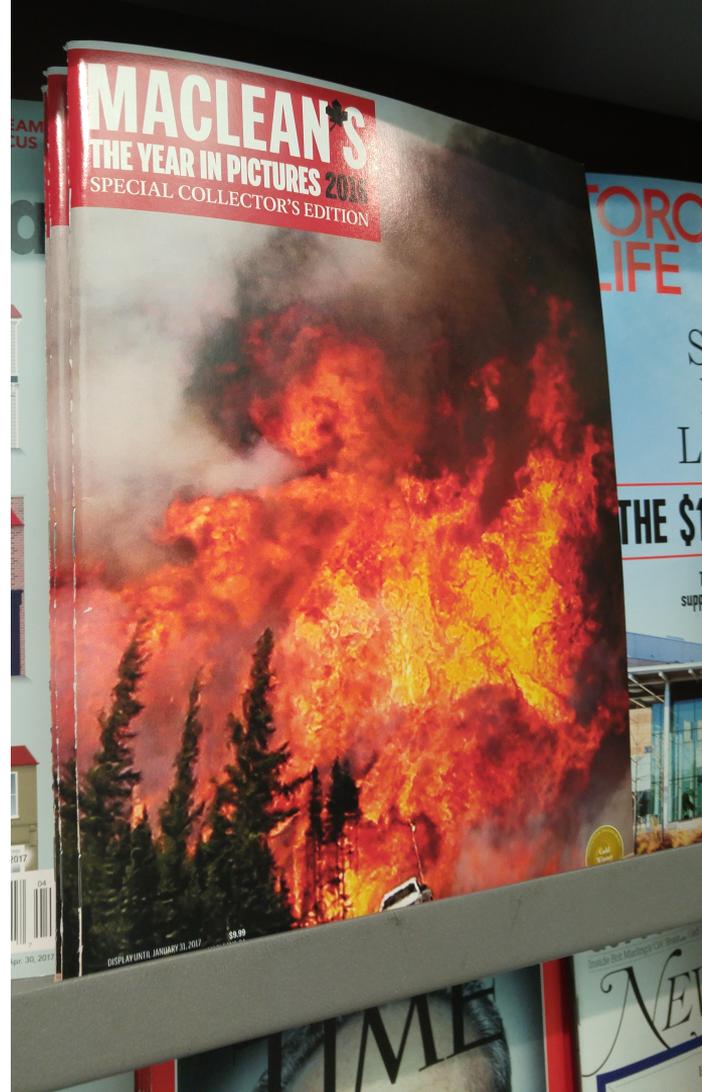


SOCIAL DOCUMENTARY PART 1

“How is the real produced?”

- Trinh T. Minh-ha



The legitimate need for social documentary is undeniable.

Without documentary photographers, we would not have archives of historical moments, evidence of happenings and place conditions -- or representations of live dissent and celebration.

The relationship between ***personal narrative*** and ***social documentary*** lies in how both genres of photography prioritize the telling of stories for the people and conditions they represent.

This telling of stories sways between our ideas of subjective and objective ***Truth*** – caught in between formalized image making and images as simple documents of reality.

Documentary

Documentary photography usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to history and historical events as well as everyday life. It is typically covered in professional photojournalism, or real life reportage, but it may also be an amateur, artistic, or academic pursuit.

- Wikipedia

Document

verb (used with object)

5.

to furnish with documents.

6.

*to furnish with references, citations, etc., in support of statements made:
a carefully documented biography.*

7.

*to support by documentary evidence:
to document a case.*

8.

Nautical. to provide (a vessel) with a certificate giving particulars concerning nationality, ownership, tonnage, dimensions, etc.

9.

Obsolete. to instruct.

Documentary photography and **History**

“The term **document** applied to photography antedates the mode or genre itself. Photographs meant to accurately describe otherwise unknown, hidden, forbidden, or difficult-to-access places or circumstances.” - Wikipedia



John Beasley
Greene
b. 1832

Abu Simbel temples
Nubia, Egypt 1854



Soldier guarding arsenal
Washington, D.C., 1862.

