

photojournalism

truth / representation / propaganda / aesthetics

photojournalism

- Pictures on a page
- Words and pictures
- Storytelling through pictures
- Capturing a moment
- Serving a descriptive purpose
- Recording and reporting 'things as they are'

a photo-essay breast cancer



truth or fiction?

- Can a photograph lie?
- Are all photographs reliable?
- A certain delivery of facts?
- Claims of truth that most people take for granted?
- 'The camera was there and recorded what I saw', says the photographer?
- Photojournalism is based on assumptions that the photograph represents a one-to-one correspondence with reality, which is nearly accurate and adequate, and that the photographic image is capable of conveying information objectively.
- Traditional documentary believes the viewer to be a receptive subject taking in the objective information of the world through the photograph
- Can we rely on its ability to capture a moment in time accurately as historical evidence or as a witness to the world?
- Postmodernism points out that all forms of representation is subjective? How? Why?
- Digital photography has made manipulation much easier?



Robert Capa, *Death of a Loyalist Soldier*, 1936, gelatin silver print



Dmitri Baltermants, *Kerch, Crimea (Grief)*, 1942, gelatin silver print



Sgt Len Chetwyn, *El Alamein: British infantry advances through the dust and smoke of the battle*, 1942, gelatin silver print



Abu Ghraib abuse photos by American soldiers and hoax story of British soldiers brutalising Iraqi prisoners, published in the Daily Mail, 2003

representation

What does a photograph represent?

- Who took it?
- When was it taken?
- What does it tell us? Describe, interpret, evaluate.
- What was their intention or purpose in taking it?
- A particular point of view or angle on a story?
- Is it politically motivated?
- Can a photograph show bias?
- Would looking at other sources (context) help to explain it?
- Who commissioned the picture-story or is it an independent project?
- Who is publishing the story?
- How is the picture-story being used? And where?
- In the printed media, internet, book, exhibition in gallery/ museum?
- What audience is it intended to reach?



Joe Rosenthal, *Raising the Flag on Iwo Jima*, February 23, 1945, gelatin silver print



Vladimirskaya Theotocos, *Mother of God icon*, 12th century icon, Uspensky Cathedral, Moscow Kremlin.



Raphael, *Madonna and Child*, c. 1503, oil on wood, 55x45 cm



Dorothea Lange, *Migrant Mother*, Nipomo, California, 1936, gelatin silver print



Hocine, *Massacre in Algiers*, World Press Photo 1997, video still-image



Sebastião Salgado



Eugene Richards, from his book *Cocaine Blue, Cocaine True*, 1994



Beslan massacre, 2004

propaganda

- Photographs are used to raise awareness (good or bad) of particular issues.
- They can be made to represent a particular point of view.
- Used in politics, charity and voluntary organisation etc.
- In war, governments (and the media) use propaganda as a 'weapon' to encourage patriotism and promote national interests.
- But some images can also change the public 's attitude and opinion e.g. photographs from the Vietnam War, abuse in Abu Ghraib, war in Iraq etc.
- Photographs, film and TV are censored before being published or broadcasts.
- But digital technology, the internet and do-it-yourself media; amateurs using camera-phones, bloggers and web-sites has broken old monopolies and changed the ways images and news are being made, distributed and seen.



Huynh Cong (Nick Ut), *Trangbang, Route 1, South Vietnam, 8 June 1972*



Eddie Adams, *Street Execution of a Vietcong Prisoner*, 1968, gelatin silver print



Leni Riefenstahl, *Olympia*, film and photography, 1938



From the magazine, COLOURS published by Benetton which was the idea of controversial photographer and editor, Oliveri Toscani

mine mine

„\$1 – \$3,000



For armies on a budget! A standard mine costs anywhere from hundreds to thousands of dollars to produce, requiring everything from a 100-ton truck to a light rail or all-terrain vehicle to deliver it. Another drawback? Once you've laid down an estimated 100,000 to 200,000 mines, you have to maintain them. That's why the U.S. Army is looking for a way to make a mine that's easy to produce, easy to transport, and easy to maintain. The result is the M1000, a mine that's only 10 centimeters high and 10 centimeters wide. It's made of a plastic shell that's easy to produce and transport. The mine is also easy to maintain. It's made of a plastic shell that's easy to produce and transport. The mine is also easy to maintain. It's made of a plastic shell that's easy to produce and transport.



