HENRI CARTIER BRESSON'S DECISIVE INSTANTE AND INDEXATION:
AN EXPLORATORY STUDY OF PHOTOGRAPHY INDEXING METHODS

O INSTANTE DECISIVO DE HENRI CARTIER BRESSON E A INDEXAÇÃO:
UM ESTUDO EXPLORATÓRIO DE MÉTODOS DE INDEXAÇÃO DE FOTOGRAFIAS

EL INSTANTE DECISIVO DE HENRI CARTIER BRESSON Y LA INDEXACIÓN:
UN ESTUDIO EXPLORATORIO DE MÉTODOS DE INDEXACIÓN DE FOTOGRAFÍAS

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RESUMO: A pesquisa aborda métodos de indexação de fotografias na perspectiva da representação dos trabalhos de Henri Cartier Bresson e o instante decisivo. Tem caráter exploratório e descritivo, sob uma abordagem qualitativa, utilizando procedimentos de pesquisa documental, levantamento e análise de conteúdo. A pesquisa valeu-se pelo método de classificação e indexação, de acordo com técnicas de experimentação, onde o conteúdo é avaliado de acordo com sentido conotativo da imagem. Buscou-se o melhor método de indexação para as fotografias de Henri Cartier-Bresson, a fim de extrairmos o maior número de informações possíveis da representação visual do documento (fotografias), e minimizar as perdas nesta transcrição. Para tanto, utilizamos os quatro métodos de indexação de fotografias desenvolvidos pelos autores Panofsky (1986), Smit (1986), Manini (2002) e Rodrigues (2007), aplicando-os a (03) fotografias de Bresson. Após a aplicação realizou-se análise comparativa e discussão dos resultados.

PALAVRAS-CHAVE: Ciência da Informação. Fotografia. Indexação. Análise documental

ABSTRACT: The research presents methods of indexing photographs from the perspective of Henri Cartier Bresson 's work and the decisive instant. The methodology of the work is exploratory and descriptive, with a qualitative approach, using documental research procedures, survey and content analysis. The research was based on the method of classification and indexing by studying the best indexing method for the photographs of Henri Cartier-Bresson, in order to extract as much information as possible from the visual representation of the document (photographs), and to minimize the losses in this transcription. For this, we used the four methods of indexing of photographs developed by the authors Panofsky (1986), Smit (1986), Manini (2002) and Rodrigues (2007), applying them to three (03) Bresson photographs. After the application, we performed a comparative analysis and discussion of the results.ords at maximum.

KEYWORDS: Informacion Science. Photography. Indexing. Documentary analysis.

RESUMEN: La investigación aborda métodos de indexación de fotografías en la perspectiva de la representación de los trabajos de Henri Cartier Bresson y el instante decisivo. Tiene carácter exploratorio y descriptivo, bajo un enfoque cualitativo, utilizando procedimientos de investigación documental, levantamiento y análisis de contenido. La investigación se valió por el método de clasificación e indexación, de acuerdo con técnicas de experimentación, donde el contenido es evaluado de acuerdo con sentido connotativo de la imagen. Se buscó cuál es el mejor método de indexación para las fotografías de Henri Cartier-Bresson, a fin de extraer el mayor número de informaciones posibles de la representación visual del documento (fotografías), y minimizar las pérdidas en esta transcripción. Para ello, utilizamos los cuatro métodos de indexación de fotografías desarrollados por los autores Panofsky (1986), Smit (1986), Manini (2002) y Rodrigues (2007), aplicando a (03) fotografías de Bresson. Después de la aplicación se realizó análisis comparativo y discusión de los resultados.

PALAVRAS-CLAVE: Ciencia de la información. Fotografía. Indización. Análisis documental

1 PHOTOGRAPHY IN HISTORIC CONTEXT

The nineteenth century became known as the century of the inventors. There were a number of contributions from this period that influenced our modern society and these inventions, over time, were part of our communication influencing the way we see and relate to the world. Photography played a fundamental role in the constitution of memory through the image, since it provided, in essence, the recording of everyday scenes as well as modern history. We can go further by saying that society in its walk had the necessity of recording events, even if precariously. It corroborates with this idea Kossoy (1999) when he says that: "the cultural expression of peoples exteriorized through their customs, habitation, monuments, myths and religion, social and political facts gradually became recorded by the camera" (KOSSOY, 1999, p. 26). It was the beginning of a learning method, where the real seemed to be shown through the lens of a machine. The fragments of society and things were codified through the representation of everyday objects and facts as evidence of a reality that could be kept for posterity.

