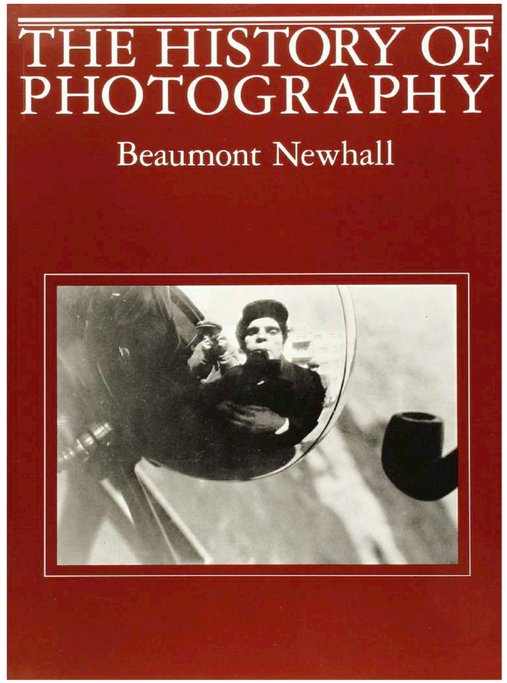
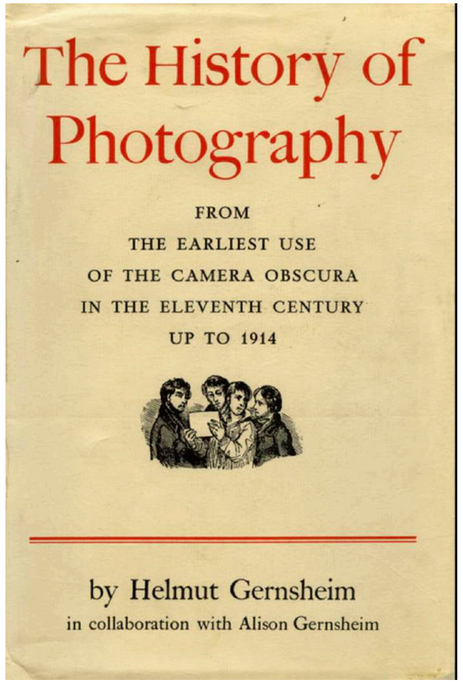
INTRODUCTION:

PHOTOGRAPHIC ART PRACTICE AND DOCUMENTARY PRACTICE

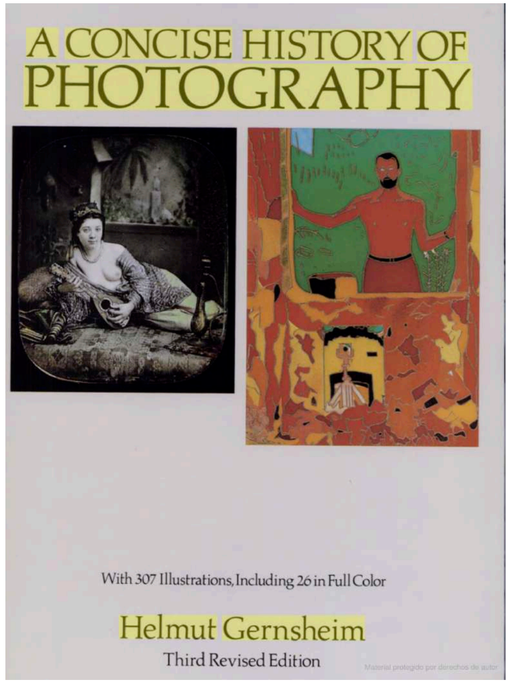
THE HISTORY OF PHOTOGRAPHY



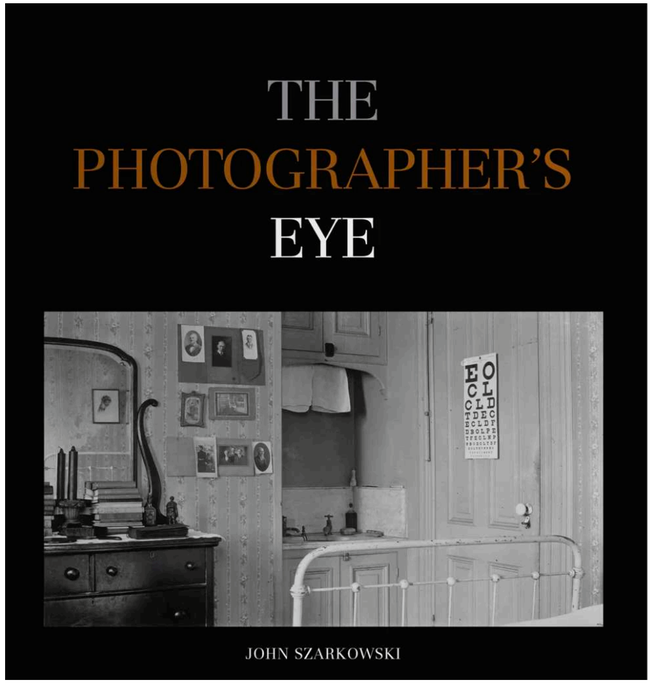
First Edition 1937.



First Edition 1955.



First Edition 1965.



First Edition 1966.

To think about this question I am going to refer to Allan Sekula. In his essay ‘On the Invention of Photographic Meaning’ he explains that a photograph is a space of multiple truths. Sekula argues:

> […] the photograph is an ‘incomplete’ utterance, a message that depends on some external matrix of conditions and presuppositions for its readability. That is, the meaning of any photographic message is necessarily context-determined.
>
> (Sekula, 1975, p. 4)

The main point with this is that images are ‘ambiguous’ objects and their reading is clearly dependant on context. In this sense, photographs are constantly open to interpretation and ‘their meaning are up for grabs’.

1 Sekula, A. (1975), 'On the Invention of Photographic Meaning', in Sekula, A. ([1984] 2006) *Photography Against the Grain. Essays and Photo Works 1973-1983*. London: Mack.

Based on this we can say that photographs accrue different meanings depending on the context in which they are seen. In that sense images can be used for different means, for instance within a documentary or artistic discourse/practice. As a result, the reading of the image and its understanding are completely different in each of these contexts.

Susan Meiselas / *Nicaragua* / 1978-1979 /



Susan Meiselas, *A Funeral Procession for Assassinated Student Leaders. Demonstrators Carry a Photograph of Arlen Siu, an FSLN Guerrilla Fighter Killed in the Mountains Three Years Earlier. Jinotepe, Nicaragua.* (1979).

CONTEXT



Susan Meiselas, *Nicaragua Street Fighter. Managua, Nicaragua. 1979.* (1979).



Susan Meiselas, *Final Assault on the Esteli National Guard Headquarters. Esteli, Nicaragua. July 16, 1979* (1979).

KEY TRANSFORMATIONS OF OUR TIMES AND VISUAL RESPONSES

MOHAMED BOUROUISSA,
THE UTOPIA OF AUGUST SANDER
(2012-2013)

RE-THINKING HISTORY





Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, galerie Édouard-Manet, Gennevilliers, 2012.

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

MOTIVATION

To represent the unemployed in a form that goes against the mainstream media narrative and reveals the inequalities created by the mechanisms of society.



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013).



Mohamed Bourouissa, *The Utopia of August Sander* (2012-2013), installation view detail, Centre Pompidou, Paris (2013).

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

PROCESS

- A van was converted into a photographic studio where people were invited to take a photograph/scanner of themselves.
- With the use of software he transformed to images to be able to print them as polyester statuettes measuring about 10 cm, which he then sold on the street for 2 euro a piece.