COLOURS magazine



assault rifle fusil d'attaque

Designed for maximum damage It's not a stretch to say that the M16 assault rifle is the most powerful assault rifle ever designed. It's not just the firepower that makes it so deadly, but the way it's designed to be used. The M16 assault rifle is designed to be used in a variety of ways, from close-quarters combat to long-range sniping. The M16 assault rifle is designed to be used in a variety of ways, from close-quarters combat to long-range sniping. The M16 assault rifle is designed to be used in a variety of ways, from close-quarters combat to long-range sniping.

Range maximum The M16 assault rifle is designed to be used in a variety of ways, from close-quarters combat to long-range sniping. The M16 assault rifle is designed to be used in a variety of ways, from close-quarters combat to long-range sniping. The M16 assault rifle is designed to be used in a variety of ways, from close-quarters combat to long-range sniping.

© 1997
MILITARY



Images of war, death and destruction



Francisco Goya (1746-1828), *The Third of May, 1808: The Execution of the Defenders of Madrid*, 1814, oil on canvas, 266x345 cm



John Singleton Copley, *Death of Major Peirson (The Battle of Jersey)*, 1782-84, oil on canvas, 247x366 cm



Pablo Picasso, *Guernica*, oil on canvas, 349x776 cm



Robert Capa, *Death of a Loyalist Soldier*, 1936, gelatin silver print



Robert Capa, *D-Day Landings*, 1944, gelatin silver print



See photojournalism in context book



W Eugene Smith, image from his work in World War II



Joachim Ladefoged, image from his book, *Albanians*, 1999



Luc Delahaye, from his series, *History*, 2004



World Press Photography



World Press Photography

aesthetics

- Aesthetics is concerned with what *is* a good work of art, principles of taste and traditional systems of what is deemed beautiful in art.
- Thus the aesthetics of photography have been concerned with formal matters such as composition, subject-matter, form, medium and style. It has also encompassed questions of technique
- A photographer such as Sebastio Salgado has been criticized for aesthetizing the poor and deprived through his unique visual style, mastery of technical skill and highly detailed and artful prints which renders his subject matter almost too beautiful. Discuss?
- Photojournalist, Margereth Bourke-White stopped herself from framing pictures for aesthetic effect of the dead in Nazi concentration camps. Find examples from today's media.