In the perspective of posterity, Bazin (1991) tries to show that there was a conceptual need to recreate, through photographic records, a way to overcome the perishing of matter through the perpetuation of form, using the resemblance, to count certain Events. Couchot (1999) describes that photography was endowed with a soul, a miniature of reality, where it always implies the presence of a preexisting object in the image. Susan Sontag (1981) describes a subject and an object present in the appropriation of photography, because: "photographing is appropriating the thing that is photographed. It is to engage in a certain relationship with the world that resembles knowledge - and therefore with power" (SONTAG, 1981, p.4).

By considering a record of the fragmented world, photography has the proving aspect of events thanks to its testimonial character of the facts. The story seemed to gain a document that proves the existence of things, and in a way, did it with a certain property from these records. "The factors intrinsic to the unfolding of memory were present in the objects photographed and revealed, as well as their historical documentation" (MOREIRA, 1993 p.17). The photograph is like a blank canvas that through that instant could be interpreted by the interlocutor. In this way, it approaches the artistic character, because photography can print feelings in those who see it, also present in painting.

On the other hand, a distinctive feature between photography and painting is that in photography a fact is evidenced by the capture of the moment. The subjectivity present in photography takes shape through the decisive instant concept of Cartier-Bresson. A metonymic action of reality in which the record was made through the photographic camera,

in its most precise moment, and that somehow seeks to communicate with the viewer. Feature absent in painting or other artistic expressions by use of an object.

Bresson approaches art photography as a form of expression by making a comparison between them, and quotes: "We, perhaps because we achieve something far less permanent than the painters, why should we feel uncomfortable? Instead, we even find it fun, because through our camera, we accept life in all its reality" (CARTIER-BRESSON, 2004, p. 22)

Photography, on the other hand, need not necessarily bring any message when the image has a more visual than theoretical character. Sometimes the beauty of the image is enough in itself, and this does not cause the memory of that moment to be devalued or lose its photographic record. It is just another approach to it that does not attribute it to a minor character.

2 PHOTOGRAPHY: HISTORY OR MEMORY

According to the Michaelis Dictionary (2015), memory is the ability to remember and preserve ideas, images, impressions, knowledge and experience gained in the past, and the ability to access that information in the mind. Photography is something that represents historical or memory facts. We took a photo from the last century, for example, where we did not have this sensory experience and we can represent it. As well as a photo taken when we were children that awakens memories. The photograph has the possession of memory, be they individual or collective. Through these fragments of reality recorded by the photographer, or through his gaze through the camera, we can insert ourselves into the photographed universe; In order to create a reality of our own.

Henri Cartier-Bresson (1908-2004), a great photographer, considered by many as the father of photojournalism, through his records, during almost a century of acting in the field of photography, presents his work images, objects, scenes and people who help us understand their perception of the world that he registered through his eyes. "As Picasso is for the fine arts, Bresson can be considered for photography" (SANTANA, [2016?], Web), in this way, we perceive his influence in the field of photography, when he says:

> "[...]Of all means of expression, photography is the only one that fixes for ever the precise and transient moment. We, photographers, deal with things that are continually disappearing and, once missing, there is no effort on earth that can bring it back. We can not reveal or copy a memory. (CARTIER-BRESSON, 1971, p. 21).

We notice that there is in the photograph the property of inserting the image in a context that goes beyond the image itself. The process of photographic registration consists of a photographer, a camera, a photographer's eye, an instant that is recorded, and, finally, a photograph. An instant may change the context of the record. The role of the photographer is

to be aware of what will be recorded, because the possible framing of reality among several others can change in a fraction of seconds.

Jacques Le Goff (2003), in his book History and Memory, defends memory as a property of preserving certain information; Property that refers to a set of psychic functions that allow the individual to update past impressions or information, or reinterpreted as past. In this way, it excludes any kind of manipulation made in these photographs in order to alter any character of memory attributed to it, and it is in this context that we will attempt to legitimize the importance of photography in the construction of collective memory and its social unfoldings.

