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MASTER'S THESIS

COLLABORATION WITHIN PHOTOGRAPHY
- THE INVOLVEMENT OF THE PHOTOGRAPHED SUBJECT WITHIN THE PHOTOGRAPHIC PROCESS

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DIPLOMOVÁ PRÁCE

SPOLUVYTVÁŘENÉ FOTOGRAFIE
ZAPOJENÍ FOTOGRAFOVANÉHO DO PROCESU VZNIKU FOTOGRAFIE

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ABSTRACT

The intention of this thesis is to investigate the phenomenon of the mutual relationship between the photographer and the photographed person. The main interest here is how and with which intention the photographer/ artist works with the subject in front of the lens.

At the beginning of the work I discuss the concept of a authorship and how it has developed over time. It gives insights into this complex topic and into how important this topic is for the cooperation of people in the field of art.

Subsequently, different artists are introduced who work in this field or have gained experience in their own projects. The way how they relate to the subjects will be presented and should clarify why they have decided to use such a form of collaboration. I focus on the following artists: Anthony Luvera, Micky Allan,Wendy Ewald and Broomberg & Chanarin.

At the end of the work, the approach of the collaborative work of the artist and the photographed subject is summarized. By introducing the artists in the previous chapters, it will be easier to reference their apporaches. It is important to discuss which effects can be achieved by these approaches. What difficulties may arise as a result. But above all, the reader should be able to grasp why this way of collective photography enables a specific point of view.

RESUMÉ

Cílem této práce je prozkoumat fenomén vzájemného vztahu mezi fotografem a fotografovaným. Práce se věnuje zejména důvodům, které vedou fotografy ke spolupráci s těmi, kteří stojí před objektivem kamery.

V první části se práce věnuje historickému vývoji koncepce autorství a nabízí vhled do komplexní problematiky spolupráce při vytváření uměleckých děl. V následujících částech se práce soustředí na představení a reflexi uměleckých projektů vybraných fotografů, kteří se rozhodli fotografie spoluvytvářet společně s fotografovanými: Anthony Luvera, Micky Allan, Wendy Ewald a Broomberg & Chanarin.

Závěrečná část práce nabízí shrnutí předešlých kapitol, s odkazem na diskutované autory přináší přehled přístupů ke spoluvytváření fotografií a diskutuje možnosti a limity, jež jsou s tímto specifickým přístupem k vytváření uměleckých děl spojeny.

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INTRODUCTION

"All intellectual work is a collective enterprise, and the endnotes to the essays that follow testify
to the degree to which my own thinking has always been dependent on that of others." [1]

This thesis starts with a statement which involves none of the author´s own declaration. It is still used, since it fits perfectly with the topic of this paper. These words originate from the Australian based, New Yorker, professor and theorist, Geoffrey Batchen. He is referring, already at the beginning of his book *Each Wild Idea,* to the inevitable cooperation within all intellectual work. The same goes for this thesis. The purpose of this work is not only to draw attention to the fact that, as Batchen mentions, the thinking has always been dependent on others, but that this kind of collaboration, in intellectual work and above all in the arts, is an important and relevant aspect for the creation of new, unique work.

Since the beginning of photography, the relationship between the motif and the photographer has been crucial. *"It means putting oneself into a certain relation to the world that feels like knowledge—and, therefore, like power."* [2] Therefore, especially while photographing people, the relationship between the subject in front of the camera and the photographer behind the camera is a very fragile and significant one. Throughout the history of art and photography, the conceptual approach has explored the notions of subjectivity and objectivity and has sought new ways of visualization. Amongst others, the idea was born to hand over the shutter release of the technical apparatus, to the subject in front of the camera. The photographer, who continues to lead the set-up, who came up with the concept and who represents a kind of technical supervisor on site, leaves the last step of capturing light on

1 Geoffrey Batchen, Each Wild Idea: Writing, Photogrpahy, History (Cambridge MA: MIT Press, 2002) p. X within the Prelude
2 Susan Sontag, On Photography (New York: Farrar, Straus & Giroux, 1977); p. 2

a photon-intensive surface, to an individual who is partly unrelated to the medium. Exactly this kind of collaboration is the main focus within the following pages. Also known as photovoice or participatory photography, this technique creates case studies which approaches the fields of anthropology, sociology, social geography and social sciences and arts. As Caroline Wang and Mary Ann Burris, who incepted the term *photovoice*, argue that it *"is a process by which people can identify, represent, and enhance their community through a specific photographic technique."* [3] For them, this method aims for three purposes. First, it enables people to record and reflect their community´s strengths and concerns. Second, it should promote a critical dialogue and knowledge about issues through a group discussion of the photographs. And last but not least, it should reach policymakers to achieve a certain movement or change.[4]

What results from such a technique is a unique joint work that not only questions authorship, but also enables images that have remained hidden from the artist and the rest of the world until then.

The first chapter of this thesis is therefore devoted to the authorship in a collective. Since this is a core issue in a jointly produced work, this topic will be explored in more detail. The French literary critic Roland Barthes, who wrote the essay *The Death of the Author* in the late 1970s, introduced the theoretical understanding for collaborative work. The aim therefore is to examine what authorship contains and how far it expands.

The second chapter introduces three different artists and an artist-duo who work with this kind of approach in some of their projects or even use it as their strategy throughout their photographic career. The ambition is to present these different works with different strategies, so that the reader understands the intentions of the respective artists on the basis of these practical examples. Some of the resulting photographs are displayed and

3 Caroline Wang & Mari Ann Burris, "Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment" in Sage Publication, retrieved from http://strive.lshtm.ac.uk/sites/strive.lshtm.ac.uk/files/wang%20concept%20and%09%20methodology.pdf on the 2nd of April 2019

4 ibid.

analyzed to get an insight into the oeuvre of each artist.

Finally, a conclusion is drawn from the previous chapters. The analyzed examples are intended to make clear why this type of collaboration was interesting and important for the work. A summary about the most important statements and concepts contained within the previous pages will be given so that the reader will be provided with an overview of this specific field.

I. THE AUTHOR´S AUTHORSHIP

„To give a text an Author is to impose a limit on that text,
to furnish it with a final signified, to close the writing" [5]

Before using the word *authorship*, which, as one will see, carries a difficult underlying definition and demarcation, one should first trace the origin of the word to find possible traces of a description. The online etymology dictionary, describes the word as: *"c. 1500, „the function of being a writer,"* *from author (n.) + -ship. Meaning „literary origination, source of something that has an author"* *is attested by 1808."* [6] What can be inferred from this information is that the word historically covers a wide range of acts, but alone leaves the origin and description rather vague. The word *author* can give a little bit more information about the origin and its actual meaning: *"father, creator, one who brings about, one who makes or creates".* [7] What can be read out of this definition is, that this word is mainly referring to the act of creation.

For this thesis it is important to delimit this term in time. Since the 1910s onward, the concept of the author was predominantly reopended by the artist Marcel Duchamp, and followed by different art movements such as Cubism, Surrealism or Dadaism. Due to this new interpretation of the term by the artist, it is important for the author of this thesis to start here historically.

Through the exhibition of Duchamp´s world-famous urinal by the Society of Independent Artists in 1917, *"he altered the viewer's perception of this familiar manufactured object. With his signature, he undermined traditional notions of craftsmanship and authorship, and distorted conventional rules*

5 Roland Barthes, Image, Music, Text (London: Fontana Press, 1977) p. 147
6 Online Etymology Dictionary, "Authorship", retrieved from https://www.etymonline.com/word/authorship#etymonline_v_26753 on the 23rd of Feb. 2019
7 Online Etymology Dictionary, "Author", retrieved from https://www.etymonline.com/word/author on the 23rd of Feb. 2019

regarding the value and definition of art." [8] The most essential thing about this work and Duchamp is that he not only questioned the field of art, but also theoretically began to question the author and viewer in their relation. For him, both poles are important components, since they are creating the work of art together. The understanding that there must be a viewer for a certain work, a viewer who deciphers the work, is a big step into modernity. It dissolved the myth of the singular genius artist and added the observer as a indifferent fragment to the wholeness of the art piece.[9]

Many other theorists, e.g. Michel Foucault, who asked holistically, for *What is an Author (1969)*, or Roland Barthes, who questioned the authorship of the author more deeply within *The Death of the Author (1967)*, devoted themselves to the subject in greater depth. *"(...) the text is a tissue of citations, resulting from the thousand sources of culture. (...) the writer can only imitate a gesture forever anterior, never original; his only power is to combine the different kinds of writing, to oppose some by others, so as never to sustain himself by just one of them; if he wants to express himself, at least he should know that the "thing" he claims to "translate" is itself only a readymade dictionary whose words can be explained (defined) only by other words, and so on ad infinitum (...)"* [10] Suddenly, arbitrary, human-made, systems were taken apart and regarded as a guideline, which dissolved the possibility of reinvention and only allowed the reassembly. Finally, it was theorized and brought into consciousness that an author could only use existing things in order to contextualize them anew.

Apparently, this was known to the first photographers, especially Louis Daguerre, as he was aware that he was not the only author of his daguerrotypes. From the very beginning, within the field of photography, nature was seen as the main author and the sun as the most important collaborator. In

8 Lucy Howson & Jill Howitt "Marcel Duchamp - Fountain (1917)", in fountain17, retrieved from http://www.fountain17.com/about/duchamp-and-fountain/ on the 23rd of Feb. 2019

9 cf. Julian Jason Haladyn, "On the Creative Act", in Toutfait.com, retrieved from https://www.toutfait.com/on-the-creative-act/ on the 23rd of Feb. 2019

10 Barthes (1977) Image, Music, Text, p. 146

1838 Daguerre already saw his daguerreotype not as an instrument for depicting nature, but precisely because of its physical and chemical properties, he saw in it the possibility of enabling nature to depict itself. Photography thus enables nature to record itself while at the same time being captured. The artist and the model. Active as well as passive, never quite either.[11]

The idea of seeing the sun as a collaborator in photography is not a matter of consideration as soon as one becomes aware of the chemical properties of analogue photography, i. e. of photons relating to the silver halides. This connection becomes even clearer when one thinks of the photogram, in which the captured motif, is in immediate connection with the light-sensitive surface. Due to the direct solar radiation it *"designates both a mark and the act of marking, both a path and its traversal, both the original inscription and its copy, both that which is and that which is left behind, both a plan and its decipherment."* [12]

The American theorist and professor David Palmer, presents in his book, *Photography and Collaboration - From Conceptual Art to Crowdsourcing*, that there are many more authorships. The following gives an overview and picks out some of his approaches to show the reader that the concept of authorship is broader than one might think.

