

朱盈樺

Promptography 指示攝影

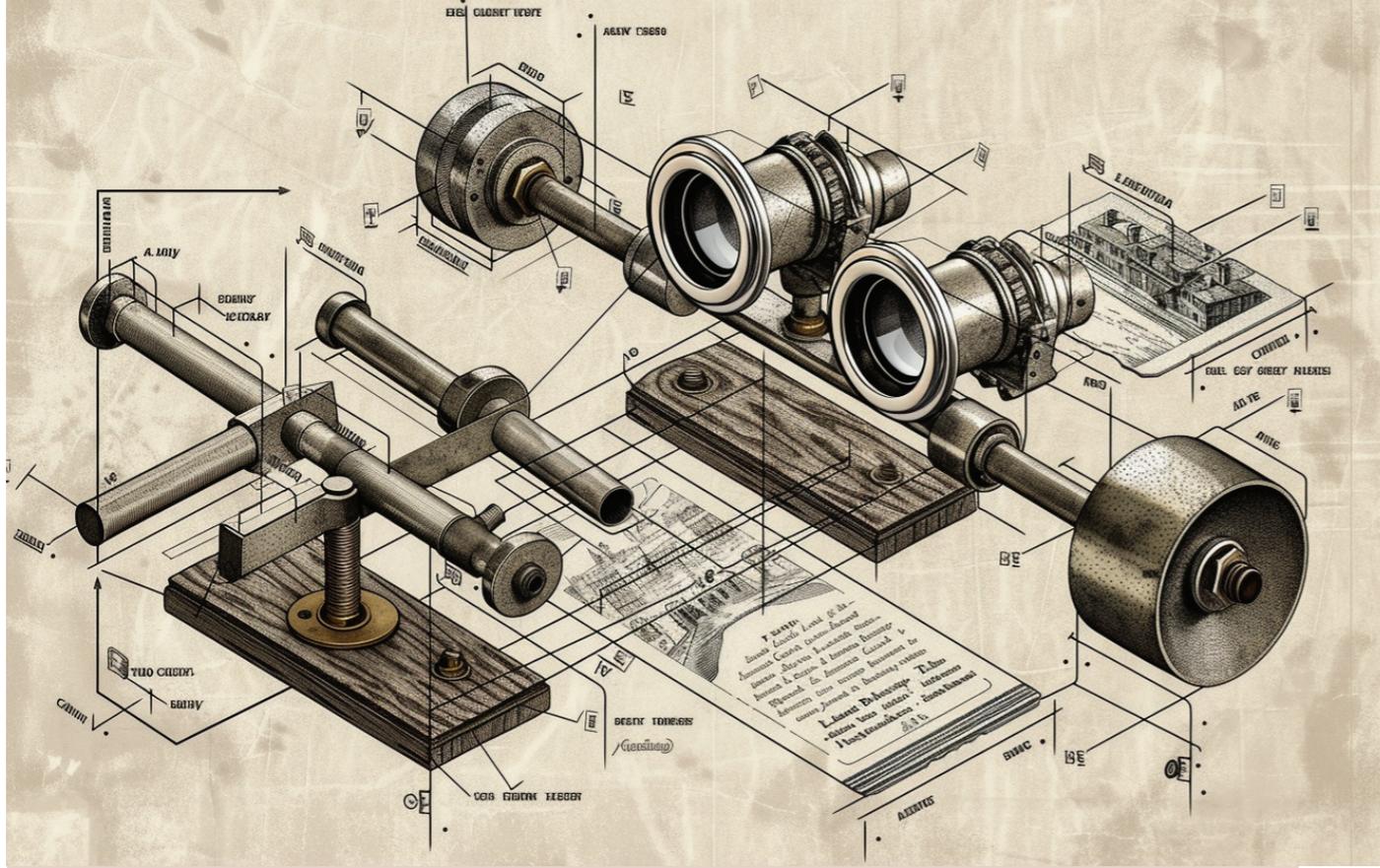


路易·達蓋爾 (1839年·達蓋爾式銀版攝影誕生)

「達蓋爾式銀版攝影不僅僅是一種描繪自然的工具；相反地，它是一種化學與物理的過程，賦予大自然自我複製的能力。」

Louis Daguerre (1839, announcement of the daguerreotype):

"The daguerreotype is not merely an instrument which serves to draw nature; on the contrary, it is a chemical and physical process which gives her the power to reproduce herself"



奧利弗·溫德爾·霍姆斯 (1859年·立體視鏡)

「這面擁有記憶的鏡子是一項別開生面的發明·它在立體視鏡上的運用尤其令人大開眼界·但其廣泛性的應用與啟發並未那麼輕易地、完全地、普遍地獲得認可。」

Oliver Wendell-Holmes (1859, stereoscope):

"But this other invention of the mirror with a memory, and especially that application of it which has given us the wonders of the stereoscope, is not so easily, completely, universally recognized in all the immensity of its applications and suggestions."