There are several sciences that study memory according to different contexts. Psychology, Sociology, Neurophysics, among others, but a general consensus among its meanings is the capacity that the social memory has in addressing pertinent questions about time and history.

From this perspective it is important to emphasize that there are several concepts that deal with memory. In this article we approach the sciences that include memory according to social interpretations of time and space, because this way we will be able to present arguments that explain to us the importance of the collective memory, or shared memory, as far as the dissemination of information, and of the individual memory when interpreting the polysemy of the image. Remembering that individual memory is that which each individual keeps from the events experienced. Our focus is the collective memory, that is, recorded and shared, drawing a parallel with the individual memory when interpreting events that only make sense to the viewer of a certain photograph.

3. THE DECISIVE INSTANT: HENRI CARTIER-BRESSON

Born in France on August 22, 1908, there are no shortage of adjectives to qualify the professional trajectory of the photographer Henri Cartier-Bresson. He was the pioneer in teaching through the art of photography how to capture the magic of the moment in his travels across the world. Always with a Leica in hand, his photos recorded his way of seeing life in black and white.

He considered photographing an art, and in this way he could translate into poetry what he saw behind the camera. He expressed himself lightly, without limits. He introduced lightness into photojournalism, freezing the ideal moment of an image that would never be repeated. It separates the content from the form, and then complements it harmoniously through the retraction of its message, as Cartier-Bresson (2004) describes in saying that a photograph is for him the simultaneous recognition in a fraction of seconds: on the one hand

a signification and on the other hand, a strict organization of the visually perceived forms that express these facts.

He created the term, The Decisive Instant, from a photo of Martin Munkacsi (1930), shot in the Congo. He was inspired to realize that there was something in the photograph that went beyond the plastic beauty of the photo. In the photo, published by the magazine Photographies in 1931, the inspirer, recorded three children running to the sea, pursuing freedom, with a genuine and subjective lightness, through a magical and unique moment. The plastic beauty of the photo was the fuse for Bresson's career, for that meeting of aesthetic and poetic elements, aligned with the reality of life. This image boosted his career as a photographer and beyond would revolutionize the concept of photojournalism by freezing the exact moment of the click.

This obsession with pursuing this singular moment became a trait that had haunted him ever since..

Image 1. Boys running into the surf at lake Tanganyika
Source: Associação Portuguesa de Photographia, 2007

According to the concept of Cartier-Bresson (2004), photography has an exact instant to align with the photographer's gaze. These moments are fleeting, and for this reason it is necessary to wait for the right moment so that it can translate and thus puts it in the same sight the head, the eye and the emotion. The term "decisive instant" represents the exact moment when the image becomes a carrier of language with all its fullness. Something that represents not only the plastic beauty of the photo, but rather, which brings with it the

metalinguistic representation of the scene. The photograph converses with the artist in the same way that its representation converses with the viewer, giving continuity in the direction through that fraction of seconds. If the moment escapes, it can no longer be captured under this translation. Translation of what we feel and sometimes we can not represent through the use of words, but through the look and sense.

Cartier-Bresson (2004) reaffirms his theory by saying that in photography there is a new plastic, a function of instantaneous lines; We work on the movement a kind of foreboding of life, and that photography must capture in the movement the expressive balance.

In this quote from Bresson we perceive an unfolding where all the elements contained between the photographer's gaze, the photographed object and the revealed work pass through the lenses for a fraction of seconds perpetuating themselves through the ideal moment. This happens when the photographer's wait is translated and can be decoded by the viewer when the balance between all these elements is translated. The subjectivity of the opportune moment is eternalized with all its beauty in composition and contrasts of light and shadow and, in this way, determines a good and a bad photograph. Chalhub (2002) describes this subjectivity by saying that "a photo may be contaminated with poetic features, a clothing can coordinate in its syntagmatic assembly, the color balance and texture of the fabric; A food dish can sensually draw the shape and smell of the menu" (CHALHUB, 2002, 30).

Below is another of Cartier-Bresson's photographs, which among many, is laden with symbolism that show the concept he created, the decisive instant, and carry with them a semantic load that will be later in this paper tried to preserve the contents of implicit elements.

Image 2. Pigeon flyaway.
Source: https://goo.gl/bGAzPD

We have selected for analyses three of his photographs. Thus, we have:

Image 3. Gare St Lazare, Paris, 1932
Source: Henri..., sd.

