

# Photography and Activism

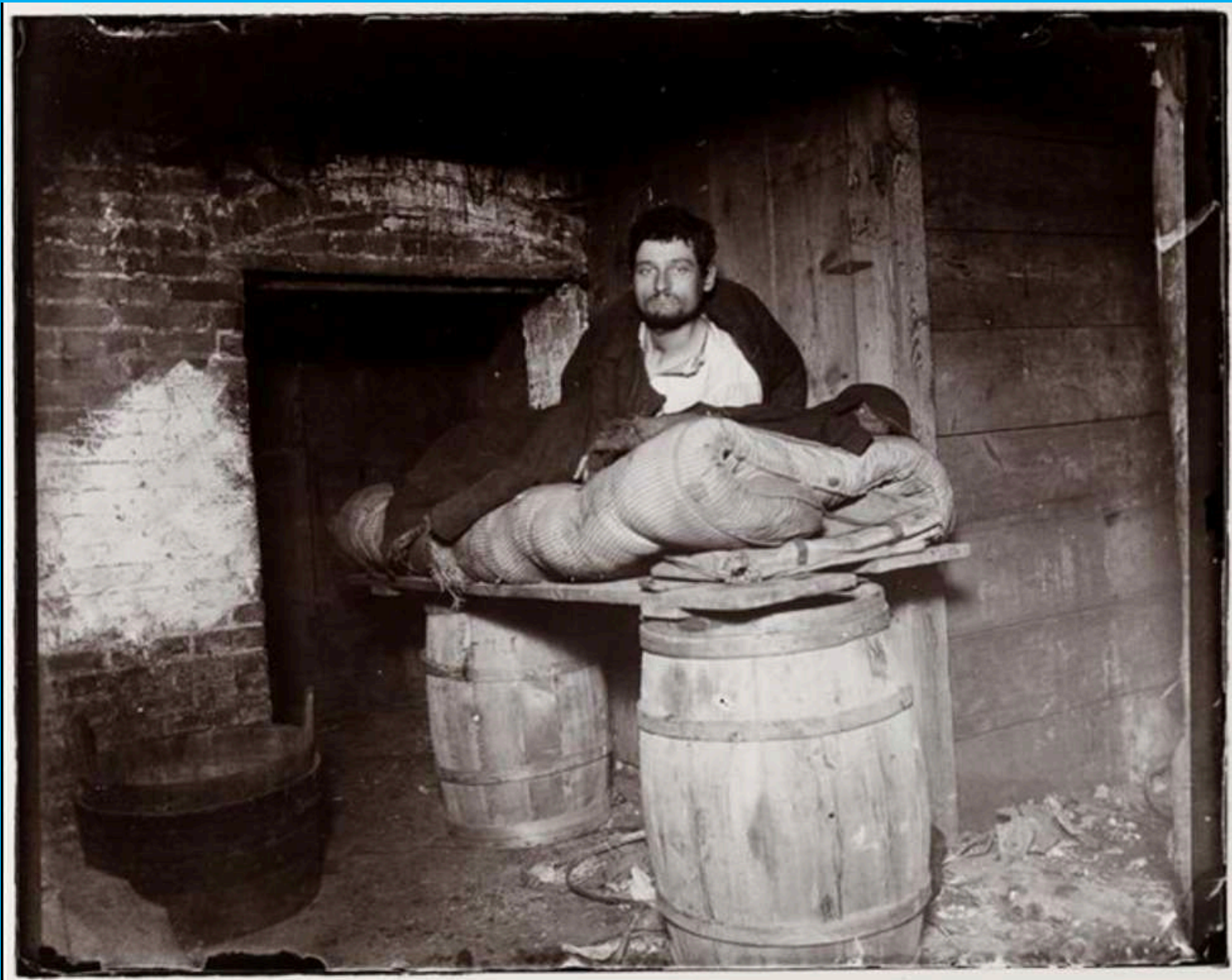
Clare Bottomley

# Social Reform and Progress Era



Jacob Riis

Jacob Riis, *Lodgers in Bayard Street Tenement, Five Cents a Spot*, 1889.  
Gelatin silver print, Image courtesy of the Museum of the City of New York



Jacob A. Riis (1849-1914)

"Slept in that cellar four years." A man atop a make-shift bed that consists of a plank across two barrels.



Jacob A. Riis (1849-1914)

A "Scrub" and her Bed -- the Plank.

An old woman with the plank she sleeps on at the Eldridge Street Station women's lodging room.



*Tramp in Mulberry Street Yard, 1887–1888.* Modern gelatin printing out paper. Museum of the City of New York,