柯達公司 (1888年·廣告文宣)

「你只需按下按鈕·其餘的都交給我們。」

Kodak (1888 ad campaign):

"You press the button, and we do the rest."



安德烈·巴贊（1945年·〈攝影影像的本體論〉）

「攝影不像藝術那樣創造永恆；它只是將時間進行防腐處理·從必然的敗壞中拯救出來。」

André Bazin (1945, "The Ontology of the Photographic Image"):

"Photography does not create eternity, as art does; it embalms time, rescuing it simply from its proper corruption."



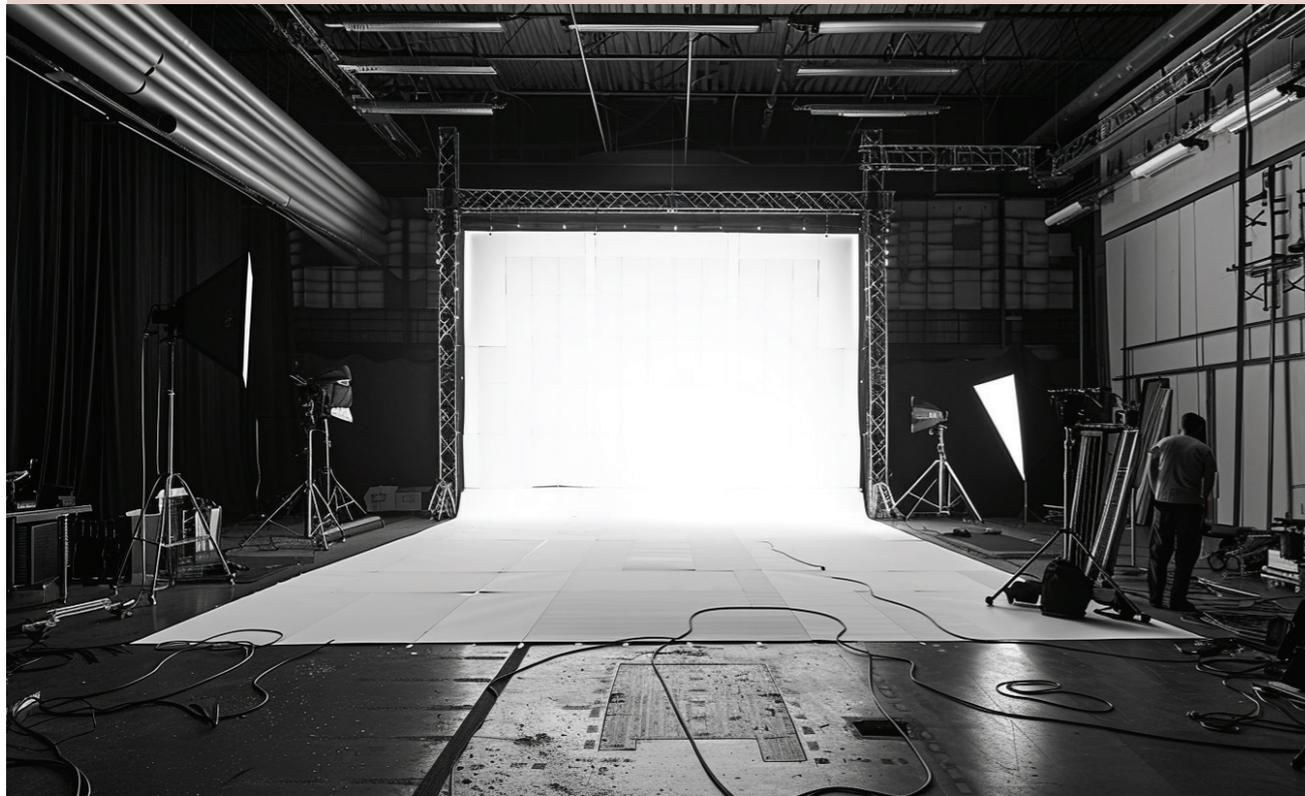
亨利·卡蒂耶·布列松 (1952年·《決定性的瞬間》)  
「世上萬物皆有其決定性的瞬間。」

Henri Cartier-Bresson (1952, *The Decisive Moment*):  
"There is nothing in this world that does not have a decisive moment."



羅蘭·巴特 (1980年·《明室：攝影札記》)  
「攝影所無限複製的事物，其實只發生過一次：它以機械的方式，重現了永遠無法重生的事物。」

Roland Barthes (1980, *Camera Lucida: Reflections on Photography*):  
"What the Photograph reproduces to infinity has occurred only once: the photograph mechanically repeats what could never be repeated existentially."



傑夫·沃爾 (1989年·舊金山現代藝術博物館訪談)  
「我從不拍攝開始。」

Jeff Wall (1989, interview with SFMOMA):  
"I begin by not photographing."