The photograph portrays the perfect harmony between the object (man) and its shadow. A perfect geometry, contrasting with the background (background), its shadow and the staircase. The photo is characterized by the fluidity of the movements of the main character. The impression is that he is dancing in the air without the support of his feet on the ground. At another instant the next step is to merge with water by disarranging its geometric shape by being absorbed by its shadow.

Another photograph selected for this analysis is the picnic on the banks of the river.

Image 4. Sunday of the banks of the river Marne, 1938
Source: Fonte: Henri..., sd.

As we see in the photograph, they are people picnicking, watching boats in the river. This photo seems to refer to the picture Bathers in Asnières (1984) by Georges Seurat, along with the presence of the boat in the works of Monet. The urban exits in the late nineteenth century with people on the banks of the river, waiting with boat in the background. A photo apparently full of references.

Finally we present a photograph of the solitude in Manhattan.

Image 5. Manhattan, New York, 1968
Source: Fondation Henri Cartier-Bresson, 2011.

The framing of the photo, showing the sides of the buildings, the buildings in the background, the man sitting in the background and the animal in front of him. One observes the misalignment between the greatness of the cities and the desolation of the human being in front of the immensity of its environment. We realize that despite the immensity of the city, the man feels isolated along with the animal in front of him, looking at himself. Nostalgia appears as one of the various discourses present in the photograph, and seems to be the message captured through the decisive instant advocated by Bresson.

We see through some of Bresson's photography examples, that it gives rise to many interpretations and various speeches. These speeches are personal and depend on the viewer's gaze, the frame, the perception of the decisive instant and the degree of knowledge that it has even on historical contexts present at the moment the photograph was taken.

Let us move on to the photography indexing analysis.

4. PHOTOGRAPH INDEXING METHODS.

We will start from this prerogative taking into consideration that images will be indexed in web environment, where we see a growing insertion of images without techniques, provided by the development and increasing use of social networks and use of collaborative networks provided by web 2.0. However, we note the importance of using indexing methods so that the information is made available in a way that satisfies the user in a more satisfactory way. The indexing of images requires different techniques of photography due to the distinction of its elements. We will next address the proposals of four theorists who deal with this representation, in order to list the best indexing of Bresson's photographs, and their possible retrieval in a Web environment. We will try to minimize, therefore, losses by using the language In the organization of the content of an image, using these concepts. We will describe the techniques of indexing photographs developed by scholars on the methods of indexing images and will consider their contributions in Information Science. They are, respectively: Panofsky (1986), Smit (1987), Manini (2002) and Rodrigues (2007).

4.1 Panofsky's image indexing method.

We will start this theoretical foundation by Panofsky (1986) and his concepts about iconography and iconology. Its methodology is based on three levels of analysis: description, identification and understanding of the work of art. It is important to emphasize that Panofsky was a German art historian and his analysis proposal allows a more connotative and subjective indexation, since it was thought in order to prioritize information present in the arts, however, his way of visualizing the problematic ended up becoming a referential in the area of Information Science to the present day.

We will consider art, therefore, photography because it is an information carrier and it can be analyzed. Panofsky's theoretical studies were important because, through them, it was possible to explain with some clarity the importance of inserting the culture of a certain society into the visual elements that it produces, and, in addition, it must be considered that Historical investigation of the time at which the production was made has to be considered. For example, a work of art produced in the seventeenth century was embedded in social contexts that represented, in a way, that era, and we did not have information dissemination resources available to us today. According to Panofsky (1986) there was a difference between iconography and iconology. Iconography is a form of visual language that uses the image to represent a certain theme. Iconology, in turn, is the study of symbolism in visual representation, that is, by inserting it into a context.

Panofsky (1986), through important observations about object analysis, considered the reading of images in three levels: i) Pre-iconographic: recognition of an object by the

observer; Ii) Iconographic: refers to an agreed representation that induces a recognizable meaning; And iii) Iconological: implicit meaning that requires the receiver's imagination to decode the sender's message.

