure of meaning in a photograph. It is the determinant that binds the meaning in the photograph and discloses it to the viewer. This is unique in how imagination is embodied in photography and gives photography its form as art. We have postulated nine photographic determinants. The congruity of these determinants brings aptness to the photograph. *Aucitya*, or aptness of the photograph, is necessary for the meaning to emerge. We find this framework to be practical for understanding the aesthetic parameters in the study of photographs. The framework derived and built on *Aucitya* is summarised in the graph below (Fig.10). It lists where *Aucitya* operates in photography.

The photographs we have studied represent various genres, practitioners, methods, fields, and purposes. A relevant question arises: how would determinants play out in the oeuvre of a single photographer? To answer this question, but in a limited way, we studied a portfolio of sixty photographs by the Indian artist Jyoti Bhatt.

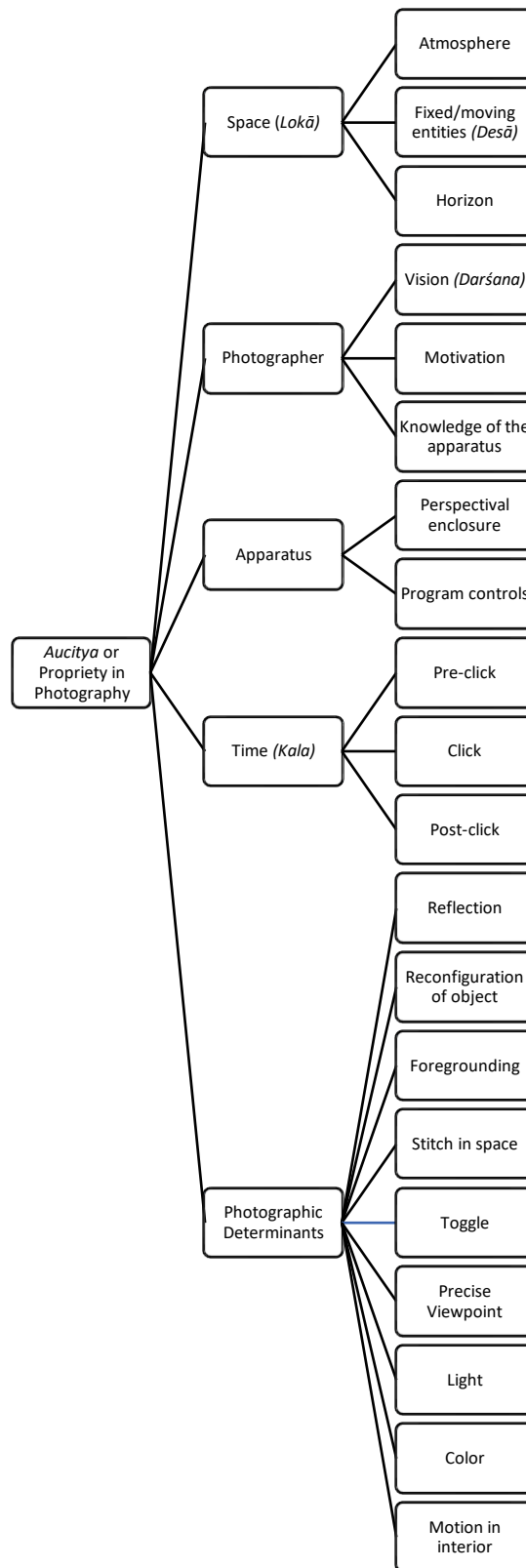


Fig.10. *Aucitya* in Photography (Illustration by the author)

**Relevance of the study and future directions:**

The aesthetic framework we have proposed may be of value in guiding the development of advanced features in smart cameras. Further, this study will be helpful as a guide to aspiring and seasoned photographers. It will benefit scholars of photography who wish to understand the aesthetic aspects of photographs. It may become a guide for viewers to appreciate and delight in photographs. Our study is also a starting point for locating newer determinants, further enriching the study of aesthetics in Photography.