## Lewis Hine National Child Labor Committee

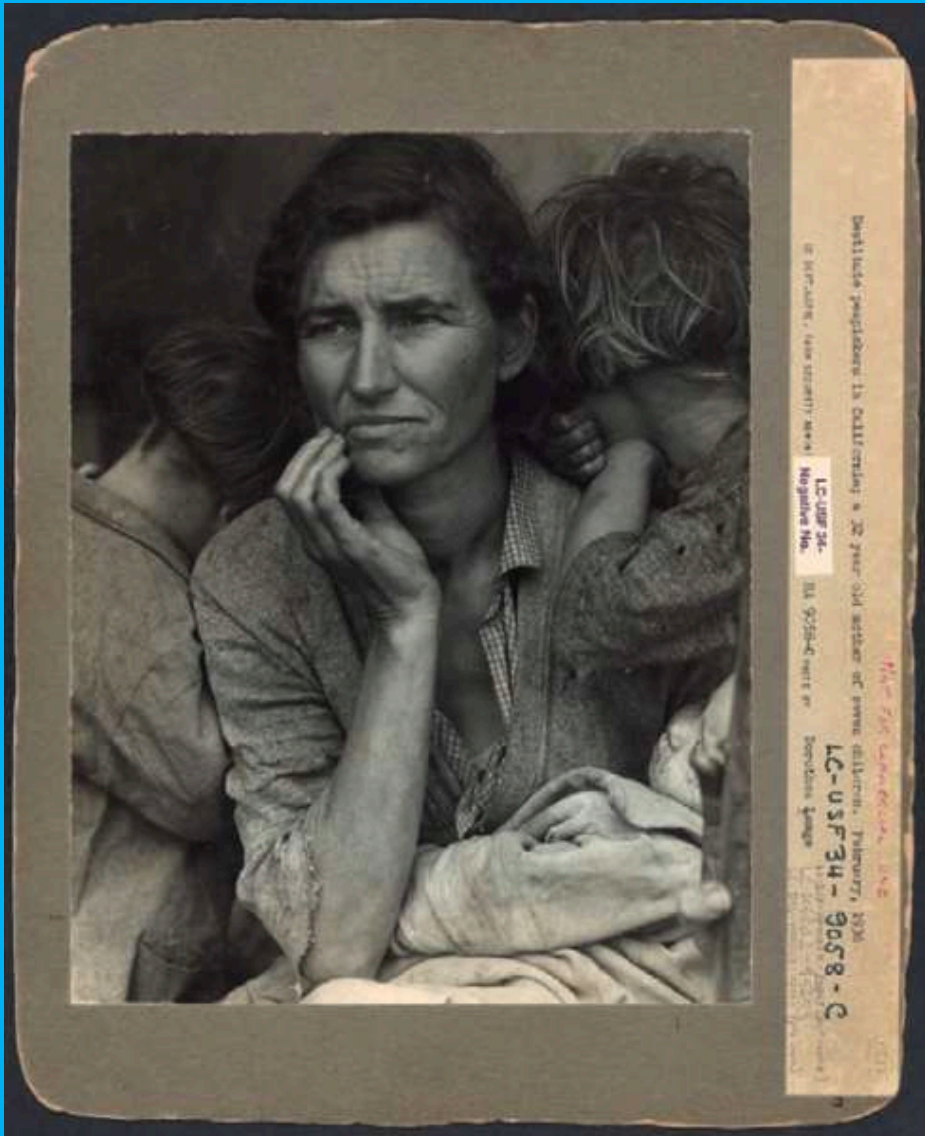


Young Miner Brown, West Virginia  
1908



Child laborers in glasswork. Indiana, 1908

# Farm Security Administration (FSA)



Dorothea Lange, Migrant Mother/ Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California, 1936. Nitrate Negative, 4 x 5 in. Library of Congress, Washington, D.C. Public Domain

'Good Photography was not the object, the consequences of the photograph are the objectss'

Dorothea Lange



American Gothic  
Gordon Parks  
1942

# Photography and War



Roger Fenton, The Valley of the Shadow of Death, 1855. Salt print, 107/8x133/4in., Library of Congress, Washington, D.C. Public Domain

# Technology driving Photograph Practice Forward



Leica 1

# Vietnam War Photography



Eddie Adam's 1969, of a Vietnamese general executing a Viet Cong suspect in Saigon taken February 1, 1968.



Huynh Cong "Nick" Ut's iconic photo of South Vietnamese forces following behind terrified children, including nine-year-old Kim Phuc, centre, as they run down Route 1 near Trang Bang after an aerial napalm attack. Photo: AP

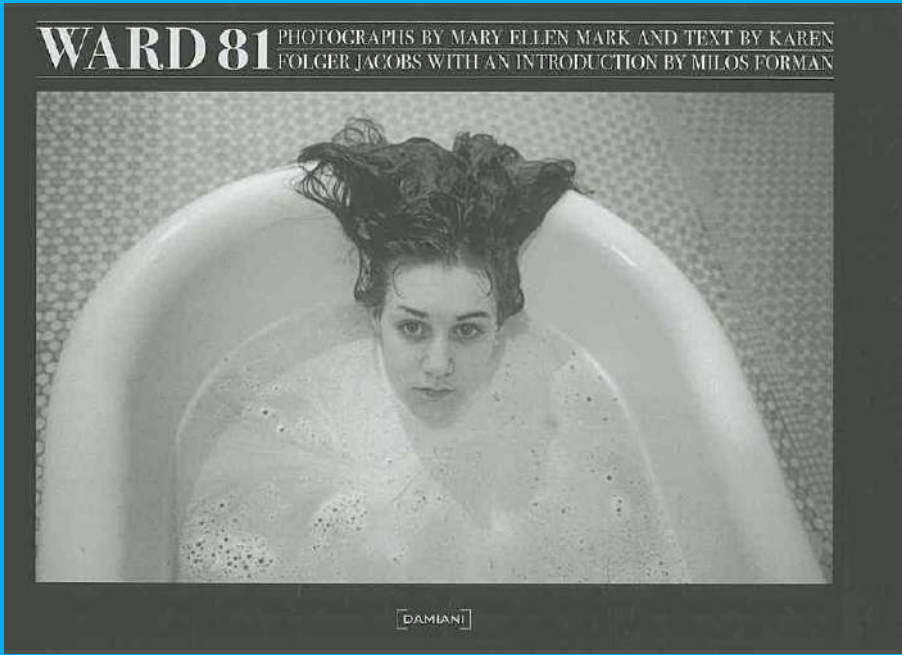
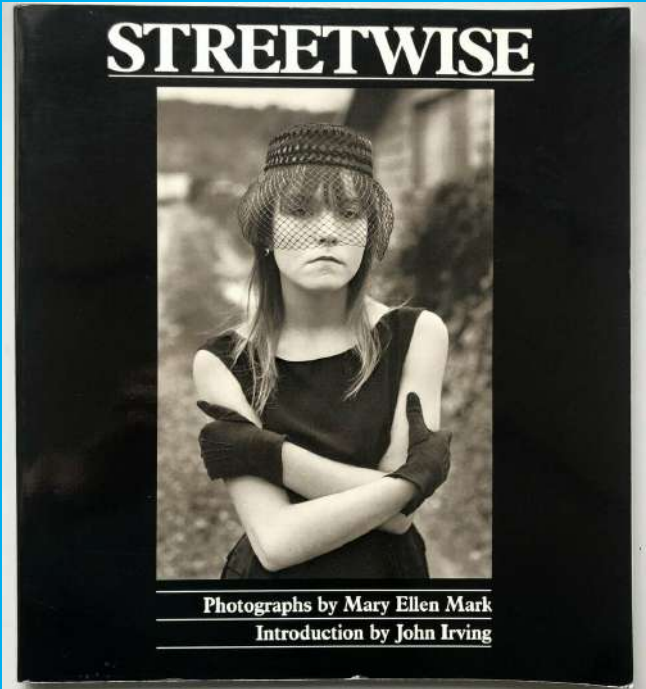