He starts with the law and displays the legal codification of authorship. Law is seen as a co-author since it lays the foundations for the copyright and thus the protection of intellectual creation. In France, authorship has been discussed since the 18th century. With the advent of photography, the question arose whether the mechanical production of an image through the camera, was a human work and thus a spiritual creation at all. It was agreed that some sort of soul had to be recognized within the work in order to be able to protect it. Gaspar-Felix Tournachon, well-known as Nadar, realized that the theoretical part of photography could be learned quickly, but the feeling for light, as well as the handling of the subject paired with the dif-

11 cf. Batchen (2002) Each Wild Idea, p. 11-12
12 Batchen (2002) Each Wild Idea, p. 161

ferent sources to understand the subject, was the most essential part for taking the picture. It should be mentioned that at that time he completely disregarded the influence of the viewer of the work on the picture. But as soon as the nature of the subject and a certain style were recognizable, the image was protected by the law. [13]

Another very important section in Palmer‘s book describes the certain cultural codes as a way of an authorship. He refers to the deconstruction of photographic authorship within postmodernism. This basically refers to the new composition, and thus joint work, in photomontage. As pioneers, the American artist Martha Rosler, as well as the German artist John Heartfield, are important figuers. Strictly speaking, Heartfield even renounced the term *artist* and described himself as a *photomonteur*. His authorship is very multiple, as he not only used photographs from the newspaper to give them a new context, but he also frequently worked with darkroom technicians.[14] This brings back Barthes and his essay, in which he describes the importance of the reader. For the reader, if he or she wants to read a photograph, they have to analyse the cultural code to create sense. "*When it comes to the ‚symbolic message‘, the linguistic message no longer guides identification but interpretation, constituting a kind of vice which holds the connoted meanings from proliferating, whether towards excessively individual regions (it limits, that is to say, the projective power of the image) or towards dysphoric values."* [15] Some more contemporary approaches can be found in Robert Shore´s book *Post-Photography,* which presenting works by artists like Richard Mosse, Cristina de Middel, or Broomberg & Chanarin, who will be mentioned later in this thesis.

Due to the technological development throughout the planet, software has also become a very important author within the field of image-production. For the new media theorist Lev Manovich, it´s important to bear in mind,

13 cf. Daniel Palmer, Photography and Collaboration - From Conceptual Art to Crowdsourcing (New York: Bloombury Academic, 2017) p. 23-24
14 cf. Palmer (2017) Photography and Collaboration, p. 35
15 Barthes (1977) Image, Music, Text, p. 39

that the *"new ways of media access, distribution, analysis, generation, and manipulation all come from software. Which also means that they are the result of the particular choices made by individuals, companies, and consortiums who develop software— media authoring and editing applications, compression codecs, le formats, programming and scripting languages used to create interactive and dynamic media such as PHP and JavaScript."*[16]

Already back in the 1980s the czech mediaphilospher Vilem Flusser called the photo camera a programmable apparatus, which are developed by companies, with certain interests, and passed on to the buyer. A camera is programmed and then keeps on programming, the user, the photographer, because s/he has only a limited number of possibilities to create an image. For Flusser, the way out of this pre-programmed system, was the approach of experimental photography.[17] By the improvment of the mobile phone camera, many amateur photographers go even further and limit their snapshots by prefabricated filters which are offered by certain programs. Most predominantly, Instagram has within this trend, of immediate sharing and making visible to the world, the leading position. *"Instead of being concerned with hundreds of different cameras and pieces of professional equipment and endless possible editing operations available in Photoshop and or Adobe Lightroom, we only need to consider one native app that have limited number of controls and filters and one type of camera. Moreover, from 2010 until August 2015, Instagram had another unique constraint: all photos had to be in the same square format."* [18]

What can be seen by these examples is the fact that technical images are not only programmed by the apparatus, but also by the further processing of the software. By a clever disguise of the programs, this is simply accepted and paid for with the loss of individualism. Furthermore, it can be seen

16 Lev Manovich, Software takes Command (New York: Bloombury Academic, 2013) p. 148

17 cf. Vilem Flusser, Für eine Philosophie der Fotografie (Berlin: European Photography, 1983) p.73

18 Lev Manovich, Instagram and Contemporary Image (Online Publication, 2017), p. 12, retreived from http://manovich.net/index.php/projects/instagram-and-contemporary-image on the 27th of February 2019

from these examples that photography is more than the relationship between camera, subject and photographer.

This brings back the origins of the debate, the sole author. According to Barthes, the image of literature is always centered on the author, the person, his life, his taste, his passion. The crtiticism assigned to it is similarly centered, which can shift thus everyone influences it directly. Therefore, the explanation of the work is always sought in the one who created it, *"as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author confiding in us."* [19]

A complexity of this results from the name of the author. Since the differentiations of names end in the fact that the name is not simply an element in a discourse but a certain role *"with regard to narrative discourse, assuring a classificatory function. Such a name permits one to group together a certain number of texts, define them, differentiate them from and contrast them to others. In addition, it establishes a relationship among the texts."* [20] Especially in the field of scientific work such as cosmology, astronomy, medicine or the natural sciences, the name of the author was closely associated with veracity. As soon as a document was published through the use of a certain name, the statements were seen as the truth. But this changed in the 17th century.[21] The idea was born to completely detach the author from the text and thus transform the modern text. The text would be read in such a way that the author is absent at all levels. *"Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing."* [22]

So far history showed a change within the literarily approach. But still, the most important and essential factor was omitted until the 1970s. *"Classic*

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19 Barthes (1977) Image, Music, Text, p. 143

20 Michel Foucault, "What is an Author?" in Artsites, retrieved from http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/foucault.author.pdf on the 27th of Feb. 2019

21 cf. ibid

22 Barthes (1977) Image, Music, Text, p. 147

criticism has never paid any attention to the reader; for it, the writer is the only person in literature. We are now beginning to let ourselves be fooled no longer by the arrogant antiphrastical recriminations of good society in favour of the very thing it sets aside, ignores, smothers, or destroys; we know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author." [23]

What should be inferred from the last pages is not only the broad interpretation of the term authorship, but also the development of the author by itself. At the beginning s/he was regarded as the genius of a work, but it became clear after some time that the process of transmission could be completed only by the readers´ sight and ability of decoding. Thus, it is no longer just the origin of the work that matters, but rather the destination and the context of its usage. In the same way, the banal example of the sun has shown that it enabled us to take so many photographs. It made it possible to invent the medium in general, and has to be seen therefore, as a very important and not inconsiderable co-author for this art practice.

23 ibid.

II. THE COLLABORATIVE PUSH

"For collaboration becomes a weapon in the hands of an oppressive political regime, since it is transformed from an assumption—about the fact that people necessarily act on other actions and interact with one another—into a choice to act or not act with others, as if one could withdraw completely from the realm of human affairs." [24]

In the following pages, the author will devote himself to the topic of collaborative photography in order to present artists who have worked within this field. The focus is mainly on projects in which the subjects in front of the camera were the ones who triggered the momentum, the incidence of light on the photon-sensitive surface. It will be shown that the interaction between artist and subject is very essential and the reason for this process will be displayed.

II.I. ANTHONY LUVERA: ASSISTED SELF-PORTRAITS

Anthony Luvera is an Australian artist, writer and educator, born in 1974, who is now based in London. His writings appear in a wide range of publications including Photoworks, Source and Photographies. He is Principal Lecturer and Course Director of MA Photography and Collaboration at Coventry University. [25]

In his project, Luvera gave the camera to willing participants after deciding that he was curious about the problems of documentary photography. He wanted to take and look at images of social differences. This twist in his practice came after he decided to turn down an opportunity to photograph homeless people, preferring to see what they would photograph.[26] Since

24 Ariella Azoulay, "Photography Consists of Collaboration: Susan Meiselas, Wendy Ewald, and Ariella Azoulay", Camera Obscura,Vol. 31, no. 1, p. 195

25 Anthony Luvera, "Biography" from artists website, retrieved from http://www.luvera.com/biography/ on the 12th of Dec. 2018

26 Gemma-Rose Turnbell, "Anthony Luvera" in A Social Practice, retrieved from http://www.asocialpractice.com/anthony-luvera/ on the 12th of Dec. 2018

2001 he has been engaged in these kind of participatory and collaborative forms of photography.[27] Therefore his approach within *Assisted Selfportraits* is most well-known and will be explained in more detail.