August Sander, *Varnished* (1930), part of II/11 *Working Types – Physical and Intellectual* from *People of the Twentieth Century*.

Mohamed Bourouissa / *The Utopia of August Sander* / 2012-2013 /

RE-THINKING HISTORY

MAIN REFERENCE

The rationale of the project is based on *People of the Twentieth Century* by August Sander.

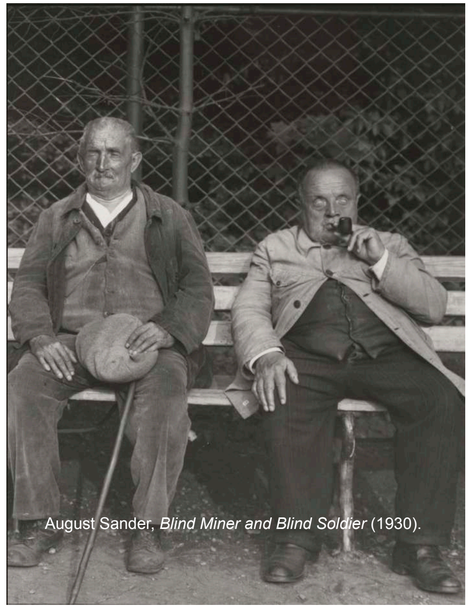
August Sander/ *People of the Twentieth Century* / 1892-1952 /


August Sander, *Farmer from Kuchhausen* (1951).

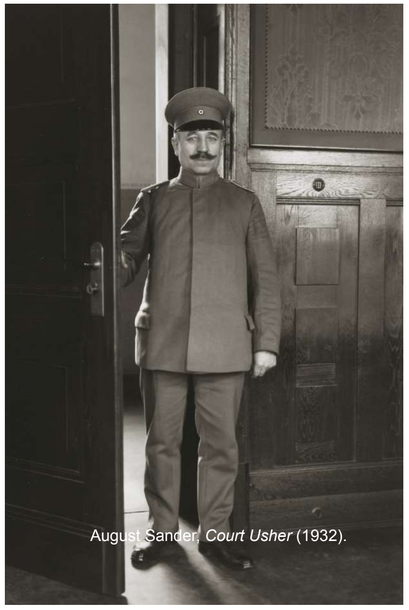

August Sander, *Secretary* (1931).


August Sander, *Jobless* (1928).


August Sander, *Revolutionaries* (1929).

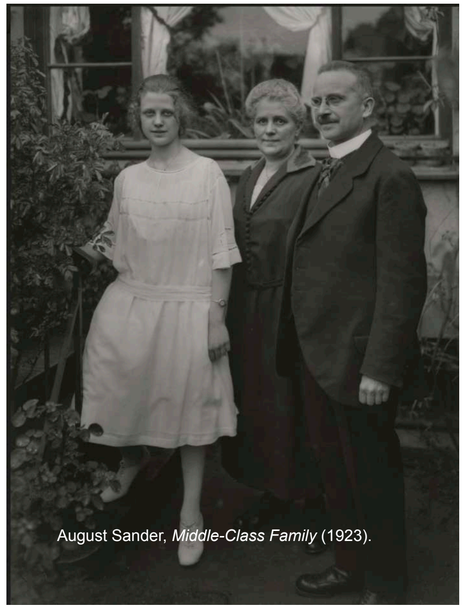

August Sander, *Blind Miner and Blind Soldier* (1930).


August Sander, *Berlin Coalheaver* (1929).


August Sander, *Court Usher* (1932).


August Sander, *Beggar* (1930).


August Sander, *Country Girls* (1925).


August Sander, *Middle-Class Family* (1923).

LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

RE-THINKING HISTORY



LaToya Ruby Frazier, *Home on Braddock Avenue* (2007). Gelatin silver print.



LaToya Ruby Frazier, *Aunt Midgie and Grandma Ruby* (2007). Gelatin silver print.