Marc Riboud 1967 Jan Rose Kasmir confronts National Guard troops outside the Pentagon during a protest march.

# Mary Ellen Mark

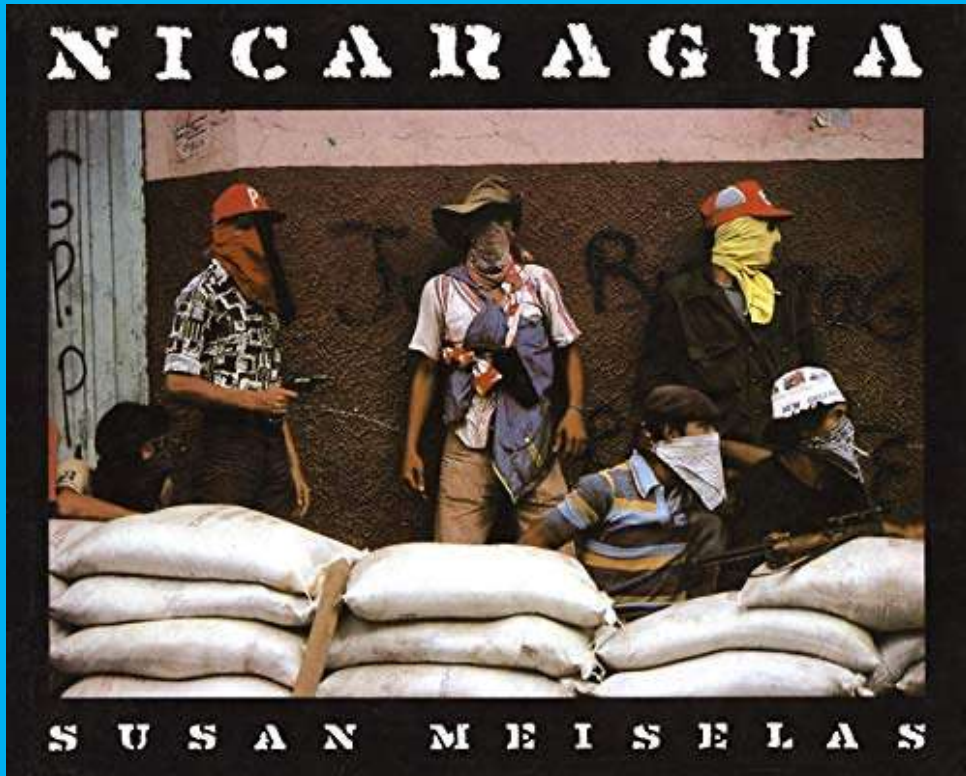


Mary Ellen Mark, Tiny, Seattle, Washington, 1983.

