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Abstract 4: Andre Bazin and the Theory of Equivalence in the Shape of a Pyramid &
The Ontology of the Photographic Image

Andre Bazin's theory of equivalence in meaning of the forms takes the shape of a pyramid. Being faithful to a particular form is impossible and it is more important to keep the spirit and soul of that form. The meaning is not in its outer form, as each medium is not a hierarchy, but equal in equivalence. It doesn't matter how you get to that particular destination, as long as the meanings of the texts are equivalent.

If so it is a successful adaptation. Bazin is stating that the meaning is not in its form and that a work of art goes beyond the extension of authorship. The ideal construct is the tip of the pyramid where all forms ultimately meet. Each side is equal and no side has an advantage over the other. AS each form travels down its slope they get further apart and their form gets drastically different.

Another article explores how photography is one of the most important events in the history of the plastic arts. Bazin explains how the origin of the plastic arts began with the painting and sculpture which Bazin calls 'The Mummy complex.' The Mummy Complex are different stages of the representation on life and death and the paintings and sculpture was the

first attempt to be the camera in which it was able to mummify and preserve a particular space and time. Bazin believed that the creation of the ideal world was in the likeness of the real.

Therefore the painting and sculpture was torn between two ambitions: the first was the primarily which transcended its model and the other is purely psychological, which duplicated the world outside. Great artists have always been able to combine the two tendencies, creating a form of reality and molding it into the fabric of their art. The development of the camera and photography is the first modern invention in which the lens succeeds in creating a form of reality that painting and sculptures could never achieve.

The lens was the bases of the photography which in French is called the 'objectif' and it was the first time in which the image of the world was formed without the creative intervention of man. The purpose and distinctive personality of the photographer enters into the object that is being photographed and is described as something that affects us in nature like a flower or a snowflake of earthly like beauty. Any painting, sculpture or drawing will never have the power of the photograph, as the lens gives us an image that is a reproduction or transfer, which is why we adore family albums.

Photography is a mechanical process as it does not create eternity that art does, but instead rescues it from a form of human corruption. Photography contributes something to the order of natural creation instead of providing a substitute for it, as the image is seen as an object and every object as an image. Photography is than mummified in its purist form and remains timeless in its duration and meaning, making it the most important event in the history of the plastic arts.