As he claims, he *"had never wanted to photograph homeless people before. I'd read the (de)constructive writings by photo critics on 'others', poverty and representation. I knew about the complexities of the find-a-bum school of photography trounced by Martha Rosler. So in December 2001, when it was put to me by a friend to get involved as a photographer at Crisis Open Christmas, the annual event for homeless people in London, the invitation threw me. ‚I'd much prefer to see what the people I met would photograph.'"* [28]

Mainly the work was driven by the idea that self-representation by and for the working class was a political act itself. Luveras main desire was to make people visible, who were invisible or for e.g. misrepresented in the mainstream media. In this case the production of photographic recordings of local history and political struggles, were made by the people themselves, with support from the professional photographer. [29]

One of the most pertinent moments, for Luvera, was during the evenings while he was helping out at the Crisis Open Christmas event. He gives a very precise insight into the situation on-site. Without any prejudgment, he explains his own role within the event and reveals his first approach to the people. This moment could be defined as the beginning of his project. From a voluntary commitment at an event, to the outset of a long-term project. Luvera describes this event as *"mind-blowing. Like an animation from an Heironymus Bosch painting. 1,200 homeless people provided with rows of bedding, cooked meals and all kinds of support services. Including doctors, dentists, hairdressers, chiropodists, healers, art and music. The stockpiles of clothing and shoes alone were an unforgettable sight – a palpable, in-*

27 cf. Palmer (2016) Photography and Collaboration, p. 89

28 Anthony Luvera, "Photographs and Assisted Self-Portraits", from artists website, retrieved from http://www.luvera.com/old/text/Anthony_Luvera_Info.pdf on the 12th of Dec. 2018

29 cf. Palmer (2016) Photography and Collaboration, p. 89

dexical symbol for the pile of humanity temporarily housed in the cavernous warehouse for seven nights." [30] He helped with serving food, organized karaoke sessions, gave out clothes, towels and toiletries, and after some time, when it felt appropriate to him, he talked to people about the idea that he had for a photographic project. He explained the idea of a collated archive of images, which were taken by homeless and ex-homeless people. If people where interested they could get involved, see him in various places across London, pick up cameras, photograph whatever they liked and bring them back to him. [31]

Considering the unstable housing conditions, addiction problems, mental health issues, and other complex and chaotic parameters within homeless people´s lives, he kept his expectations for people showing up very low. At least five to six people were an anticipated amount of people. All of a sudden more than 90 people turned up. He was overwhelmed. When they asked him what he was doing it for, and if he would make money out of this, he answered them, that he was a photographer and just interested in the outcome. He, back then, didn´t know whether he would ever make money from it, but he was still hoping that these pictures would be exhibited or published in a book or magazine. From this time on, around 25 to 40 people dropped in to his weekly sessions. [32] The participants in these meetings ranged from the ages of nineteen to almost ninety. Luvera was learning on the spot. [33]

He was never interested in the reasons why people became homeless. It was more fascinating to him, which different approaches and, in the end, different pictures the participants would have brought to the project. He introduced them to the equipment and the rest was up to themselves.

"Different people got involved for different reasons. Some wanted to make

30 Anthony Luvera, "Photographs and Assisted Self-Portraits", from artists website, retrieved from http://www.luvera.com/old/text/Anthony_Luvera_Info.pdf on the 12th of Dec. 2018

31 cf. ibid.

32 cf. ibid.

33 cf. Palmer (2016) Photography and Collaboration, p. 92

snapshots of their special times, favourite places, friends and family. While others had ideas about art and concepts to explore with photography. I explained how to use the cameras and listened to each participant's ambitions, encouraging everyone to simply go and do it." [34] Luvera never showed any examples of his own work, neither did he tell them how or what to photograph. He was curious about the images, that the participants would define for themselves as most interesting and represented them and their intention best. Throughout the 4 years of these sessions, he was working with more than 250 people. Each of them had a very different and particular story to tell. Some were abject, while others were remarkable for their ordinariness. And while there may be commonalities between the experiences of particular individuals, not one situation of any participant could be seen as being broadly representative of the cause or experience of homelessness." [35]

Picture 1. Art on the Underground, 24 January – 31 March 2005

In 2005, when the images were exhibited for the first time, it was notably in a public venue rather than an art gallery. Selected color photographs from

34 Anthony Luvera, "Photographs and Assisted Self-Portraits", from artists website, retrieved from http://www.luvera.com/old/text/Anthony_Luvera_Info.pdf on the 12th of Dec. 2018

35 cf. ibid.

the archive were exhibited across London Underground at dozens of tube stations, along with a portrait of each participant and contextual information.[36]

It was very important for him to recognize, within the portraits, as he called, *"the individual creators of the images"*. His main purpose was *"to create a representation of the contributers to the archive".*[37]

Over repeated sessions, Luvera taught the participants how to use the equipment. In the end they were able to control the large format camera and the cable release. Thus every subject in front of the lense, is not just an active participant, but also the co-creator of the image. Luvera, the artist, served more as a technical advisor, who was there to support them.[38] He used the term of *"Assisted Self-Portrait"* to describe this production process.[39]

Picture 2. Sean McAuley/Anthony Luvera, Assisted Self-Portrait of Sean McAuley, Residency, 2006–2008.

36 cf. Palmer (2016) Photography and Collaboration, p. 92
37 Anthony Luvera, "Photographs and Assisted Self-Portraits", from artists website, retrieved from http://www.luvera.com/old/text/Anthony_Luvera_Info.pdf on the 12th of Dec. 2018
38 cf. Gemma-Rose Turnbell, "Anthony Luvera" in A Social Practice, retrieved from http://www.asocialpractice.com/anthony-luvera/ on the 12th of Dec. 2018
39 cf. Palmer (2016) Photography and Collaboration, p. 92

"Arriving at a technical arrangement consisting of a large format camera, tripod, handheld flashgun, Polaroid and QuickLoad filmstock and a long cable release. These preliminary technical experimentations were crucial in workshopping the instructional aspect of the portrait making. To enable the participant to take control of the process, calling upon me as an assistant to their image making." [40]

It can be seen, that Luvera plays with the collaborative dynamic between him, as a professional photographer and the homeless person, the actual photographer of the self-portrait. Since he was often drawn to groups or communities who are generally spoken for, his project is, mainly interested in the people´s experience of places and the impact on their lives. He embeds this into his working process, by asking the people to take him to a place which has some special meaning for them.[41] *"Accompanying participants to visit sites where their past experiences had played out or to the places where their hopes were located seemed to add an important dimension to the process of making the Assisted Self-Portraits."* [42]

The final images produced by the participants are relativley vacant, still and simply framed. It is more about the process. The participation of people documenting and establishing this archive of around 10,000 photographs and negatives, which reflects on a practical, theoretical and ethical issues. [43]

In 2006 he went to Belfast to study an archive called *Belfast Exposed*, an organization, which was established by local photographers in the 1980´s, which points out how poorly media was representing troubles within the communities in Belfast. [44]

He sharpened his senses, as a cultural and political outsider, by working voluntarily in homeless support. He again invited people to participate in

40 Anthony Luvera, "Photographs and Assisted Self-Portraits", from artists website, retrieved from http://www.luvera.com/old/text/Anthony_Luvera_Info.pdf on the 12th of Dec. 2018

41 cf. Palmer (2016) Photography and Collaboration, p. 93

42 Anthony Luvera "Residency (2006-2011)" from artist website, retrieved from http://www.luvera.com/residency/ on the 14th of Dec. 2018

43 cf. Gemma-Rose Turnbell, "Anthony Luvera" in A Social Practice, retrieved from http://www.asocialpractice.com/anthony-luvera/ on the 12th of Dec. 2018

44 cf. Palmer (2016) Photography and Collaboration, p. 95

his project, called *Residency*, to take the cameras and photograph whatever they were interested in. By participating in this project, *"it enabled him to develop questions for the collection and its possible transition to a public archive; to reflect on the complexities of potential decisions to be made around the constitution of an archive in relation to representational responsibility, participation and interpretation, and how this might impact on history and memory."* [45]

Luvera noticed at the beginning of his collaborative approach within the Assisted Self-Portraits, the problemss with ethics and witnessing, associated within documentary photography. He is fully aware that this participatory methodology of production will have certain limitations.[46]

Within her essay *In, around, and afterthoughts (on documentary photography)*, from the year 1981, Martha Rosler argues that documentary photography is a product of moralism. *"It is a way to appeal to the elite classes via magazines, books and newspapers and even art galleries and museums, to bring attention to various socio-political or economic events occurring and affecting the lesser classes in America."* [47] For Rosler, every photograph bears two moments. She calls the first the *"immediate,"* this is when the picture is taken and becomes evidence of a split moment in time. The second, the *"aesthetic-historical"* moment, is rather a dangerous moment. Through the passing of time, people lose the specific reference in which the picture was taken. Over time, the historical aspects get lost and there will be new connotations with the photograph. [48]

"The second moment is ahistorical in its refusal of specific historical meaning yet „history minded" in its very awareness of the pastness of the time in which the image was made. This covert appreciation of images is dan-

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45 Gemma-Rose Turnbell, "Anthony Luvera" in A Social Practice, retrieved from http://www.asocialpractice.com/anthony-luvera/ on the 12th of Dec. 2018

46 cf. Palmer (2016) Photography and Collaboration, p. 95

47 Lynda Kuit, "Martha Rosler: In, around, and afterthoughts (on documentary-photography)" from Wordpress Blog, retrieved from https://lyndakuitphotography-cn.wordpress.com/2015/05/18/martha-rosler-in-around-and-afterthoughts-on-documentary-photography/ on the 29th of Dec. 2018

48 cf. ibid.

gerous insofar as it accepts not a dialectical relation between political and formal meaning, not their interpenetration, but a hazier, more reified relation, one in which topicality drops away as epochs fade, and the aesthetic aspect is, if anything, enhanced by the loss of specific reference (although there remains, perhaps, a cushioning backdrop of vague social sentiments limiting the „mysteriousness" of the image)." [49]

As Martha Rosler explains, work that circulates publicly, relying on handing over the camera to the subjects, underestimates the shaping effect of institutions and the context of reception, which are likely to reimpose the unequal power relationship banished from the photographic transaction.[50] From her point of view, regarding projects like Luvera´s, they usually gain *"credibility for external observers from the subjects´sharp investedness [and] possibly from photographic naivité (many such projects employ children)."*[51] Further on she sees these kind of projects as therapeutic or cathartic approaches, since this work is too easy to replicate or vulnerable to those with no desire to change political realities. And besides that, Rosler thinks, that no matter how strong the artist's concept may be, his entire artistic ability will not be put to use. [52]

Luvera is aware of this critique. For him, this project is the creation of a public archive, directed towards the future, about homeless and marginalized groups. [53] He argues, that: *"in order to expand the possibilty of providing a more repleted representation of people who might otherwise be forgotten, excluded or spoken for, the archival record must be supplied with a greater diversity of sources, accounts and representations."* [54]

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49 Martha Rosler "In, around, and afterthoughts (on documentary photography)" from Portland State University, retrieved from http://web.pdx.edu/~vcc/Seminar/Rosler_photo.pdf on the 29th of Dec. 2018

50 cf. Rosler, M. , "Post-Documentary, Post-Photography?" in Decoys and Disruptions: Selected Writings, 1975-2001, (Cambridge MA: MIT Press, 2004) p. 151-206

51 cf. ibid.