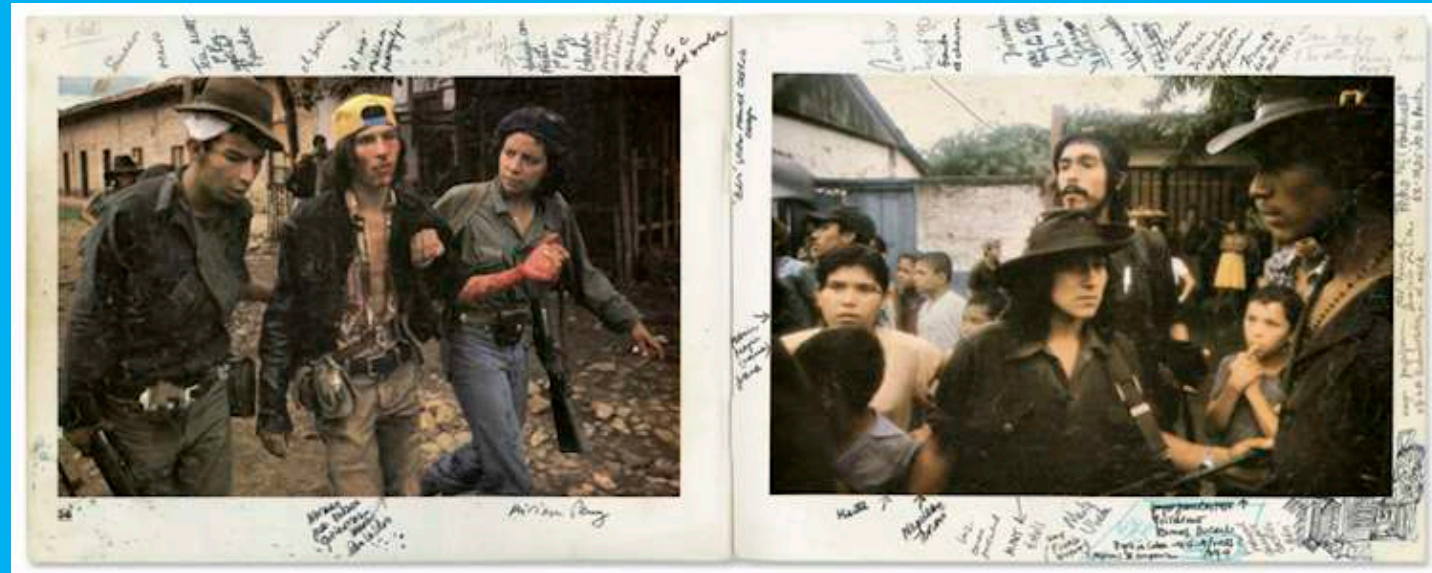


# Susan Meiselas

## Nicaragua 1978-79

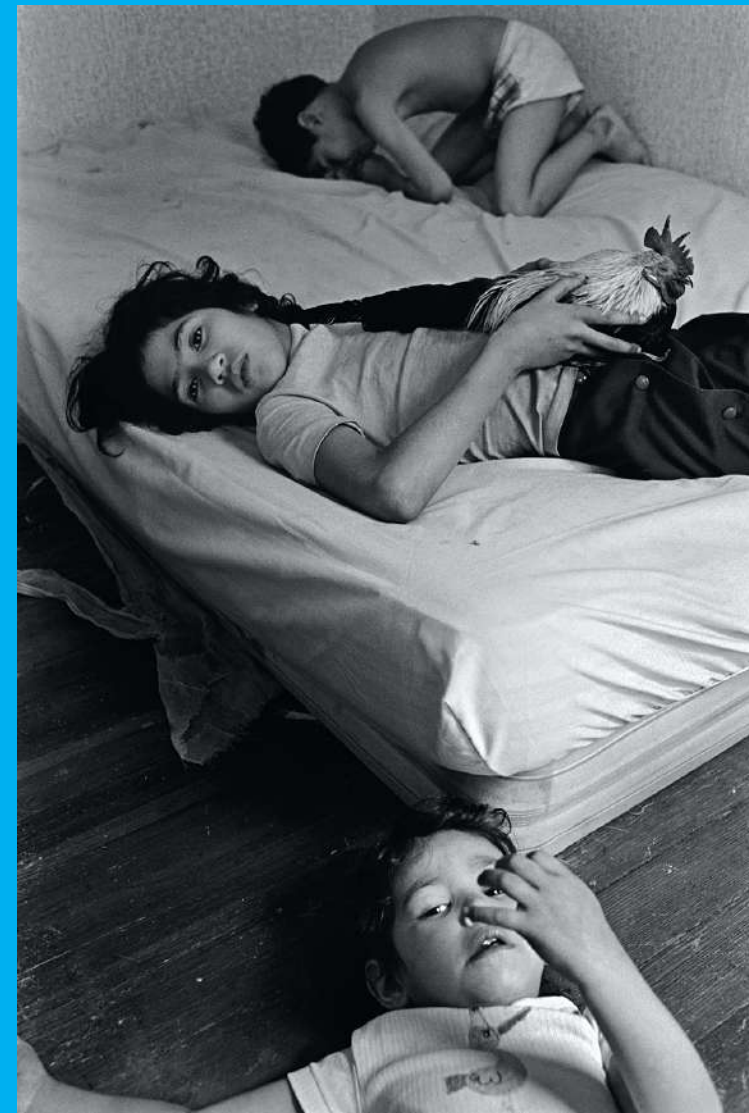
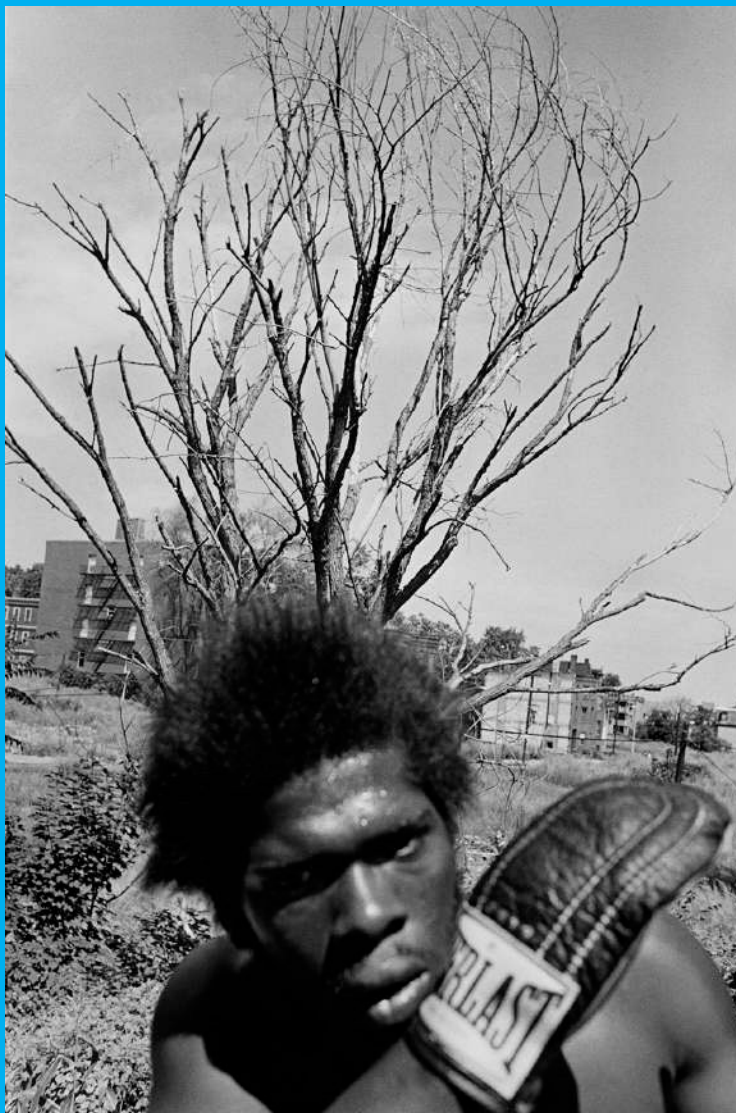


