

## **SUMMARY**

Photographs cannot be examined from any unbiased perspective: interpretation is entailed by every use of photography, pointless ones included. Both historical and contemporary practices compel scholars to consider within the textual unity of the *photographic work* not only series and sequences, but also such diverse elements as matters, inscriptions, installations, networks etc. A four-areas analysis focussed on contexts, contents and forms - both in physical terms and in terms of style - provides a holistic method of interpreting photographs in a self-aware and flexible way.