52 cf. Palmer (2016) p. 95

53 cf. Palmer (2016) p. 96

54 Anthony Luvera "Residency (2006-2011)" from artist website, retrieved from http://www.luvera.com/residency/ on the 14th of Dec. 2018

Picture 3. Ruben Torosyan/Anthony Luvera, from Photographs and Assisted Self-Portraits, 2012, Catalyst Arts Gallery, Belfast

What is shown within Luvera's work is that although the approach of attempting objectivity with the desired goal of gaining new cautious insights into a group, criticism still must be considered. His interest in the lives of others has led him to work together with them to find a new way of visually reopening this socially unappealing topic. The subjective shots of the participants, mixed with the *Assisted Self-Portraits*, give a high degree of authenticity and depict the persons in front of the camera unchanged. Apart from the creation of the archive, the people concerned are the centre of attention and are given a voice that might otherwise not be expressed. This kind of photovoice, is an anthropological approach and shows that photography can explore and tread new paths in the field of sociality. Therefore, this kind of approach has not only opened up an important aspect for the medium of photography but has also reached a milestone in the representation of fringe groups for work in the social sphere.

The exhibition arranged in public space in 2005, omits institutional influence and thus allows any person easy access to the images. All barriers are eliminated and the images can be consumed without restriction.

II.II. WENDY EWALD: SECRET GAMES

Wendy Ewald was born in 1951 in Detroit, Michigan. She received her Bachelor of Arts degree at Antioch College in Yellow Springs, Ohio. She claims on her webpage to have worked on photography projects with children, families, women, workers and teachers in the United States, Labrador, Colombia, India, South Africa, Saudi Arabia, Holland, Mexico and Tanzania. Her projects usually start as documentary investigations and move on to probe questions of identity and cultural differences. [55]

During her time in high school she learnt how to use a camera. She was highly inspired by Walker Evans´ work from the Depression-Era.[56] In 1936 Evans started to take pictures, together with the writer James Agee as an assignment for the *Fortune* magazine. For this assignment, which turned out to become *Let Us Now Praise Famous Men,* they took up residence with three tenant farmer families in Alabama. Both realized that there were not essential distinct differences between themselves and their subjects, the only crucial difference was that they were both outsiders. Agee noticed, that if complications within these kind of projects arose, it was because the authors were trying to deal with the subjects as journalists, politicians, entertainers, humanitarians, or priests, or artists, but not in a serious way.[57]

In her own practice, Ewald was constantly aware that the camera is a powerful tool, whose operation cannot be taken for granted. While acknowledging one´s power from holding a camera, she never ceased to explore different ways of sharing with others.[58]

In 1969 she started to work as a teacher of photography in a Native American reservation in eastern Canada. While she was there, she would also

55 cf. Wendy Ewald "About" from artists website, retrieved from http://wendyewald.com/about/ on the 16th of Jan. 2019

56 cf. Palmer (2016) Photography and Collaboration, p. 79

57 Adam D. Weinberg & Urs Stahel, „Introduction". In: Wendy Ewald, Alexis Schwarzenbach. Wendy Ewald, Secret Games: Collaborative Works with Children 1969-1999, p. 7, (Zurich, Berlin, New York: Scalo, 2000)

58 Ariella Azoulay, "Photography Consists of Collaboration: Susan Meiselas, Wendy Ewald, and Ariella Azoulay", Camera Obscura,Vol. 31, no. 1, p. 190

take pictures of the children and their families. Supported by cameras from the Polaroid Foundation, she gave the children the assignment to take pictures of things they saw. After she received the first pictures, Ewald realized that the kid´s photographs were closer to their lives than hers. When she was out with a student to shoot a cemetery, she realized the differences in their approaches. While photographing the tombstone of a boy´s grandmother, in a very formal way (centered, from above, framed by grass), the boy took the photo from below which makes the tombstone loom over the viewer. By comparing the two different pictures to each other, Ewald´s photograph represented what a Native American graveyard looks like, seen from an outsider, the students´s (grainy, washed-out and different proportions) transmits the feeling of fright. Ewald understood, that although the boy was probably not trying to reflect his feelings, he portrayed the reservation life more accurately. [59]

"They had a raw power that I had yet to see in photographs. Their work led me to wonder if I could consciously merge the subject of a picture and the photographer and create a new picture-making process." [60]

She then extended the idea of collaborating with children in her next work, when she moved from San Francisco to a small town in the Appalachain Mountains. Again, with assistance from Polaroid, she started to teach children between six and fourteen. [61]

When she started at one of the schools, she was warned by a regular teachers, that the students there have a low IQ. It turned out to be one of the most talented groups that Ewald ever worked with. They built their own very provisional dark rooms and as they became more and more comfortable with the camera, Ewald expanded on the idea of photographing close people and places, so she encouraged them to take pictures of themselves.

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59 cf. Wendy Ewald, Secret Games (Scalo Publishers, 2000) p. 21-22

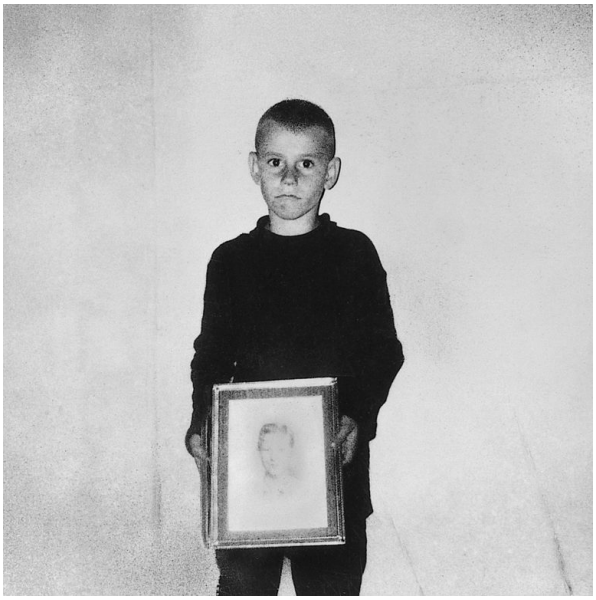
60 Centre for Contemporary Photography Melbourne "Making Models: The Collaborative Art of Wendy Ewald", Online resource for VCE Students, retrieved from http://archive.ccp.org.au/docs/Ewald-Edu-Kit.pdf on the 16th of Jan. 2019

61 cf. Palmer (2016) Photography and Collaboration, p. 80

Picture 4. Portraits and Dreams, 1976-1981
My daddy is measuring our hog. – Joy Ingram,

Picture 5. Portraits and Dreams, 1976-1981
Mommy and Daddy – Martha Campbell

Picture 6. Portraits and Dreams, 1976-1981
A portrait of my family –Vernon Gay Cornett



Picture 7. Portraits and Dreams, 1976-1981
Self-portrait with the picture of my biggest brother, Everett, who killed himself when he came back from Vietnam –Freddy Childers

That´s when they realized that they could change themselves into characters they chose to create. Ewald once again expanded her approach when she asked them to photograph their dreams. It was ground breaking, not just for her, but also for the children. They didn´t separate their waking and sleeping worlds, the way adults do, so ordinary objects became magical vehicles. [62] *"During those years, I fell in love with many of the kids. They were*

62 cf. Ewald (2000) Secret Games, p. 34-38

my companions. (...) We were like accomplices in a secret game. We knew as photographer, that sometimes we had to trick adults into letting us take the pictures we wanted." [63]

While Ewald is lecturing the medium of photography, she is also learning from those she teaches. The core within her projects is the use of a camera, the act of photography and the relations they create in order to teach people to reposition themselves in relation to others within their community. It is also about the appreciation of the value of one´s experiences, culture and dreams, under the premise of sharing these things with others through the medium of photography. Ewald has shown that photography is not just about the world, nor does it function outside of the world´s constraints, but rather it is a part of the world. Which means, that photography teaches us about not only the world which represented within the photo, but about the ways in which it is practiced and shared with others and the complex web of relations. [64]

All over the world, Ewald has taught children how to document their lives with the tool of photography. She gave cameras to kids in unstable situations in countries like India, South Africa, the Middle East, the Netherlands or Great Britain. Through this practice they explored together issues of racial and ethical identity. Ewald positions herself as an advocate and educator for children, immersing herself into their communities and producing work in collaboration with them. [65]

Her work becomes anthropological and she establishes a photovoice, through her research and documentations within these community-based environments. She gets the children to write their own stories. In 1995, the same year Jim Goldberg published his famous piece *Raised By Wolves* [66], in which he had the photographed subjects write statements on their photo-

63 Ewald (2000) Secret games, p. 52
64 cf. Ariella Azoulay, "Photography Consists of Collaboration: Susan Meiselas, Wendy Ewald, and Ariella Azoulay", Camera Obscura,Vol. 31, no. 1, p. 190
65 cf. Palmer (2016) Photography and Collaboration, p. 81
66 cf. Adam Wray "A Completely True Work of Fiction: Jim Goldberg's Raised By Wolves" in Magnum Photos Online, retrieved from https://www.magnumphotos.com/arts-culture/art/jim-goldberg-raised-by-wolves/ on the 17th of Jan. 2019

graph, Ewald was working with children in Morocco. At that time, she also started to ask the kids to work with words on pictures. *"I came here to understand what the role of images - especially photographs - might be in the Muslim world. What part did text play? (...) I had thought about the the graphic potential of using words scratched onto the photographic negative, something akin to the carvings on the stone monuments of the village I lived."* [67]

After some very disappointing scratchings into the negatives, she allowed her collaborators to freely transform the portraits, which she made of the children. Even risking its destruction, she made them draw on the negatives.