馬丁·利斯特 (1995年·《數位文化中的攝影意象》)  
「後攝影實踐質疑攝影作為紀實媒介的歷史身份·動搖其與現實之間的特權關係·並為這一媒介開啟新的美學與文化可能性。」

Martin Lister (1995, *The Photographic Image in Digital Culture*)  
"Post-photographic practices question photography's historical identity as a documentary medium, destabilizing its privileged relation to the real, and opening up the medium to new aesthetic and cultural possibilities."

# PHOTOGRAPHY

## 攝影

### phos ( 光 ) + graphie ( 書寫 )

# PROMPTOGRAPHY

## 提示攝影

### prompt ( 提示 ) + graphie ( 書寫 )

Victor Burgin在〈可見的城市〉(“Visible Cities”，2013)一文中提到，「暗箱」(camera obscura)的概念遠早於攝影技術的發明。他以17世紀的一幅版畫為例，說明暗箱原理如何在建築中自然呈現：當建築牆壁上的小孔將對面建築的倒影投射到內牆時，每座建築實際上都成為了接收影像的「暗箱」。從這個視角出發，攝影不應僅被視為一種技術，而是一種概念——它關乎光線如何轉化為影像、影像如何連結現實，以及人類如何透過視覺理解世界。

攝影技術的演進——從手工繪製的透視畫法，到機械複製的攝影術，再到電子運算的數位影像——就像一條穿越時空的光線，從房間的暗箱投射到數位螢幕。影像(image)的範疇也涵蓋各種可能，從光學的精確到心理的投射，從工業的符號到時間的隱喻，影像早已超越物質的界限，滲透進我們對現實的每一層理解。

“Promptography”(指示攝影)一詞與“Photography”(攝影)形成對比，展現了影像生產方式的重大轉變。如果我們將攝影視為一種不斷演進的概念而非固定的技術，那麼人工智慧生成圖像所依賴的語言訓練與大數據分析，便開啟了一個全新的思考方向：當電腦透過演算法與數據庫「看見」世界時，它所理解與生成的影像，究竟映射了什麼樣的視覺現實？

本文選取了攝影史中的八段關鍵引言，以Midjourney生成圖像，試圖勾勒攝影概念的演進軌跡：從Louis Daguerre(1839)宣告攝影術的誕生，到Oliver Wendell-Holmes(1859)透過立體視鏡窺探世界的多維性與記憶的微妙連結。Kodak(1888)將原本複雜的攝影技術轉化為「按下快門即可」的大眾日常，而André Bazin(1945)討論了影像中時間如何被封存。Henri Cartier-Bresson(1952)提出的「決定性瞬間」定義了攝影的時間性，Roland Barthes(1980)則透過「刺點」概念探索攝影的情感維度。Jeff Wall(1989)進一步思考攝影作為一種創作概念的可能性，而Martin Lister(1995)則站在數位革命的門檻，預見了影像觀念的顛覆與重構。

In his essay “Visible Cities” (2013), Victor Burgin points out that the concept of the “camera obscura” predates the invention of photographic technology. He uses a 17th-century engraving as an example to illustrate how the principles of the “camera obscura” are naturally manifested in architecture: when the inverted image of an opposite building is projected through the small hole of another building on its interior wall, every building actually becomes a “camera obscura” that receives images. From this perspective, photography should not be understood merely as a technical process but as a concept: it concerns how light transforms into images, how images are connected to reality, and how humans perceive the world through vision.

From hand-drawn perspective techniques to mechanically reproduced photography and, later, computer-generated imagery, the evolution of photographic technology resembles a ray of light traveling through time, from the room’s camera obscura projected to the digital screen. The conceptual scope of the image also covers various possibilities, from optical precision to psychological projection, from industrial symbols to temporal metaphors. Images have long transcended material boundaries, penetrating every layer of our understanding of reality.

In contrast to “photography”, the term “promptography” foregrounds a crucial shift in how images are produced. If we consider photography as a continuously evolving concept rather than a fixed technique, then the language training and big data analytics that AI-generated images rely on open up a whole new direction for thought: when computers “see” the world through algorithms and databases, what kind of visual reality do they construct and project?

In this article, I select eight key quotations from the history of photography, using Midjourney-generated images to delineate the conceptual evolution of photography. Louis Daguerre (1839) announced the birth of photography; Oliver Wendell-Holmes (1859) explored the subtle connections between the world’s multidimensionality and our memory through a stereoscope; Kodak (1888), transformed the originally complex photographic technology into a slogan of everyday routine: “You Press the Button, and we do the Rest.”, while André Bazin (1945) examined how time is preserved in images. Henri Cartier-Bresson (1952) defined photography’s temporality with his notion of the “decisive moment”, and Roland Barthes (1980) introduced the concept of “punctum” to explore photography’s emotional dimension. Jeff Wall (1989) further considered the potential of photography as a creative concept, while Martin Lister (1995) stood at the threshold of the digital revolution and foresaw the subversion and reconstruction of the concept of image.