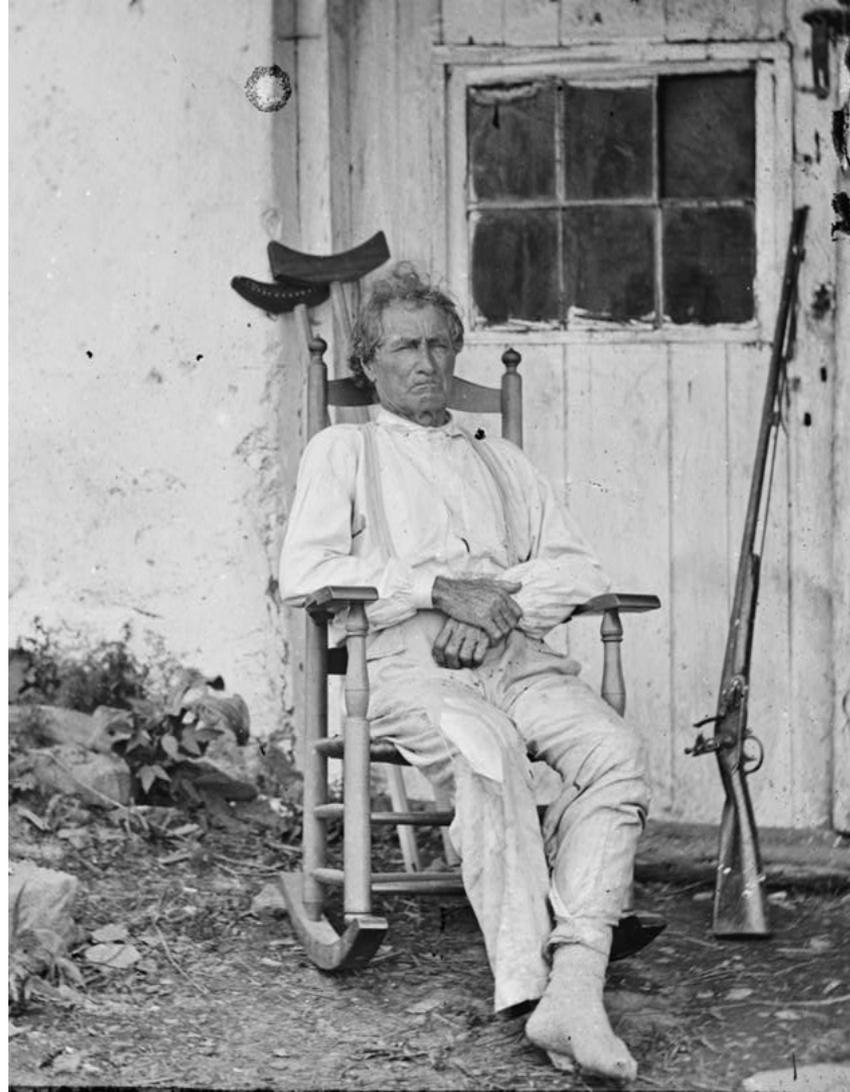
William Brady



Confederate dead at Antietam
1862

Alexandre Gardner

John Burns,
veteran of the War of
1812, and a hero of
the Battle of
Gettysburg, 1863



Timothy H. O'Sullivan

Early documentary photography provided earliest

Historical archives
reports
surveys

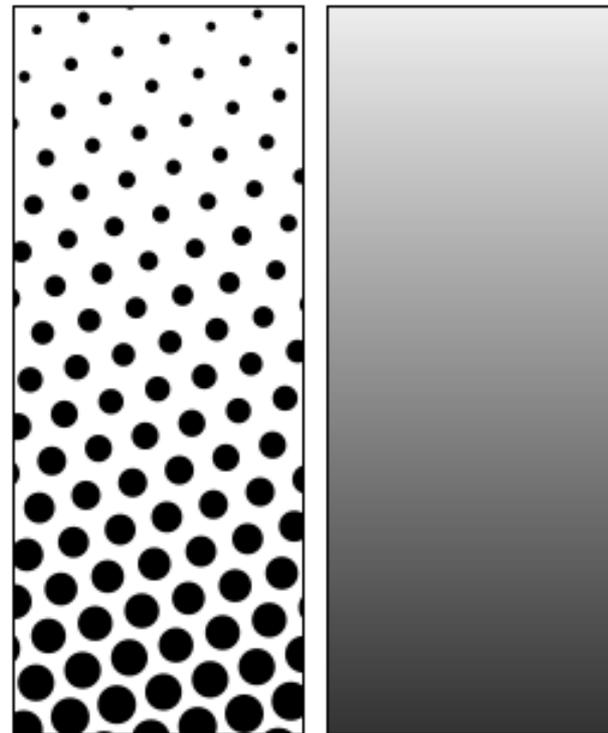
Halftone printing (Industrial Revolution) & The rise of “the city”