The Pre-Iconographic level is the place of the natural or primary (factual and expressive) theme of the work. A pre-iconographic description allows the enumeration of the artistic motifs of the world of pure forms, bearing primary or natural meanings. (...) The Iconographic level refers to the secondary or conventional theme represented in the work: it is the place where the artistic motif (The primary or natural theme) to specific subjects and manifest concepts. This level of analysis depends directly on the previous one, since the recognition of subjects and concepts presupposes that the primary motives have been correctly identified (MANINI apud PANOFSKY, 1986, pp. 50-51). Finally the iconological level, which in turn, depends exclusively on the image reader, because it encodes it according to its personal experiences. It is the level where the author is most removed from the viewer, because this reading will depend on individual aspects, including social, ideological cultural and intellectual of those who see it.

4.2 Smit's photography indexing method.

Smit works with categories: What the photograph shows (pointing to its information content); How the photograph shows (pointing to the form used to show such content: Expressive Dimension falls into this category); Where the photograph shows (showing the photographic document as a physical object).

Regarding the considerations of Shatford (apud MANINI, 2002, page 94-95) - The generic OF occurs in the foreground, it should be done initially through a surface reading, or quick reading, identifying the elements that constitute the image visually, also known as first-level reading. The expressive OF and the ABOUT is a more detailed analysis of the document, that is, an in-depth reading. In this way, it aims to identify the objects that make up the image in a more abstract way. We can call this second level reading, identifying the concepts that can be deduced from it. Alongside this, his theories also address Panofsky's theory and also raises points that answer the questions that are eventually asked from the analysis of the photographic image. These questions raise points about the representation of the content of the images, and are elaborated in a way to facilitate the interpretation of who sees it, that is, based on the importance of the user in the recovery of the image.

Consider the use of Smit's Expressive Dimension is important depending on the type of media on which this image will be inserted. Perhaps in documents extracted from the web, it does not correspond to the most appropriate information to be indexed, since we noticed variations of the same image in different hosts. It advocates that it is through physical appearance that the informational content of the photograph is manifested, that is, it is the

form revealed by the technique that causes the visual information to be represented. According to their research, each unit of information treats photography in a peculiar way.

In any case, the image portrayed in the photograph has a logic, and this logic is manifested in the informational content. We have seen, therefore, that the concepts of image interpretation are based on how to retrieve it. To amplify this logic, Smit also appropriates theories such as Shatford's, which questions the OF and the ABOUT, questions about the image. Questions like WHAT IS THE IMAGE OF? Or WHAT IS THE IMAGE ABOUT? They are pertinent to identify the image that will be analyzed. In this way, Shatford introduces from this distinction of Panofsky a differentiation of this representativity to think the question of the image and its factual content.

4.3 Manini's photography indexing method.

Another important author in the area of indexing photographs is Manini. She developed her doctoral thesis on "Documentary analysis of photographs: a reference for reading photographic images for similar documentaries" (MANINI, 2016).

Manini advocates a more complete representation method that proposes both the image retrieval by the user taking into account the expressive dimension of the photograph proposed by Smit (1996) and inserts this method of analysis in the table. Therefore, it extends the table proposed by Smit (1996) inserting new information in the Expressive Dimension of the image, and unlike Smit, uses it in the information collection table. Manini (2002) defends the collection of information using the technique, in order to also include the content in digital photographs, preserving its peculiarities. In a way, Manini (2002), believes that from the treatment of the image by the information professional, we enter another level, replacing the original document with something that transcribes it. It takes into account the fact that the image has already been processed and made available in some collection thus making its recovery possible. In this way, it diverts the focus from the photographer to the user, because this is who translates this message. On the expressive dimension of Smit (1986), Manini proposes some changes so that the image analysis becomes more complete, and in this way, one can even make an analysis, according to the concept, of digital images. Below is a proposal in the following table, including its complements:

Chart 1. Expressive dimension according to Manini.

TECHNICAL RESOURCES	VARIABLES
Special effects	Photomontage/stroboscopy/high contrast/tricks/smoothing/etc.
Optic	Use of lenses (fish-eye, normal lens, wide-angle, telephoto lens, etc.) / use of filters (infrared) / ultraviolet / etc
Exposure time	Snapshot / pose / long exposure / etc
Luminosity	Daylight / night light / backlight / artificial light / etc

Framework	Framing of the photographed object (partial view, general view, etc.) - Framing of living beings (general, medium, American, close, detail) / etc
Camera position	Upper chamber / lower chamber / aerial view / underwater view / underground view / electronic photo / focal length (photographer / object) / etc.
Composition	Portrait / landscape / still life / etc.
Field depth	With depth: all clear photographic fields (most closed diaphragm) - No depth: the background field without sharpness (diaphragm more open)

Source: Manini, 2002.