“So the problem for the photographer remains: how to create images and a sequence that’s sustaining and engaging, but asks people to wait, to not think they know, but to be suspended and uncertain along with those pictured whose lives are unpredictable and unraveling.”



# EUGENE RICHARDS

## Dorchester Days 1978

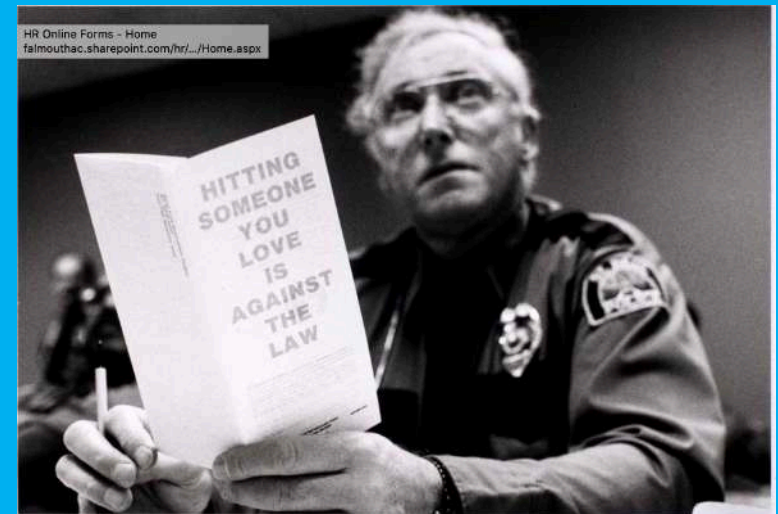
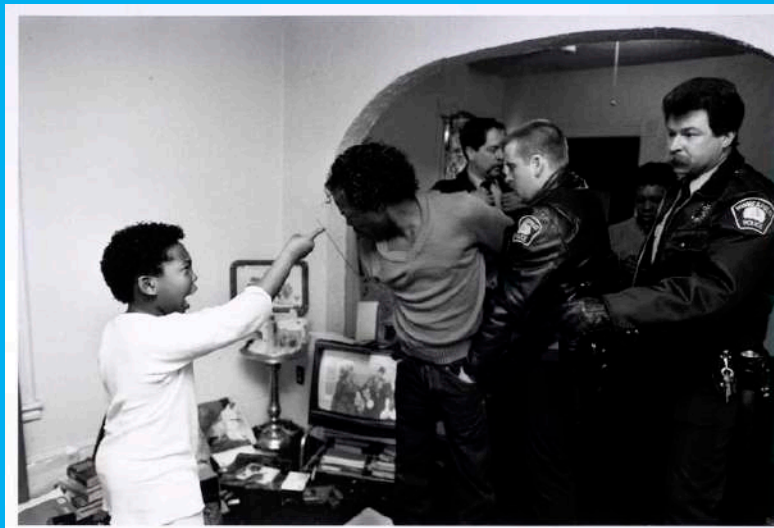