Steam Pump
1920
Lewis Hine

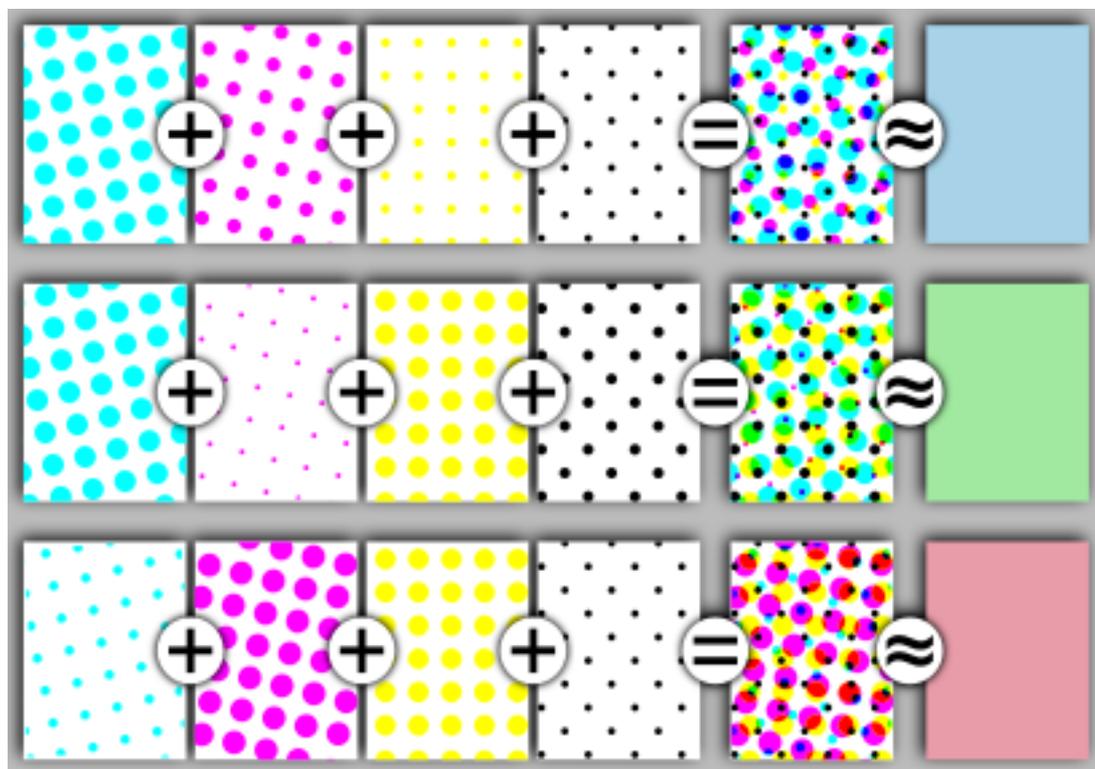


The first printed photo using a halftone in an American periodical, December 2, 1873



Left: Halftone dots.

Right: How the human eye would see this sort of arrangement from a sufficient distance.