In 1997 Ewald started to use this kind of approach for the beginning of a whole new, long term, project. The Alphabet Project. *"In modern times, language is supposed to be democratic, available for all to use; and writing is one of its most important uses. But while the United States has become increasingly diverse, the culture of our schools has remained much the same as in my childhood: white middle-class. (...) Too many children, including those who speak English as a second language, are excluded from or condescended to by the current system."* [68]

After Ewald adopted a baby boy from Latin America, she asked herself, how would he be treated at school, even though he would speak English. She thought about ways to use photography to teach language. She asked her students in North Carolina to think of words in their second mother tongue beginning with each letter of the alphabet. Furthermore, they should also find a way to assign a visual representation from their culture. Ewald and the children photographed each concept or object. When the negatives were ready, the children scratched or wrote with Magic Markers on the surface, adding the letter they were illustrating.[69]

"The words they chose—like nervioso or impostor—were symptomatic of

67 Ewald (2000) Secret Games, p. 191
68 Wendy Ewald, American Alphabets, (Zurich, Berlin, New York: Scalo, 2005) p. 164
69 cf. Ewald (2000) Secret Games p. 272

their uprooted way of life. Taken as a whole, their lists of words amounted to a kind of cultural self-portrait. Students in Cleveland worked with me on an African Alphabet and girls in a private school on a Girl's alphabet. At the Queens Museum I collaborated with Arabic speaking middle school students to create the ArabiccAlphabet. The students had emigrated with their families from Egypt, Jordan, Algeria, Morocco and Lebanon." [70]

Picture 8. American Alphabets, 1997-2005
nervioso adj. nervous
when you get scared and feel uncomfortable.
Telly was nervous because she has a test. She got scared that she might flunk.

Picture 9. American Alphabets, 1997-2005
impostor n. imposter
someone who robs and treats people badly and kills peoples.
There's an imposter trying to rob all the money from the bank.

Picture 10. American Alphabets, 1997-2005
African American n. & adj. A black person born in America.
I feel proud because African Americans are special. White people waste their time trying to put us down. – Calvin Williams

Picture 11. American Alphabets, 1997-2005
x n. Twenty–fourth letter of the alphabet.
I'm entering the X-games. – Jermaine Whiteside

70 Wendy Ewald "Work: American Alphabets" from artists website, retrieved from: http://wendyewald.com/portfolio/american-alphabets/ on the 17th of Jan. 2019

Ewald´s ongoing projects still involve a very strong involvement with other people, mostly children, yet she has stopped letting the subjects make their own pictures. She concentrates more on her own image production and includes the stories of the people during and after the shootings.[71]

As Areille Azoulay puts it, the *"traditional history of the invention of photography focuses on a series of tools and procedures and their male inventors, while ignoring the community in which photography took shape. Photography cannot be reduced to a camera as an instrument in the hands of a single person; it is rather an apparatus that involves a more or less contingent group of participants (photographed persons, distributors, curators, etc.) as well as the state and the market. Photography can be used to wield power, but it can also be used to restrain power and to imagine, sometimes even to create, new forms of sharing the world."* [72]

The same goes for the authorial issue, when she states, that the *"photographer seeks to reshape the traditional authorial position through the photographed person's collaboration. (...) Thus, capturing an image—the mythological decisive moment—has emerged as only one aspect of photography, which should be considered alongside other procedures such as sharing the camera; collecting photographs; sorting, sharing, showing, viewing, and archiving them; as well as writing on them and through them."*[73]

In a conversation with Doug Ashford and Patricia Phillips, Wendy Ewald describes that for herself it *"is aesthetically interesting to see an image made by someone who lives in a certain situation, because the choice of composition, where she stands adds, another layer of meaning to the image."* [74]

One of the main reasons why Ewalds projects were so original and so cre-

71 cf. Wendy Ewald "Work" from artists website, retrieved from: http://wendyewald.com/work/ on the 17th of Jan. 2019

72 Ariella Azoulay, "Photography Consists of Collaboration: Susan Meiselas, Wendy Ewald, and Ariella Azoulay", Camera Obscura,Vol. 31, no. 1, p. 195

73 ibid.

74 Doug Ashford, Wendy Ewald, Nina Felshin, and Patricia C. Phillips, "A Conversation on Social Collaboration," Art Journal, p. 75, retrieved from: http://www.dougashford.info/wordpress/wp-content/uploads/2011/03/phillips-et-al-single.pdf on the 17th of Jan. 2017

ative is, as Daniel Palmer puts it, she decided on asking these children to photograph their dreams. When she did that in the 1970s with kids from Kentucky, she found a photographic method to match their playful visions.[75] *"While her extended commitment to collaborative exploration through photography has always kept the question of authorship in the foreground, it is these unexpected qualities that have sustained her practice with children over more than forty years."* [76]

Besides photographing, the process of teaching was also important for her, because as she states, it´s for her *"a political act - if politics addresses the power or powerlessness of people in their everyday lives. I want people to understand the powers that use them and the powers they use - whether it be the power of a government or a parent or a religion. Sometimes I think I disguise myself as a teacher in order to make the pictures I need to see."* [77]

What can be perceived within Ewald‵s practice is not only that she focuses on a particular group, the youngest of this planet, but also the way she is approaching it. Like Luvera, she gives voices to a certain group of people. She points out that, like Walker Evans, documentation only comes to light when you are in harmony with your surroundings and become a part of it. But not even then, can one manage to become a full member of this community. Therefore, she hands over the camera and opens the view onto this group and evokes the visualization of the children´s imagination and inventiveness. The young persons are not only documenters, but also developers. Both from ideas, as well as from their own statements. The autonomy and trust towards the children enables a picture of the world which would not have been possible due to the blindness and ignorance of many adults, towards young humans. It gives them the opportunity to show that they also have a place in this world and an angle from which they perceive it. Therefore, Ewald gives an important perspective by pointing out the con-

75 cf. Palmer (2016) Photography and Collaboration, p. 89
76 cf. ibid.
77 Ewald (2000) Secret Games, p. 326

frontation of the child as an outsider. She works with them the same way she would work adult colleagues of her age and shows that they should both be heard and seen. Since they are a part of society, in every geographical part of the world, they have certain statements, insults, feelings or stories that come to light thanks to artists like Ewald.

II.III. MICKY ALLAN: MY TRIP

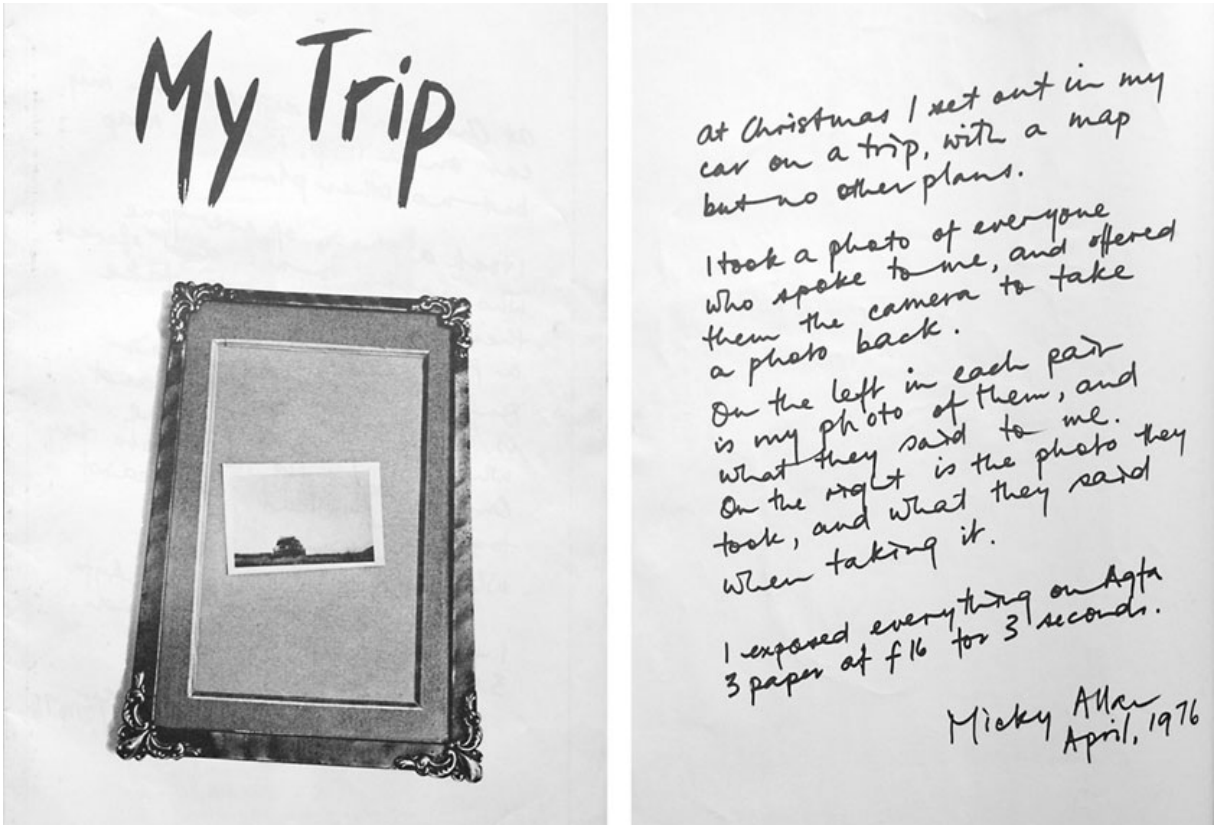
Micky Allan was born in Melbourne, April 1, 1944. Between 1946 and 1950 she lived in Japan because of her father who was in the Army and posted in Tokyo to examine inventions established during the Second World War. There she went to the International School for Children of European and American Personnel. In 1950 she returned to Melbourne. Seventeen years later she received her Bachelor of Arts at the University of Melbourne. She studied Philosophy as well as Fine Arts under Joseph Burke, first Herald Professor of Fine Arts in Melbourne. She travelled a lot across the globe, but was mostly fascinated by Indian and Asian culture. She not only used her painting skills, but also developed her interest in photography throughout the years. Since 1989 she worked as a (part-time) lecturer in the post-graduate Diploma of Art course at the Victorian College of the Arts in Melbourne. [78]