Our work has limited its study of *aucitya* to only the formal elements of photographs. The next important step is to explore the ethical considerations in photography and their implications. What may be the aesthetic disposition of the photographer, and how might it determine the appropriateness of a photograph?

Each discipline of art comes with its notions of aptness, which can be studied independently. The theory of *aucitya* can be developed for other art forms like painting, sculpture, cinema, etc.

The present research shows merit in paying attention to the critical nuances in traditional theories and updating their limitations to meet the new challenges. This research becomes relevant as it shows that Indian aesthetic theories are not spatially and temporally bound to illuminate only classical art forms. These theories need interaction with the current milieu of debates and art practices to revitalize, bridge the existing gaps, and be relevant to our times. Critical reflection on aesthetics and conceptual development in India was unbroken for about

two thousand years but was met with gradual stagnation due to social and political changes.<sup>88</sup> In its little interaction with the modern world, these theories are considered dogmatic, tradition-ridden, or speculations on art. However, a nuanced acquaintance reveals greater depth embedded within these theories, which are practical as well as metaphysical, as seen in *Nāṭyaśāstra of Bharata*. Since the struggle for Independence in the past century, classical Indian aesthetics has seen a reemergence and a new interest within Indian and Western academia; however, it only pertained to classical arts. While numerous studies draw comparisons between literary and performance arts from the West and the East, a few attempt to extend theories to art practices like video art and immersive installations, especially those requiring technology. These arts in the Indian context have developed parallelly to the technological shifts and practices in the West. There have been few attempts to study them from the point of view of Indian philosophy and aesthetics. There could be great value in taking ancient Indian theories of aesthetics and situating them in contemporary art practices.

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<sup>88</sup> Kushwaha, M.S. 'The Contemporary Relevance of Indian Aesthetics: Some Reflections' in *Journal of Comparative Literature and Aesthetics*, Vol. XVI, Nos. 1-2. Vishwanatha Kaviraja Institute Publication, India, 1992, 110. <http://jcla.in/journal-of-comparative-literature-and-aesthetics/archives/>



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## **Publications**

- **Journal:**

2022: Journal paper Accepted and Published

Title: 'Relation to the ground – An analysis of photographs by Jyoti Bhatt'

Chitrolekha Journal of Art and Design, Volume 6, Number 2, 2022

<https://doi.org/10.21659/cjad.62.v6n208>

- **Conferences:**

- 2021: “Mediated learning spaces: fragmented personas” at the International Conference PANDEMIC PEDAGOGIES IN LANGUAGE EDUCATION (PPLE 2021) held from 28th October to 30th October 2021 at CHRIST (Deemed to be University), Bannerghatta Road Campus, Bangalore in collaboration with JNU, New Delhi, and Dhofar University, Oman.
- 2015: “Theorizing Photography as Art Form: Inspired by Non-Perspectival,” Presentation for People’s Art and Knowledge Systems at 38th Session of Indian Social Sciences, Andhra University, Vishakhapatnam, Andhra Pradesh. Organized by Lalit Kala Academy, New Delhi, Center for Exact Humanities, IIIT-H, Hyderabad, and Indira Gandhi Rashtriya Manav Sanghralaya, Bhopal.
- 2014: Kala Darsana: Formal approach to Art and Aesthetics organized by June 2014, Center for Exact Humanities from IIIT-H at IIT- BHU, Varanasi.

- **Lecture-presentations:**

- 2016: “*Image in Movement: Audio-Visual Performance to Films – Traditions in India,*” presented at the Department of Media and Communication, University of Hamburg, Germany

- **Educational Project :**

- 2022: Four-month inter-disciplinary project titled ‘Tall in Flatland’ based on spatial representation in non-linear perspectives (discussed in this thesis) for the 8th Semester at Srishti Institute of Art, Design, and Technology, Bangalore.