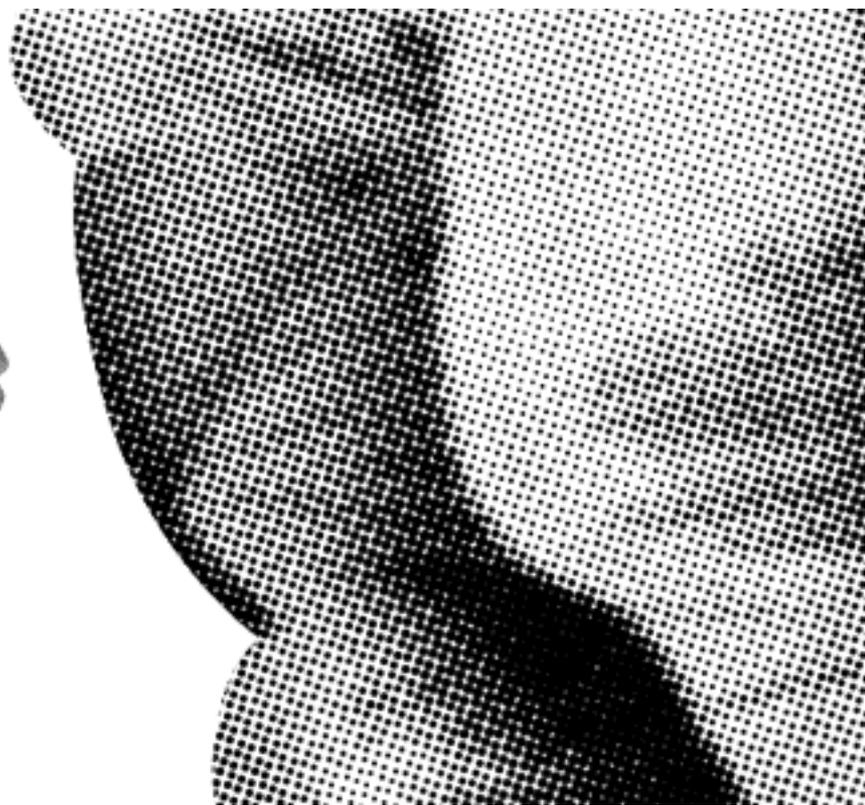
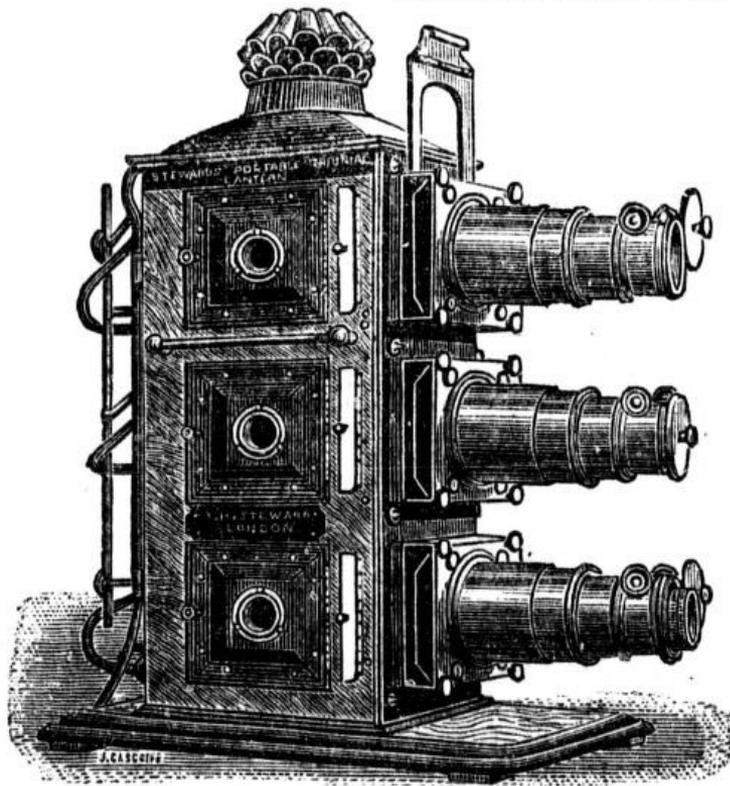


Photo documentary and **News Reportage**

Social reform

Social commentary

Social activism/dissent



TRIPLE LANTERNS,
Prices from £25 to £100.

MAGIC LANTERNS

AND

Dissolving View Apparatus, SLIDES, AND EFFECTS,

Of the Highest Class.

GOLD & SILVER MEDALS AWARDED (1884-5)

For Optical and Mechanical excellence.

Sole Maker of the Registered

TRIPLE LANTERN,

The Luke Bi-unial Lanterns,

And the 3-Wick Paraffine

PHOTOGENIC LANTERNS.

Prices—£3:10:0 to £10:10:0.

ILLUSTRATED CATALOGUES gratis, post-free to all parts of the World.

406, 66, & 456, STRAND; 54, CORNHILL, LONDON.





Bandit's Roost
Jacob August Riis, New York reporter



Lewis Hine

Baseball team composed mostly of child laborers from a glassmaking factory. Indiana (1908)



Alice Seeley Harris



Her documentation of the Leopold II's Congo Free State
Caused global outrage

The Great Depression & Wartime in America and Europe

Walker Evans

Dorothea Lange

Marion Post Wolcott

“This generation of documentary photographers is generally credited for codifying the documentary code of accuracy mixed with impassioned advocacy, with the goal of arousing public commitment to social change.”

William Stott, *Documentary Expression and Thirties' America* (New York: Oxford University Press, 1973);
Maren Stange, *Symbols of Ideal Life* (New York and Cambridge, England: Cambridge University Press, 1989).

Post-war Era affects on Photo Documentary

Photojournalism

Street Photography

Ideas of a separation between art and documentation

Garry Winogrand
b.1928







Post Modernism / Post-Post Modernism

70s...