Her project, *My Trip,* started when she was in needed a holiday after a busy deadline. *"At Christmas I set out in my car on a trip, with a map but no other plans. I took a photo of everyone who spoke to me and offered them the camera to take a photo back. On the left in each pair is my photo of them, an what they said to me. On the right is the photo they took, and what they said when taking it. I exposed everything on Afga 3 paper at f 16 for 3 seconds. "* [79]

78 Jenepher Duncan "The ACCA Experiments: Micky Allan - For Love of the Divine" for the Australian Centre for Contemporary Art, retrieved from http://www.mickyallan.com/Articles/Bio.html on 4th of Feb. 2019

79 Micky Allan, My Trip, (Selfpublished, 1976) p. 2

These were her very simple but generative instructions, which can be found on page 2 in her self-published twenty-page news-paper-cum-artist-book, which was the result of her experimental journey. At the same time she sold copies to different news agencies. [80]



Picture 12. Micky Allan: My Trip, 1976
page 1 and 2, news paper print, each 45.5 x 29cm

The artist and art critic Robert Rooney from Melbourne described his first encounter with Allan as follows: *"One day in 1976, when I was working in The Source Bookshop, a woman wearing white overalls suddenly appeared before me with copies of her artist's publication My Trip. In those heady days of the women's movement, the overalls could signify only one thing, but there was nothing in Micky Allen's manner that conformed to the popular stereotype of „humourless feminist", despite the uniform. Following her equally swift departure. My Trip was dutifully laid to rest alongside piles of Rolling Stone, The Digger and assorted publications by would-be poets. There it remained untouched by dopeheads looking for the latest Furry*

80 cf. Palmer (2016) Photography and Collaboration, p. 122

Freak Brothers comic and „grass roots" members of the peace, love and cucumber brigade. Its appeal, of course, being strictly for artists and others acquainted with non-painterly developments in Australian art since the late, 60s. " [81]

Allan, having a trained painting background, saw photography as a possibility to establish a more socially engaged art practice. She saw it as a social encounter and emphasized the importance of the exchange between the photographer and the photographed. Around the time of *My Trip* she also made a series of hand-colored portrait works, which she spoke of in terms of an interest in the process of socialization and different social situations. During that time (1975 was the United Nations´ International Women´s Year), *My Trip* was seen as a feminist action, which clearly departed from the more familiar existential tone of American road-trip photographer Robert Frank´s *The Americans* or the travelogue of Australian photographer Wes Stacey´s *The Road*. [82]

Allan explained that the idea of taking a picture of everyone talking to her, just came from nowhere, but it dovetailed well into her predisposition to consider life and art as one. She decided to sleep in the back of her car and set off with a map but no itinerary or timeline, trusting intuition would guide her well. [83]

"Keen to get going and out of town, I realized I had no matches for the first night's campfire (in the late 70's one could more easily ‚make camp' along the waysides) and as I stopped to get some matches from the first shop I saw, I realized I would have to ‚start', as the shopkeeper was bound to say something. I was exhausted, so nearly dropped the whole idea (twigging results would have been out of the question), but I did begin, and was surprised how much I enjoyed the exchange." [84]

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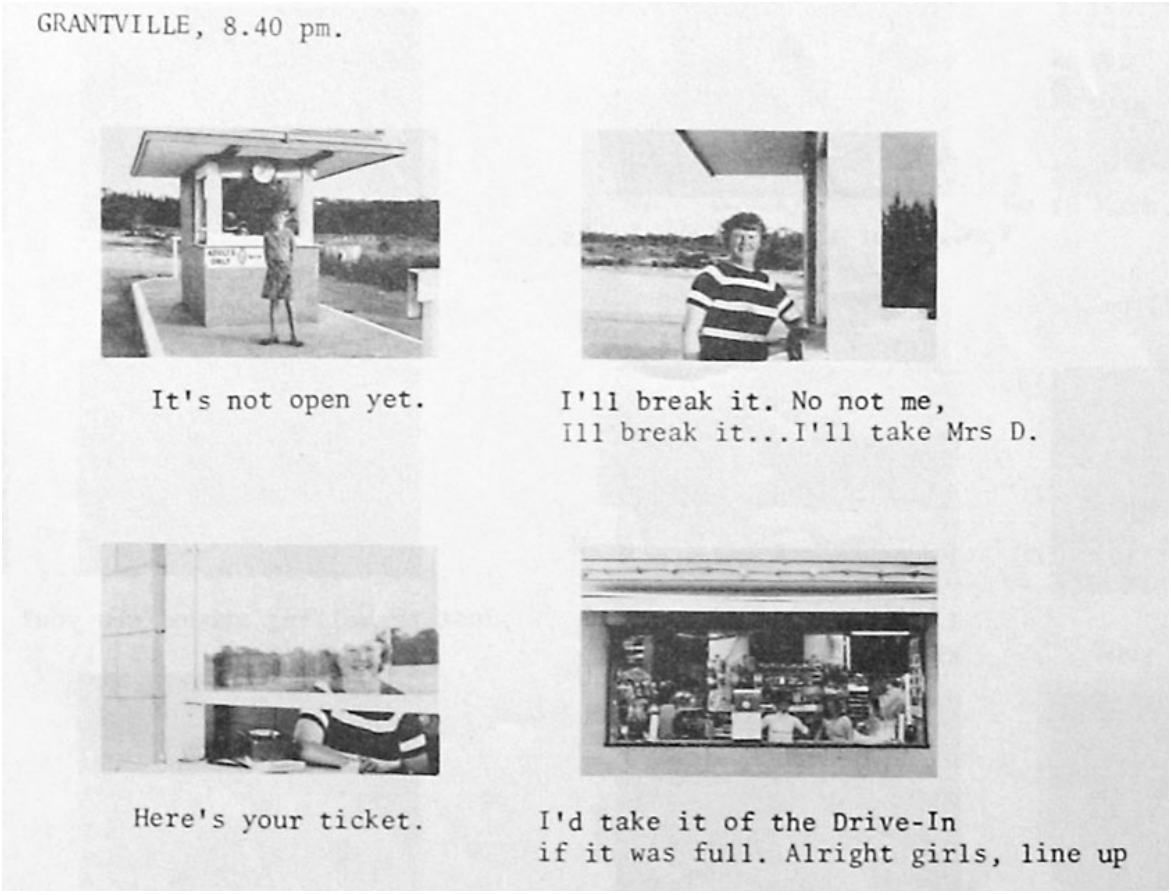
81 Robert Rooney, (1987) "MY TRIP, 1976", from artists website, retrieved from http://www.mickyallan.com/Bodies/MyTrip.html#MyTrip on 4th of Feb. 2019

82 cf. Palmer (2016), p. 123-124

83 cf. Micky Allan, "MY TRIP, 1976", from artists website, retrieved from http://www.mickyallan.com/Bodies/MyTrip.html#MyTrip on 4th of Feb. 2019

84 ibid.



Picture 13. Micky Allan: My Trip, 1976
page 3, Saturday, December 27, Grantville, 8.40pm

Photography at that time was already associated with uneven power relations between the photographer and the photographed. Texts such as John Berger´s *Ways of Seeing* (1972) and Susan Sontag´s *On Photography* (1977) were the answers of critical artists who revealed the gaze to be a process of objectification organized by social power and unconscious desire. This was the total opposite to photographic modernism´s masculine approach of the camera as an extension of the self, in which man and machine were considered both neutral and inseparable. [85]

"Once I visited ‚art' friends and noticed the change of language and attitude around the use and fact of photography. Elsewhere several boys gathered around me and started to taunt and be oppressive but when I realized I had to explain what I was doing or give the whole concept away, and handed them the camera, the whole situation diffused. They became instantly inte-