# Donna Ferrato

## Living with the Enemy 1981-



**LIVING WITH THE ENEMY**  
DONNA FERRATO / INTRODUCTION BY ANN JONES / APERTURE



# Move away from Realism

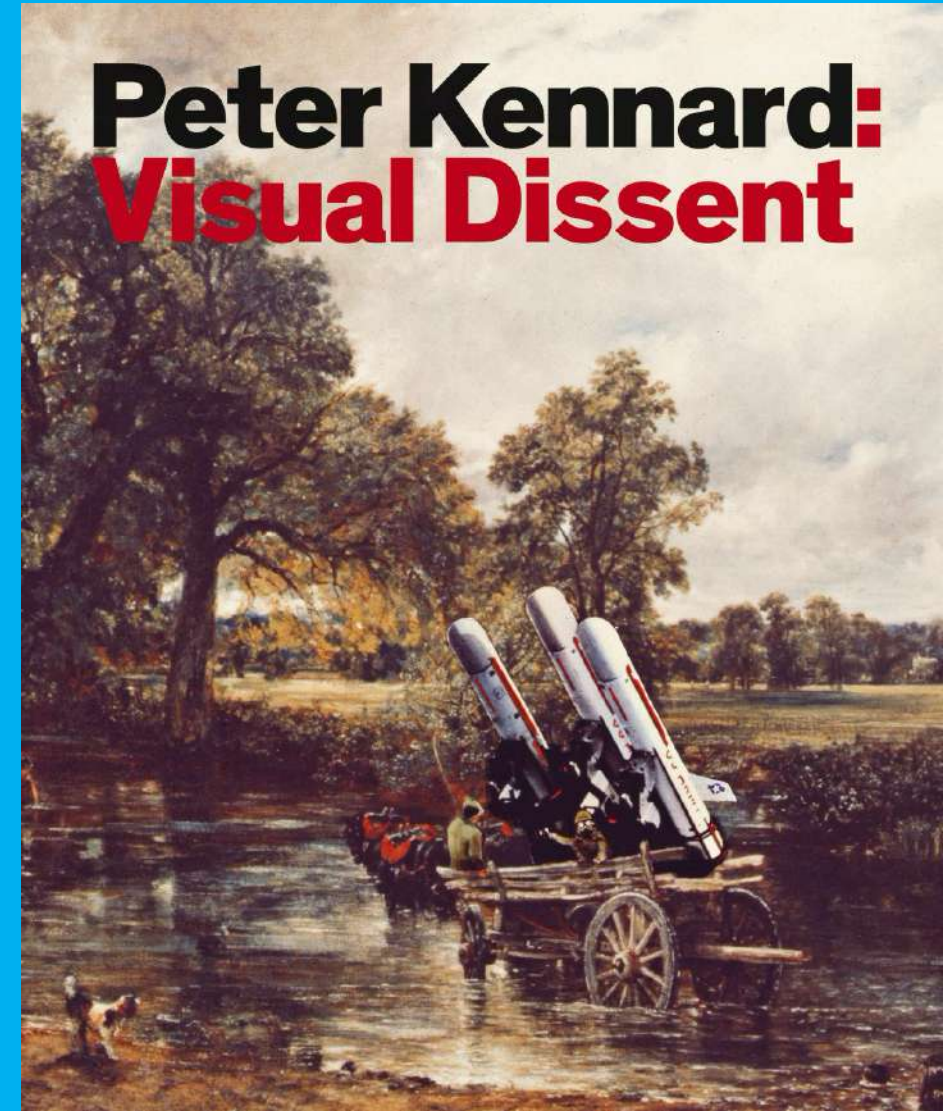


At Earth (2011) by Peter Kennard, assisted by Tarek Salhany



*Broken Missile*, Peter Kennard 1980 photomontage

## Peter Kennard Visual Dissent

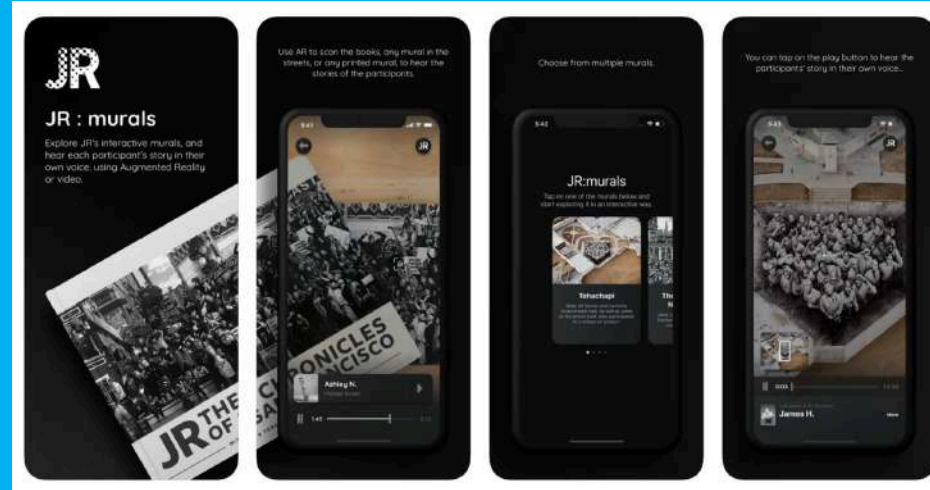




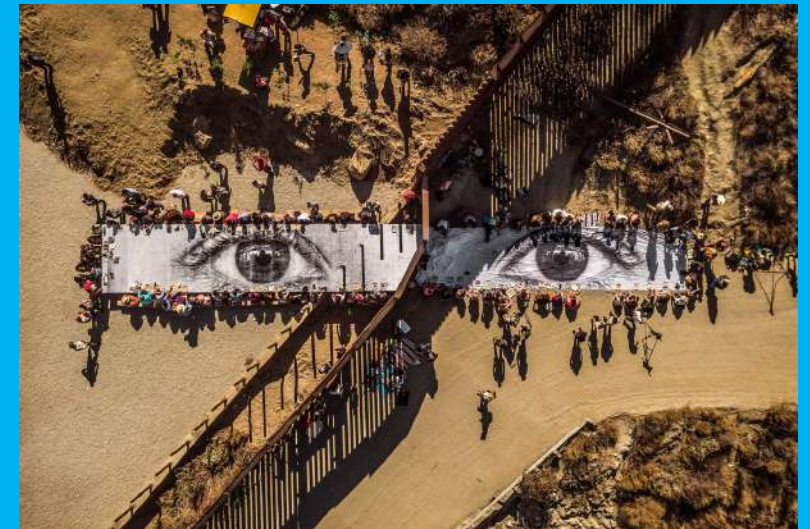
*Egg Timer*, Peter Kennard 1991



*Visual Dissent - spread*, Peter Kennard



JR

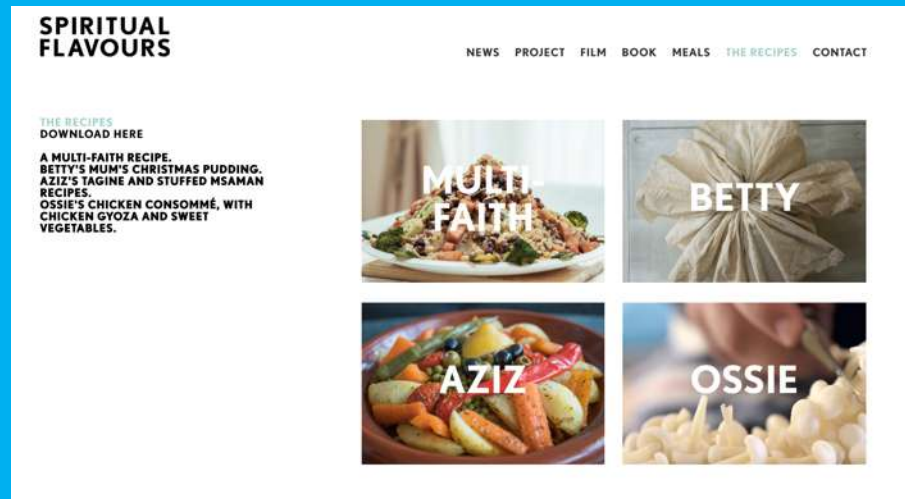


