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Kids will always be kids

From infancy our family have been advocates in capturing, even the most minimal moments with photographs. As I was the subject of much too many pictures in the family albums, I have been instilled with the desire to capture as many photos I can of younger family members who follow right after me. One of my frequent subjects is Denzel who is the son of my cousin. The quality of the photographs tend to depend on his mood because he usually stains pictures with his lack of a smile. But when he is forced to smile and when it's randomly captured you can notice the different impressions of the photograph gives you. I have chosen two very similar but very different pictures and we can see how a smile can positively impact the whole impression of a picture.

In my first photograph "I don't want coffee, I want a bed" there is a brown table, there also 2 kids a boy and a girl. From the light we can tell the picture takes place in a coffee shop, there also two different cups with cold drinks one is pink reddish and the other one is a tan color we can probably say it's an ice coffee. From the green straw we can say the drinks are from Starbucks, if you look at the picture we can say that the drink and the straw are bigger than the kid, that's not true but that's the way depth of field works. All those things I just mention is the

studium; it's all the reading the picture gives you. Me as the photographer I must have had something that trigger me to take the picture of (Denzel) my nephew and it was because he was upset, we called that the punctum. For this photograph I strongly agree John Berger when he says "A photograph, whilst recording what has been seen, always and by its nature refers to what is not seen."(293)

My second picture "Happiness" is me and my nephew Denzel smiling, this picture was taken because Denzel was happy and he expressed it by smiling. The punctum to this picture would be Denzel smiling, meanwhile the stadium is 2 different people smiling a girl which is about 18-20 years old and a little boy that looks about 2-3 years old, it seems as it's night time because the baby boy has pjs on and the light in the room is projected by a light bulb, it's not natural lighting and they are in a house maybe in the living room. In this picture there is a frame, that is when you have a desire to see beyond the picture.

Everyone has their own reading on pictures. To me it didn't matter where I took the pictures, specially picture 2 I was just happy to see Denzel smiling. Susan Sontag stated "It hardly matters what activities are photographed as long as photographs get taken and are cherished." (533) Just like every reader has its own interpretation of an image there is something that doesn't change and it's the same impression for all that is called the dominant impression; it's the quality of happiness, love, sadness and other feeling the photograph translates or shows. Photograph's one dominant impression would be sadness, because the child seems upset. On the other hand, on photograph two the child is happy the domain in this picture would be love and happiness.

I choose these two images because we can clearly see how kids will always be kids, unfortunately we can't force a child to smile or be happy or force them to be mad, they only do it when they feel it. These pictures may not follow any photography rules but they are very important and hold a very special place in my heart. Denzel and Chelsea mean the world to me and it's my job to protect them and make them smile and make sure they aren't sad. Sontag said "To take a picture is to have interest in things the way they are," (536) meaning that it doesn't matter where you are, how they look or the time, it holds a strong significance in your life therefore you have decided to capture the moment.

Works cited

Sontag, Susan. "Essays of the 1960's & 70's." *On Photography*. David Rieff, The American Library, 2013. Print.

Berger, John. "Understanding a Photograph," *Classic Essay's on Photography*, Alan Trachtenberg, New Haven: Leets Island Books, 1980.