4.4 Rodrigues' photography indexing method

Rodrigues (2007), as well as Manini (2002), Smit (1987) and Panofsky (1986), also seeks a methodology that meets the need related to the indexation of photographic images, however with a focus on the themes of the elements contained in the photograph . For him, indexing a photograph is different from thematizing it, and this thematization should be the basis of the concept. For Rodrigues, "(...) the thematization of an image should not be confused with the indexing or classification of this image. A photo of a child crying alone on a beach, for example, can be indexed by CHILD, CRY, BEACH, SEA, etc." The same photo can be contextualized (themed) to illustrate themes such as ABANDONED CHILDREN, HUNGER, etc.

We thus find a subtle difference between the two terms. When we index, we basically describe what we are seeing in the image in order to represent it. When we are thematic, we insert into the referent a context that is not objectively linked to it, that is, a denotative element that is not necessarily represented. Using the example of the author's own citation, the term CRY has been indexed in order to translate the image. If we were to use, for example, the term SADNESS, although we did not thematize it, we would use an interpretation through a connotative meaning identified and attributed to the image.

The author establishes that there are other relevant characteristics to be considered beyond thematization, such as (RODRIGUES, 2007 p.75):

a) Physical description: Author, physical description of image components, size and shape of photographic image, support type, image transformations from the original, etc;
b) Composition: type of light, photographer's point of view, filters, sharpness, depth, framework, etc;
c) Arquival context: historical sites and eras related to photography, relaitons to facts or documents;
d) Denotative meaning: What the image has or shows;

e) Conotative meaning: Description of concrete or abstract meaning that the photo may bring;

f) Thematic: meaning description.

5. IMAGE INDEXING USING METHODOLOGIES

We realized through the course of the study that each type of image has particularities, and in this way, there is no consensus regarding its standardization. The indexing of a painting for example, is different from a photograph in its form and content. In this way, it becomes impracticable to classify a methodology that fits the type of image that we professionals of information, will come across. Everything is very relative with regard to the conceptualization of imagery documents. We therefore decided to experiment with the four techniques presented in the paper and to verify in a practical way the one that best fits the indexing profile proposed by Cartier-Bresson and its term "decisive instant". Regarding photograph 03 referring to Gare St Lazare, Paris, 1932, we have:

Chart 2. Indexing in Panofsky's photography table 1

Pre-iconographic	iconographic	Iconological
Men Shadow Staircase Reflection Fence	Symetry	Synch Harmony Geometry Flow

Source: Elaborated by the authors

Chart 3. Indexing in Smit's photogrpahy table 1

Category	OF		ABOUT
	Generic	Specific	
Who/What	Men Staircase		Reflexos
Where		France	
When		1932	
How		Crossing the street /lake	

Source: Elaborated by the authors.

Chart 4. Indexing in Manini's photography table 1

	Informational content			Expressive Dimension
	OF		ABOUT	
Category	Generic	Specific		
Who/What	Men Staircase		Reflexes	Portrait General Plan
Where		France		
When		1932		
How		Crossing a flooded street /lake		

Source: Elaborated by the authors

Chart 5. Indexing in Rodrigues' photography table 1

Physical description	Composition	Arquival contexto	Denotative meaning	Connotative Meaning	Thematic
Cartier-Bresson/Web	Black/ White	1932 / France	Men / Viewer / Staircase / Reflection / Fence / Street /Flooded / Lake	Synch/ Harmony /Geometry / Flow	Fusion / Dance / Profusion / Escape / Levitation

Source: Elaborated by the authors

In relation to the photograph number 04 regarding the picnic by the river, we have the following indexing indicators:

Chart 6. Indexing in Panofsky's photography table 4

Pre-Iconographic	Iconographic	Iconological
Boat People Picnic Fishing pole Food Drink River	Wait	Art Monet People mingling and observing the boat in the river

Source: Elaborated by the authors

Chart 7. Indexing in Smit's photography table 4

| Category | OF | | ABOUT |
	Generic	Specific	
Who/What	People Boat	People mingling	Picnic
Where	Riverside	Marne river	
When		1938	
How	Confraternization	People having a Riverside picnic on Marne river with boato n the background	