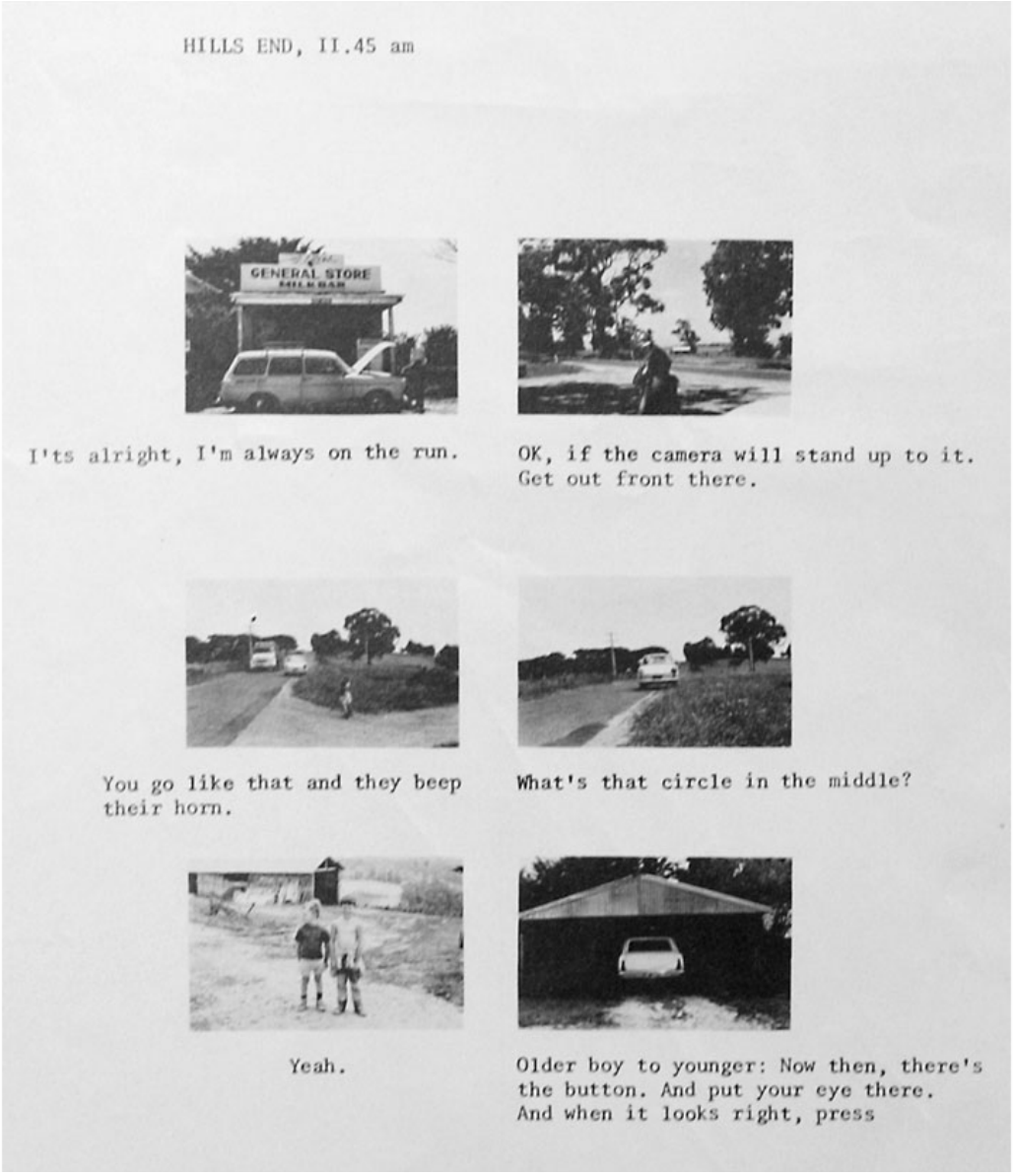
85 cf. Palmer (2016) Photography and Collaboration, p. 125-126

rested and engaged and keen to have a go." [86]

Allan´s approach of photographing everyone she met throughout her trip could be seen as a more willingly democratic gesture. Then offering the camera to the photographed person, which starts a reciprocal exchange, establishes a series of temporary relationships. She started to record instead of judging. Everything is presented in the exact same fashion. Even the information about the usage of the paper and exposure time show this equality within the technical production. Allan neutralizes the authorial touch through precise verbal and visual recording. The interest of people varies from surprise and modesty to bemusement and complete disinterest. [87]

The trip, by itself, was very plain, as she describes, but the variety of respones to herself and those she photographed brought out various levels of attitudes to both photography and to a woman travelling alone. "*The variation was intriguing - some people were fascinated, some bored, some resistant, some avidly interested in the opportunity. One person thought they might ‚break the camera' if they used it. Some wanted technical information, most did not - I let them decide.*[88] *My Trip* also reveals her interest in the broad sweep of universals as they play out in the particular, when she counted herself lucky to have two small boys discuss how to take a photograph just as she was on her way back home on the last day. [89] " *(...) the older brother saying to the younger: ‚There's the button. And put your eye there. And when it looks right, press.' This summed up so much. If I am ruthlessly honest, I later sped past a shop I might otherwise have gone into for lunch, so as to make that image the last."* [90]

86 Micky Allan, "MY TRIP, 1976", from artists website, retrieved from http://www.mickyallan.com/Bodies/MyTrip.html#MyTrip on 4th of Feb. 2019
87 cf. Palmer (2016) Photography and Collaboration, p. 126
88 Micky Allan, "MY TRIP, 1976", from artists website, retrieved from http://www.mickyallan.com/Bodies/MyTrip.html#MyTrip on 4th of Feb. 2019
89 cf. ibid.
90 Micky Allan, "MY TRIP, 1976", from artists website, retrieved from http://www.mickyallan.com/Bodies/MyTrip.html#MyTrip on 4th of Feb. 2019



Picture 14. Micky Allan: My Trip, 1976
page 19, Monday, January 12, Hills End, 11.45pm

As one can see, the demand of dexterity is still a common subject within the conversation between Allan and the photographed subjects. People are asking different technical questions about the machine and the lenses, while they still keep in mind, trying to take a "good" photograph. People think they can break the camera or waste her film, which is, although back then cheaper then nowadays, still a waste of money. Others struggle with their choice of motif. As the quotation above between the two boys, sums up the simplicity of photography, the medium gets demystified and reduced to simple instructions, available to all. [91]

91 cf. Palmer (2016) Photography and Collaboration, p. 126

As Allan states, quite recently: *"The digital and mobile phone phenomenon has completely changed the domestic use of photography but it was not then a ‚natural' part of people's lives."* [92]

In today´s world where everyone uses a camera in their daily lives, and the act of photographing has became foolproof, one has to imagine how unusual it would have been in the mid-1970s, to ask a stranger to use a 35mm film camera. Nowadays most of us have experienced this typical tourist request, of people asking to have a picture taken of themselves next to a monument or a picturesque landscape. Delegated authorship, even in these kinds of primitive forms, is everywhere nowadays. Allan´s work and the use of the camera in her own manner, prefigured a more widespread turn in both, art and photography. Besides that, her work can also be read as a very personal self-portrait. [93]

In summary, Allan's project was a milestone in photographic history in Australia at that time. Not only has she used the medium in a unique, wise way, like a diary, but above all, Micky Allan, as a woman, expanded the photographic field. The female road trip was until then an undocumented and unseen action, which underlines her open-mindedness towards the world. She was open-minded in the way she dealt with people she met. By handing over the camera, she also placed the production of the photograph in other, perhaps even up to that point, unexperienced hands with the medium. This shows in an exciting way a reaction that is unexpected and unpredictable, although the policy has been very clearly and simply defined at the beginning of her trip.

The protagonists from her project not only played a role, like actors, but they were also directors of their own image. The interpersonal interaction and confrontation is thereby taken into focus and artistically presented. That makes the project a great proof of the social functions that can be carried within the field of photography.

92 Micky Allan, "MY TRIP, 1976", from artists website, retrieved from http://www.mickyallan.com/Bodies/MyTrip.html#MyTrip on 4th of Feb. 2019

93 cf. Palmer (2016) Photography and Collaboration, p. 126

II. IV. BROOMBERG & CHANARIN: GHETTO

Adam Broomberg (born 1970 in Johannesburg, South Africa) and Oliver Chanarin (born 1971 in London, Great Britain) are two artists, living and working in Berlin and London. They are teaching at Hochschule für bildende Künste in Hamburg and also teach at the MA Photography & Society program at The Royal Academy of Art in the Hague.[94]

Within their work they combine journalistic and documentary photography with visual arts. Due to their degrees in sociology, history and philosophy, they seek to interpret and document contemporary historical events and publish photography books, which deal with socio-political issues.[95]

They met at the age of 20 in Wuppertal, a tiny missionary town in South Africa's desert Cape. As road-tripping sociology and philosophy students, they were quite far off from taking pictures, as Chanarin states. In the late 1990s they began taking photographs for magazines and newspapers and worked as editors for the magazine *Colors.*[96]

Colors magazine was *"set up in 1991 by Oliviero Toscani and Tibor Kalman and funded by high-street fashion store Benetton, it has been viewed with polite amusement or outraged horror by the British media - much as Toscani's posters have long been gladly received by features desks looking for a polemic against the decay of today's media. (...) Whatever the reason, at the end of 2000, control of the magazine passed to two South African photographers - Adam Broomberg and Oliver Chanarin - who became creative editors with art director Fernando Gutiérrez."* [97]

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94 cf. Adam Broomberg & Oliver Chanarin "Biography", from artists website, retrieved from http://www.broombergchanarin.com/new-page-1 on the 13th of Feb. 2019

95 cf. artnet "Adam Broomberg and Oliver Chanarin", in artnet, retrieved from http://www.artnet.com/artists/adam-broomberg-and-oliver-chanarin/biography on the 13th of Feb. 2019

96 cf. Lucy Davies, "The new war poets: the photographs of Adam Broomberg and Oliver Chanarin", Telegraph, retrieved from https://www.telegraph.co.uk/culture/photography/9955106/The-new-war-poets-the-photographs-of-Adam-Broomberg-and-Oliver-Chanarin.html on the 13th of Feb. 2019

97 Stephen Armstrong, "Altered images", The Guardian, retrieved from https://www.theguardian.com/media/2002/may/27/mondaymediasection4 on the 13th of Feb. 2019

As Adam and Olli state in an interview with Steven Foster from the John Hansard Gallery, their career as photographers started with the editing of *Colors* magazine. Their approach to photography was not taking pictures but by looking at them, collecting, editing and rearranging pictures. [98]

The fact that the two artists started their photographic career through a graphically innovative humanistic magazine, is as important as the fact that both have grown up as Jews in South Africa while it was under apartheid. By using a variety of means, their practice concerns itself with how history and current events are perceived through images. Through the tool of reevaluation of the traditional ideas of photography they document the social condition. The ethics of photography and its role in classifying the order of the world is one of the main interests within their approach. By directing themselves against the classical idea of photojournalism, the usage of photographic evidence underlines the reliance on the photographers being on-site. [99]

"(...) I think working at Colors opened our eyes really to the possibility of using photography as a way to talk about and debate certain political issues. (...) when we took over the editorship of Colors we changed the methodology that the magazine was made. We actually went out and took pictures for the magazine, and we made it a kind of rule that everyone in the magazine was going to be people that we'd actually met and interviewed and spoken to. And that was quite a fundamental change in the way it was produced." [100]

Already at the beginning of their collaboration, Broomberg and Chanarin have consciously sought to distance themselves from the individualist ethos of photojournalism. During their earliest works for *Colors* they played with documentary conventions. Especially the dilemma of representing people