Margareth Bourke-White, Belsen



Sebastião Salgado



Sebastio Salgado



©1999 Sebastião Salgado

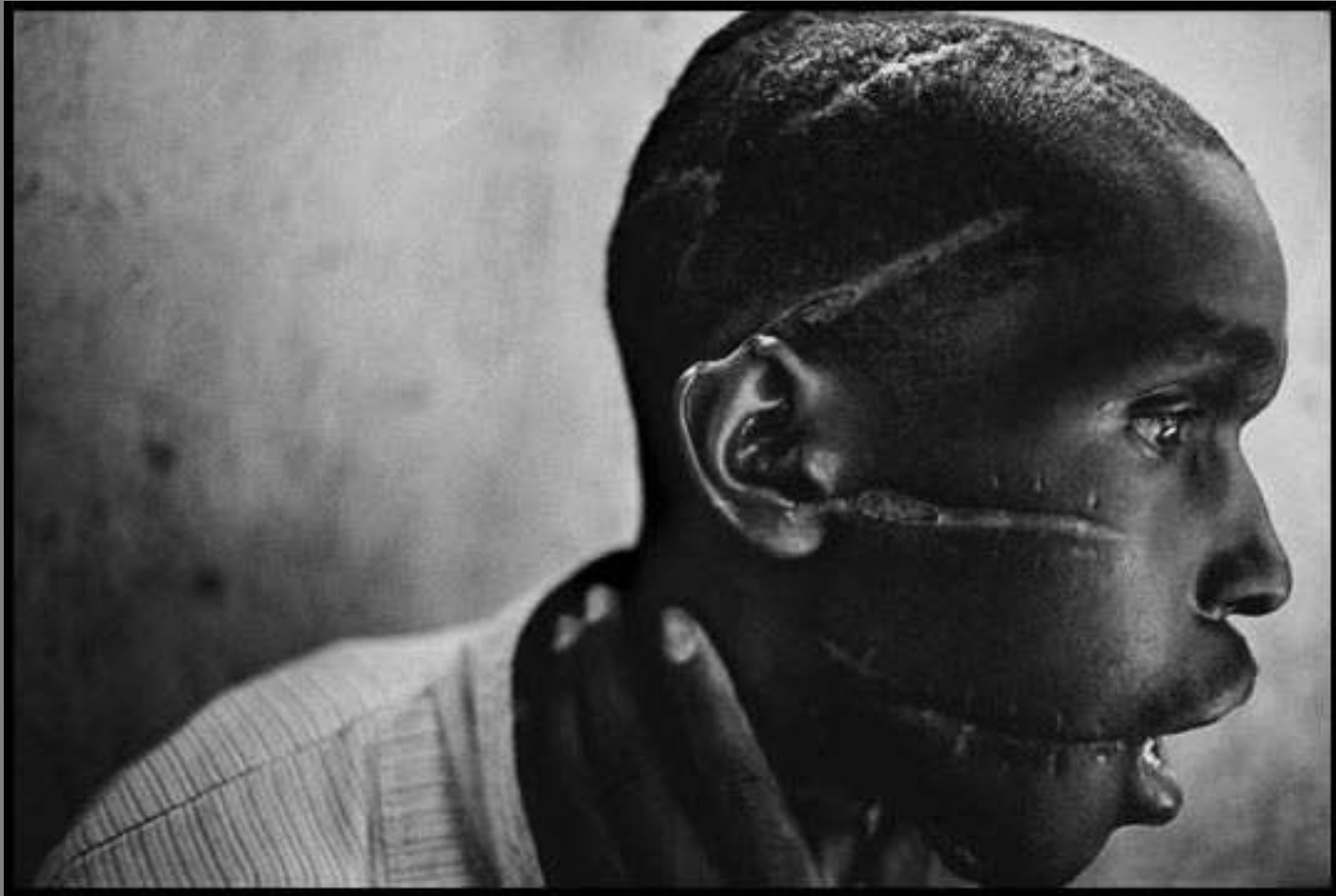
Sebastião Salgado



Sebastião Salgado

"I have been a witness, and these pictures are my testimony. The events I have recorded should not be forgotten and must not be repeated."

-James Nachtwey-



James Nachtwey, *Rwanda - Survivor of Hutu death camp, 1994*



James Nachtwey, *Somalia - Famine victim sewn into burial shroud*, 1992



James Nachtwey, *Romania - An orphanage for "incurables"*, 1990



James Nachtwey, *Indonesia - A beggar washed his children in a polluted canal, 1998*

Headline, caption, title, text

A photograph can tell a thousand words?

- Headline, caption, title, text can powerfully affect the way we read and understand an image.
- The context of the image and the intentions of the photographer can inform us and give a particular meaning to a photograph, which in turn will affect our relationship with the image
- The relationship between the image and text can both illuminate but also falsify and assist in bringing across a certain point of view



Sgt Len Chetwyn, *El Alamein: British infantry advances through the dust and smoke of the battle*, 1942, gelatin silver print