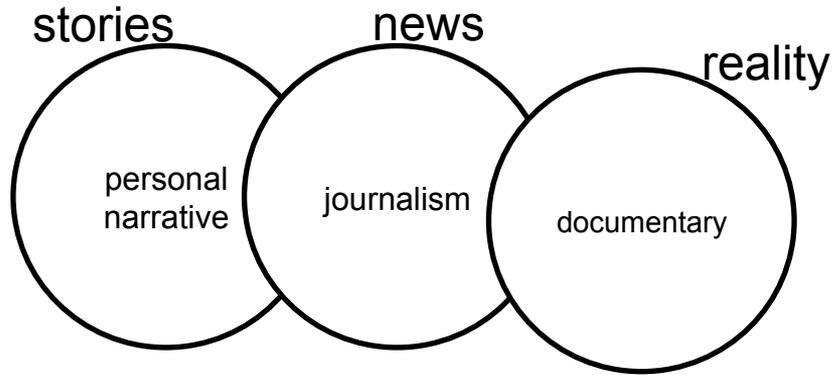
90s...

80s...

00s...

Arguments emerge against traditional ideas of documentary truth, authorship, reportage and neutrality.

Efforts are made to complicate the division between “fiction” and “truth”
In both news and art story telling



“Documentary photography generally relates to longer term projects with a more complex story line, while photojournalism concerns more breaking news stories. The two approaches often overlap. Some theorists argue that photojournalism, with its close relationship to the news media, is influenced to a greater degree than documentary photography by the need to entertain audiences and market products.”

- Wikipedia

In documentary we deal with the actual, and in one sense with the real. But the really real, if I may use that phrase, is something deeper than that. The only reality which counts in the end is the interpretation which is profound.

—*John Grierson*

Untitled, 1999-2004
Installation

Jayce Salloum

“Salloum’s installation was at the heart of the controversy over the attempted cancellation of the exhibition, *The Lands Within Me: Expressions by Canadian Artists of Arab Origin*, which opened at the Museum of Civilization (Gatineau), Oct. 2001.

After viewing the tapes in the installation the directors of the museum attempted to indefinitely postpone the exhibition.

With a large international public outcry the Museum was forced to open and present the exhibition as originally planned. Following the closing of the exhibition March 2003 the Museum reneged on it’s commitment for an international tour and closed down the Mid-East/South-West Asian department in its entirety.”





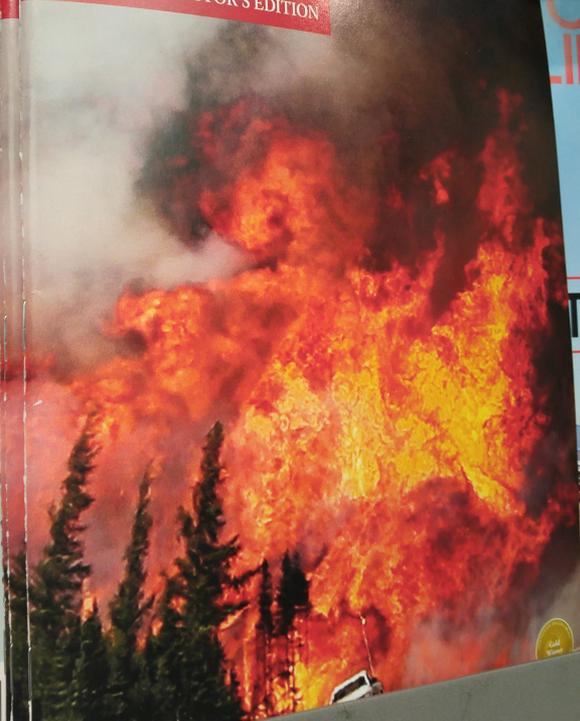
Untitled part 1: Everything and Nothing, the video from which the exhibition takes its title, consists of a conversation with ex-Lebanese National Resistance fighter and icon, Soha Bechara. Rather than question her about her experience of capture, imprisonment and torture, Salloum conducts an intimate, if problematic, conversation in her tiny Paris dorm room, itself hardly bigger than her former cell. He asks her, off camera in stilted French, not about the hard facts but about her impressions and thoughts.

Bechara's intelligent and positive answers in Arabic build a captivating alternative portrait of a woman who would be labeled a terrorist (in terms defined by the West). Bechara and Salloum's interaction, along with the combination of open-ended questions and assertive filmic devices, such as extreme close-ups and quick zooms, remind the viewer of the camera's presence, as well as both the subject and the artist's positions.

[video](#)



MACLEAN'S
THE YEAR IN PICTURES 2016
SPECIAL COLLECTOR'S EDITION



2017
04
30, 2017

DISPLAY UNTIL JANUARY 21, 2017 \$3.99

TORO
LIFE

S
L
L
THE \$1
Te
supp

TIME

NEW