98 cf. Stephen Foster, "Fig. : Adam Broomberg and Oliver Chanarin" Artist Interview for John Hansard Gallery, retrieved from http://www.jhg.art/event-detail/86-fig-adam-broomberg-and-oliver-chanarin/ on the 13th of Feb. 2019

99 Palmer (2016) Photography and Collaboration, p. 66

100 cf. Stephen Foster, "Fig. : Adam Broomberg and Oliver Chanarin" Artist Interview for John Hansard Gallery, retrieved from http://www.jhg.art/event-detail/86-fig-adam-broomberg-and-oliver-chanarin/ on the 13th of Feb. 2019

from non-Western cultures, was an interesting topic. By using large-format color negative films, instead of the traditional 35mm black-and-white film, they created an opposition to the tradition within the photographic field. [101]

"What was amazing about it (Colors magazine) in the beginning was jumping around the world and grabbing bits and pieces. There was this contrast between rich and poor, and the contrast between different cultures - and they were really interesting at that point, but then became absorbed into normal culture and became irrelevant. We went the other way. If you look at issue 50 it's almost like journalism from the 50s when Life magazine was really kicking. It was about going into a place and staying there for a long time, investing time and money and no one's really doing that anymore." [102]

In their 2003 published project, *Ghetto,* the artists *"started a journey through 12 modern ghettos starting in a refugee camp in Tanzania and ending in a forest in Patagonia. In each of these places, Adam Broomberg and Oliver Chanarin (...) methodically documented their inhabitants, and asked them the same questions: How did you get here? Who is in power? Where do you go to be alone? To make love? To get your teeth fixed? For many of those photographed it was their first time in front of a camera. Some looked into it with a hard, penetrating gaze. Others obeyed the ritual of photography with smiles. And Mario, on the cover, turned his back on the camera and waited for the shutter to click."* [103]

In the last chapter of the book, set in a psychiatric hospital in Cuba, they set up the lights, gave the release cable to the subjects and asked the subjects to take their own portrait. But still this process, even in this documentary format, started to trouble the artists more and more. Broomberg and Chanarin were talking about Janet Malcolm's essay "The Journalist and the Murderer", which was instrumental for them. Malcom questioned: Why

101 cf. Palmer (2016) Photography and Collaboration, p. 66

102 Stephen Armstrong, "Altered images", The Guardian, retrieved from https://www.theguardian.com/media/2002/may/27/mondaymediasection4 on the 13th of Feb. 2019

103 Adam Broomberg & Oliviver Chanarin "Ghetto", from artist website, retrieved from http://www.broombergchanarin.com/ghetto/ on the 13th of Feb. 2019

Picture 15. Broomberg & Chanarin: Ghetto, 2003
Rene Vallejo Psychiatric Hospital, Cuba, C-type print, 16 x 20 inches

do people talk to journalists? They wondered: Why do people agree to be photographed? Is it vanity? Is it about being remembered? [104]

The first experience they had within one of these institutions already made clear to them that by being put into green doctor's clothes, they became a part of this power structure. The only thing they would take with them to the *"theatre"* was a camera.[105] *"So immediately there was this assumption*

104 Sabine Mirlesse "Adam Broomberg and Oliver Chanarin", Bomb Magazin, retrieved from https://bombmagazine.org/articles/adam-broomberg-and-oliver-chanarin/ on the 13th of Feb. 2019

105 Ben Brubridge "Interview with Adam Broomberg and Oliver Chanarin", Sussex Research Online, retrieved from http://sro.sussex.ac.uk/44199/1/ph-research

that because we had permission from the hierarchy of the hospital, we were part of the authority, so people gave us permission, I would assume, more readily. That experience was very similar to all the work we made for Ghetto, visiting those gated communities, because once you have permission to go in and have the camera as a kind of prop, it links you immediately with authority..."[106]

Picture 16-22. Broomberg & Chanarin: Ghetto, 2003
Rene Vallejo Psychiatric Hospital, Cuba, C-type print, 16 x 20 inches

On the one hand they realized that it was the institution that gave them authority, and that photography, historically and presently, was tied up with that power relationship. But they also realized that there was this other subtle thing, a sort of false promise that was built into photography, which also did something for the subjects themselves. [107]

couk-phthepostgraduatephotographyresearchnetwork.pdf on the 13th of Feb. 2019

106 ibid.

107 Sabine Mirlesse "Adam Broomberg and Oliver Chanarin", Bomb Magazin, retrieved

"We were in a maximum security prison in South Africa. People went as far as telling us about crimes they had committed but hadn't admitted to. There is this unspoken promise of absolution, that by communicating through this machine, you'll be absolved of stuff you've done, or, in the crudest terms, you will be "heard" by the outside world." [108]

The artists later also included the subject´s words, which emerged through interviews with them. This is a way Broomberg and Chanarin overcome or at least make transparent the power relations which are inherent in such photographic set-ups. [109]

"If I say refugee to you, you'll have preconceptions - black and white reportage images of somebody dying. Our images were dignified portraits. We never publish a picture without at least a name and hopefully an interview. When you read the interviews with refugees, there's an incredibly complex emotional life. People are still concerned about how they look, they're still having affairs, they're still having trouble with their husband the same as someone in Dalston even though they're starving. That's the surprise. It's much more subtle." [110]

For both artists the written text was very crucial, because *"if you took some of those images we took back then and made them black and white, they'd look like nineteenth-century ethnography. We both said that we wanted to try and undermine this anthropological perspective, but actually the kind of interviewing which we did was also in the vein of anthropological field studies. But I think the broader writing was questioning who was in power, and how it worked. And we would always look for the complexity of a situation, rather than narrowing down or simplifying it."* [111]

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from https://bombmagazine.org/articles/adam-broomberg-and-oliver-chanarin/ on the 13th of Feb. 2019

108 ibid.

109 Palmer (2016) Photography and Collaboration, p. 66

110 Stephen Armstrong, "Altered images", The Guardian, retrieved from https://www.theguardian.com/media/2002/may/27/mondaymediasection4 on the 13th of Feb. 2019

111 Ben Brubridge "Interview with Adam Broomberg and Oliver Chanarin", Sussex Research Online, retrieved from http://sro.sussex.ac.uk/44199/1/ph-research couk-phthepostgraduatephotographyresearchnetwork.pdf on the 13th of Feb. 201

The collaboration of Chanarin and Broomberg is total, since the short moment of having the subject clicking the release button is a minor detail within a long-discussed concept between the two artists. The click of the button is the result of a conversation, which implies a conceptual decision, rather than pure intuition. As one can see the collaboration through this approach is a fact. [112]

In addition to this fact, it must be also reiterated that, as with Luvera and Ewald, a voice is given to people who would otherwise be seen as on the fringe of society. Whether self-inflicted, by committing a crime, or involuntarily, by experiencing an incurable mental illness. At the moment of triggering, they are immortalized and made visible.

112 Palmer (2016) Photography and Collaboration, p. 67-68

III. CONCLUSION

What can be deduced from the previous pages is the fact that the trigger release of a camera is more than just a simple push of a button. Although the boy‘s banal explanation in *My Trip* to his younger brother suggests the simplicity of the photographic medium, the content is far from this simple technical requirement.

As one has seen, these different projects and their approaches are carefully thought through and have a specific purpose. The shutter release of the camera fixes not just the decisive moment, on a light-sensitive surface, but also the contextual condition.

The person in the picture, the triggering subject, may not always be aware of this function, but certainly it was by the represented artists. They chose this approach because they wanted to show, document and record something they could not have done on their own. The driving, intrinsic feat of strength, comes from the artists´ great interest in images of other people. Detaching themselves from their own views, creates experiences of new perspectives which open up re-evaluations, to be explored and ordered. The fact that an archive about a homeless fringe group in England is being built up, or that the infantile (and therefore serious) views of children of a Native Americans community are being generated, are important results.

The flooding of images in daily news and media surrounding us, create pre-fabricated notions of people who believe they know what images on a particular subject must look like. The photographer must fulfill these ideas, otherwise the picture is considered as a misinterpretation. By this, already in advance decided representation, one does not look for things which were not known before. Any photo that is different from that idea could do that. It could be a piece of news not seen before.[113]

Furthermore, unconsidered ethical terrain is placed in the focus and must be

113 cf. Howard S. Becker, “Documentary Photography, and Photojournalism: It‘s (Almost) All a Matter of Context”, Visual Sociology No.10 (1995), p. 12

redefined and considered. Photography is not a simple image medium, but connects the different fields of art, anthropology, sociology, social geography and social sciences to a common discipline. On this basis, it is possible to depict far-reaching and detailed patterns of behaviour and lifestyles. On the other hand, this is the only way to point out and question the problems involved. What was previously only visible to very few people can now be re-evaluated and reconsidered in a larger group in a global context.

The American photographer and sociologist, Douglas Harper argued, that visual sociology is a global movement and *"that probably the global expansion has something to do with the notion that the image-interest is pan-human and image-driven sociology is a natural way to communicate across cultures and national boundaries."* [114]

Considering Micky Allan´s project, she underlined within her work a very important change within gender roles. The road trip suddenly became a gender-neutral event that not only encouraged the emancipated woman, but also made the pedestrian, walking along the path, a part of this unique project. The technical ignorance is pushed into the background while the conceptual approach is emphasized and makes its essential contribution.

For the end of this thesis, I would like to share one last picture.

Picture 23. Anthony Luvera. Process1

114 Douglas Harper, (2012), Visual Sociology, (Oxon: Routledge, 2012) p. 244

This was recorded during a workshop of Luvera‘s project. What inspires me about this picture is the spellbound charisma that these four people in the picture have in common. On the far right of the picture one can see Luvera, how he, apparently, explains while being attentively listened by the second gentleman from the left. Meanwhile, the other two people are eagerly awaiting the photograph, which has probably just been developed. This collective experience is what makes photography so exciting for me. As soon as the picture has been taken and the moment of joint contemplation occurs. This is what shows me the strength of photography. The collective experience of the moment.

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