JR Migrants, Picnic across the border, Tecate,  
Mexico – USA 2017

©JR

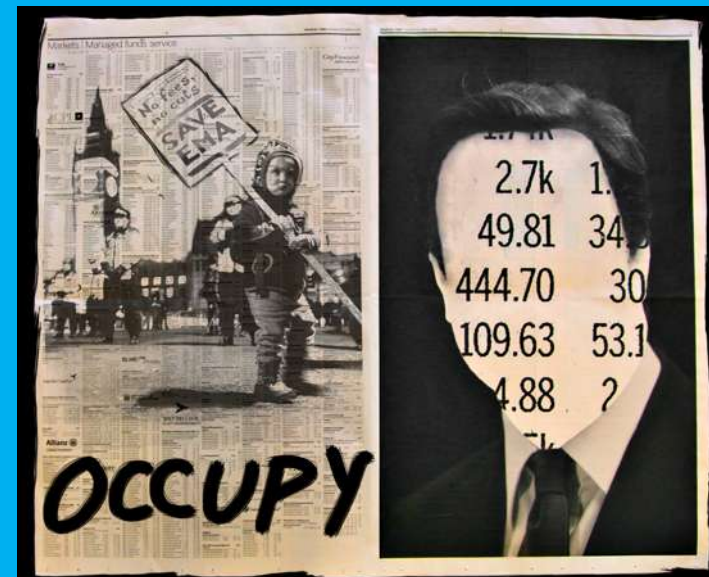
- Take you images outside the art gallery context
- Audience
- Reactions/interactions
- Opens up public discussion

# Laura Cuch - Spiritual Flavours 2020



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# Performance – Kennard Phillipps

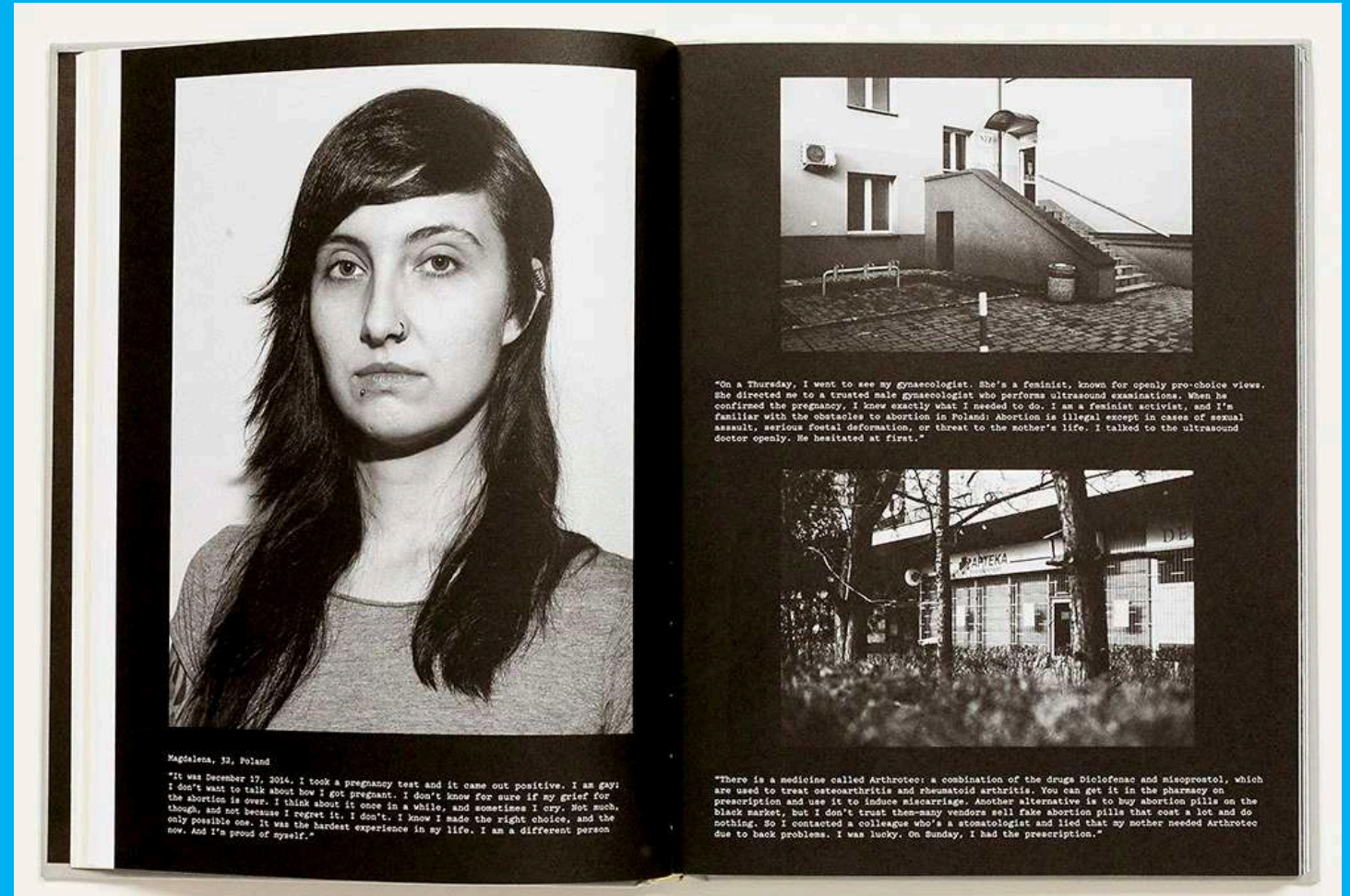


Work related to the Occupy movement and Trade Union demonstrations against government cuts to public spending. *Occupy Everything*, April/May 2012.

