

Pierre Boogearts - Clip 9

My way of thinking determined my way of looking at the world

That is why I didn't take one photo but several. Each photo excluded me from all the rest, and so the only thing I could do was to take more, and more photos, and to realize that photography, was a long succession of gazes – petty, small, ridiculously small – and to have a broader view, you must look elsewhere. If you look elsewhere, and change your gaze you finally realize that it becomes the same reduced gaze. This is how I experienced it. That is what I realized little by little, that my work was not a long succession of understandings, but a permanent confrontation between the world around me and myself. The camera enabled me to ask these questions with greater precision. The camera gave me a way of looking and enabled me to ask myself questions about my way of looking, and I realized that this gaze moulded my way of thinking and that my way of thinking determined my gaze.

This gaze was no longer a human gaze, but was influenced by a different gaze: a mechanical gaze, a technical gaze – I say it now, but at the time I was not aware of it – a scientific gaze. Science, our science, Western science has determined our gaze so thoroughly as to have completely transformed it.

The scientific gaze had simply moulded our brain, our mentality, and through this little black box with the little hole in it that allows the

light in, we could discover, we could recognize this fragmented analysis of reality. That is what photography is. I think that is why it has had such an impact on our society, as a gaze and as a thought. And this is still the case today. The gaze is still the photographic gaze.

I think I was lucky to have been eighteen when I was, and to have been surrounded with gazes that still enabled one to ponder certain questions concerning the body, the physical body, the being's physical presence in the world.