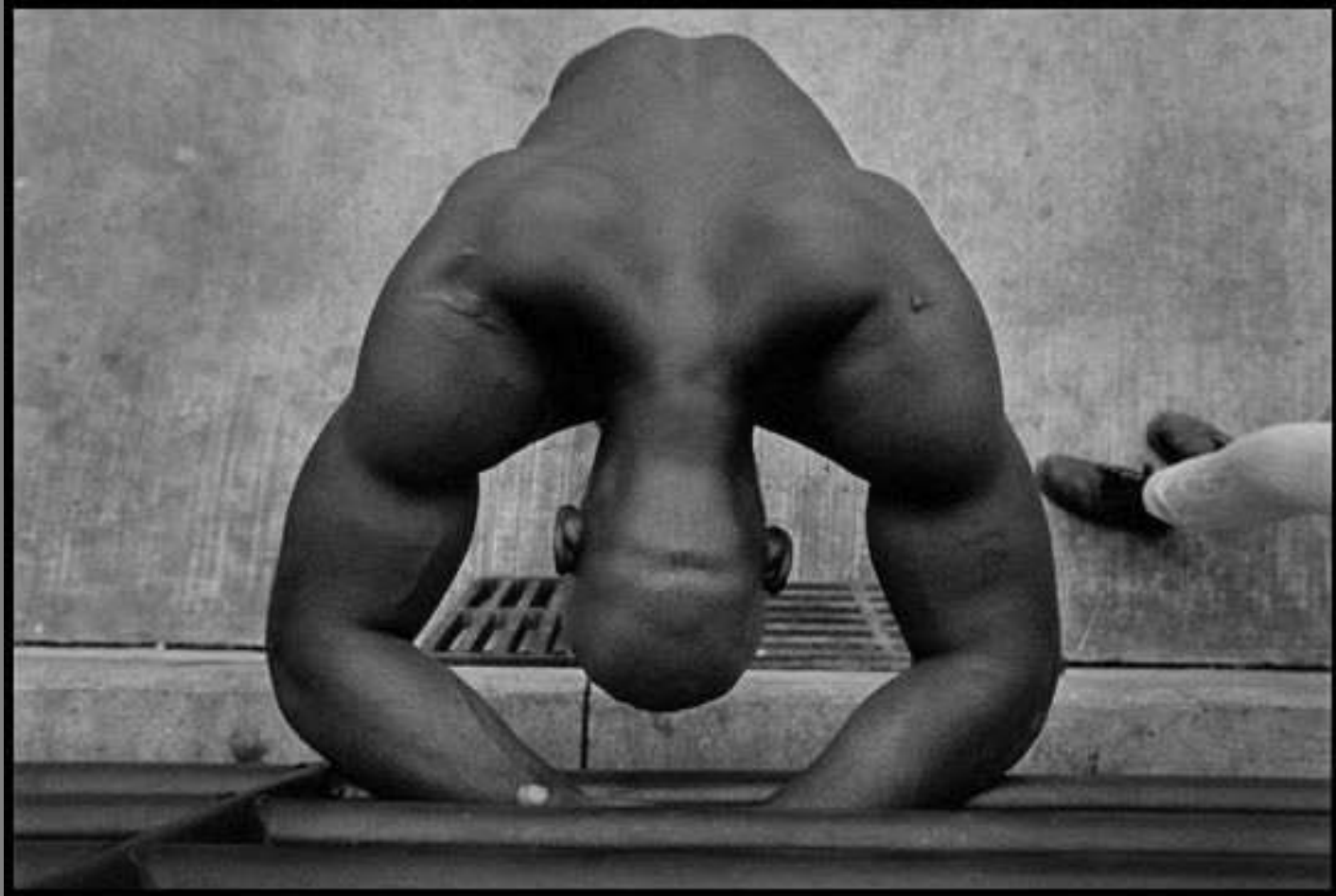
James Nachtwey, El Salvador, 1984 - Army evacuated wounded soldiers from village football field.



James Nachtwey, South Africa, 1992 - Soweto children soar on a trampoline.



James Nachtwey, Kosovo, 1999 - Imprint of a man killed by Serbs.



James Nachtwey, Alabama, 1994 - Prisoner on the chain gang.



James Nachtwey, Pakistan, 2001 - A rehab center for heroin addicts.