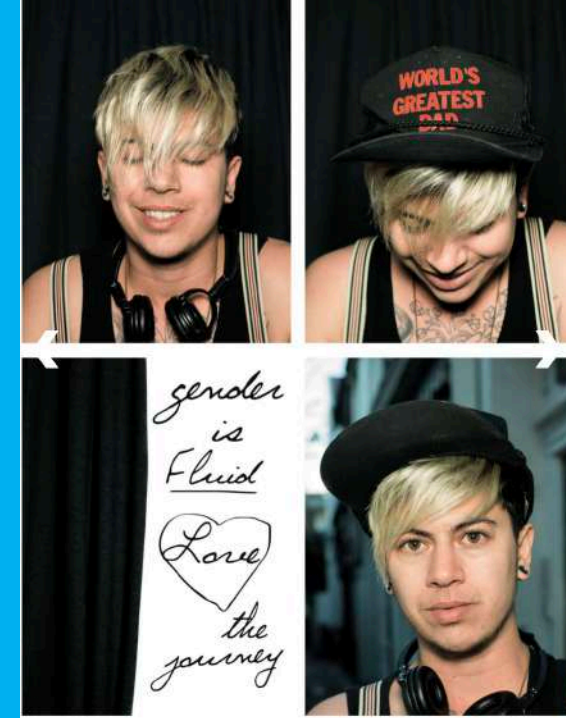
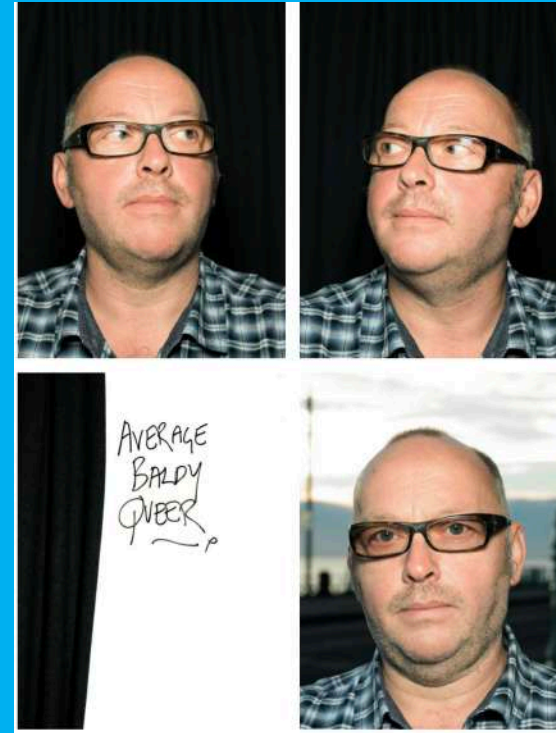
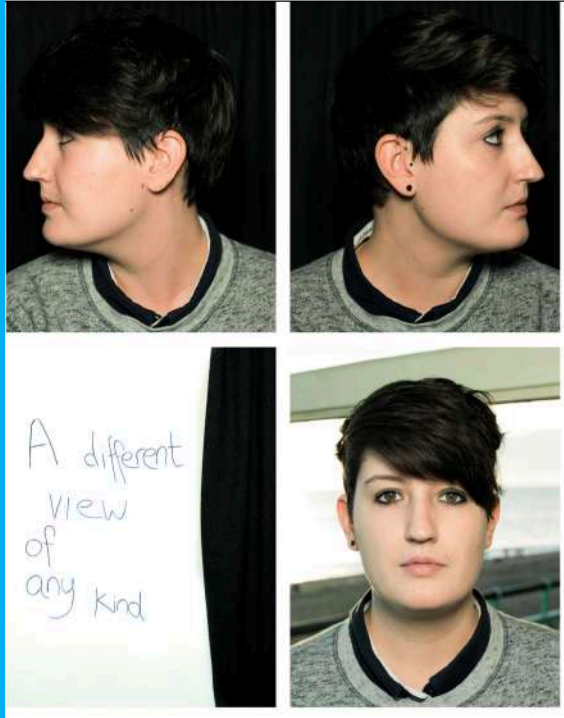
# Laia Abril – On Abortion -2016



Laia Abril  
On Abortion -  
Les Rencontres d'Arles, 2016  
© Laia Abril



# Anthony Luvera Not Going Shopping (2013-2014)



# Forensic Architecture



Forensic architecture embedded photographs and videos gathered mainly from social networks and online sources within the 3D Model to reconstruct the story of the "Black Friday" battle on August 1, during the 2014 Gaza war in which many Palestinian civilians were killed by massive Israeli shelling.



Forensic Architecture, *The Architecture of Hellfire Romeo: Drone Strike in Miranshah, Pakistan, 2012*, digital composite and rendering, dimensions variable.



A collage pieced together from individual frames extracted from the footage allowed Forensic Architecture to identify distinct features of the building that would later help find the building in a satellite image of Miranshah. On the left, closest to the videographer, is a series of beams that fanned out in a radial pattern, and there is a distinctly visible higher building on the left side of the building near the bend in the