Source: Elaborated by the authors

Chart 8. Indexing in Manini's photography table 4

| | Informational content | | | Expressive dimension |
| | OF | | ABOUT | |
Category	Generic	Specific		
Who/What	People Boat	Peopl mingling	Picnic	Portrait General plan General overview
Where	Riverside	Riverside		
When		1938		
How	Confraterni zation	People having a Riverside picnic by Marne river with boat on the backgroung		

Source: Elaborated by the authors

Chart 9. Indexing in Rodrigues's photography table 4

Physical description	Composition	Arquival context	Denotative meaning	Connotative meaning	Thematic
Cartier-Bresson Web	Black and white	Marne river 1938	Boat People Picnic Fish pole Food Drink	Art Monet People mingling and watching the boat on the river	Search for affection Rescue of emotions

Source: Elaborated by the authors

The photograph of solitude in Manhattan presented here as number 05 would have its indexing process as follows:

Chart 10. Indexing in Panofsky's photography table 5

Pre-Iconographic	Iconographic	Iconological
Buildings Sitting man Animal Streets	Solitude	Nostalgia Emptiness Absense Finitude

Source: Elaborated by the authors

Chart 11. Indexing of Smit's photography table 5

	OF		
Category	Generic	Specific	ABOUT
Who/What	Mem / Animal / Buildings		
Where		New York	
When		1968	Soliteude
How		Man sitting in gutter in a big city being observed by a small animal surrounded by buildings	

Source: Elaborated by the authors

Chart 12. Indexing of Manini's photography table 5

Informational content			Expressive dimension
	OF	ABOUT	
Category	Generic	Specific	Solitude	Portrait

Who/What	Man / Animal			General plan
Where		New York		
When		1968		
How		Man sitting in gutter in a big city being observed by a small animal surrounded by buildings		

Source: Elaborated by the authors

Chart 13. Indexing of Rodrigues' photography table 5

Physical description	Composition	Arquival context	Denotative meaning	Connotative meaning	Thematic
Cartier-Bresson Web	Black and white	New York 1968	Buildings Sitting man Animal Streets	Solitude Nostalgia Emptyness	Absense of colors and elements Absense of feelings Nostalgia

Source: Elaborated by the authors

6. FINAL THOUGHTS

Evaluating the methodologies it is possible to verify a great difference between them, mainly in what refers to the insertion of information linked to the reading of the photographs.

Some of them base their process of documentary analysis in more technical terms, as is the case of Smit (1996) and Manini (2002); other forms of analysis open a range of options of index terms that allow a more connotative approach, as is the case of Panofsky and

Rodrigues. It is possible to observe that some gaps are not filled, due to the fact that they are images captured via the web and, therefore, do not have more complete information about the work to be indexed, another important observation is the type of work being analyzed, in the case of the photographs of Henri CartierBresson, which has a more "subjective" subjective load, through its concept of Decisive Moment.

Some information that we used to insert in the tables, were only possible according to the legend that they presented. The image itself did not carry this information. However, it is important to note that all forms of analysis experienced have their relevance in what refers to the description of the items arranged.

Specifically in the works of Cartier-Bresson, we believe that the most indicated methods are exactly those that allow the description of implicit elements in the image, that is, the methods suggested by Panofsky (1986) and Rodrigues (2007). However, we observe that the methodology proposed by Panofsky (1986) addresses more simplistic elements that were eventually improved by other theorists, such as Rodrigues, and also, in spite of another look at the importance of elements to be indexed, Manini (2002) and Smit (1996).

Some aspects to be considered, according to the methodologies of Manini (2002) and Smit (1996), are not incorporated in the analyzed works of Bresson, mainly due to the fact that these images are captured through the internet, and for this reason, they did not have sufficient technical information to completely fill the table, such as proportions, questions related to luminosity, depth of field, composition, framing, etc.

Despite the additions made by Manini (2002) on the expressive dimension, in Smit's proposal (1996), we believe the documentary analysis offered by the trader information, will be a reconstruction of what is also being indexed under the photographer's point of view . We conclude that according to the methodologies tried, that of Rodrigues is the one that most fits the profile of the analyzed object, precisely because it fits in a broader way the implicit meanings.

As information professionals, we treat the information contained in the image as mediators, and for this reason it highlights the need to place ourselves between the two extremes: that of the photographer and the user.

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