Walker Evans and Gordon Parks

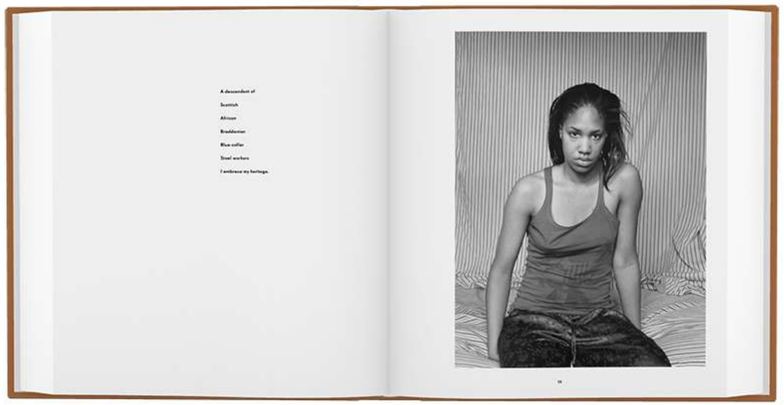
RE-THINKING HISTORY

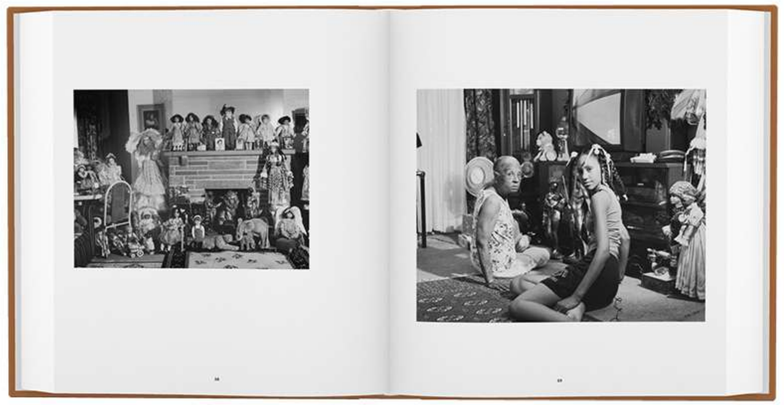


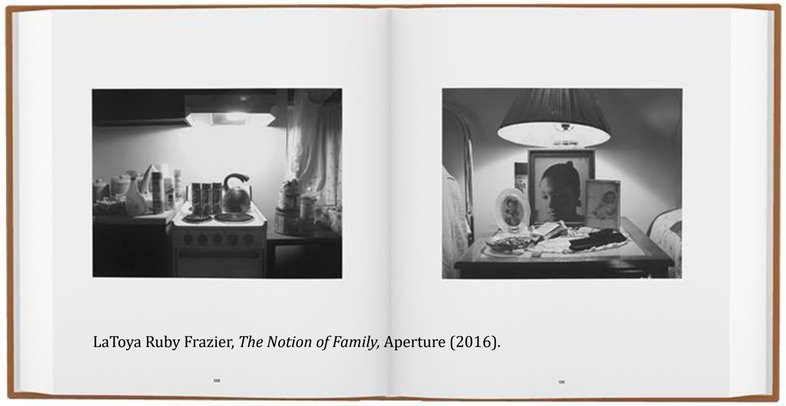
Walker Evans, *New Orleans Houses* (1935). Gelatin silver print.



Gordon Parks, *Washington, D.C. Mrs. Ella Watson, a government charwoman, with three grandchildren and her adopted daughter,* July 1942 (1942). Gelatin silver print, printed later.







LaToya Ruby Frazier, *The Notion of Family,* Aperture (2016).

LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

RE-THINKING HISTORY



LaToya Ruby Frazier, *The Notion of Family,* exhibition view (2018). Gelatin silver prints.

Deana Lawson, MoMA PS1, New York /April 14 – September 05, 2022/

RACE AND REPRESENTATION



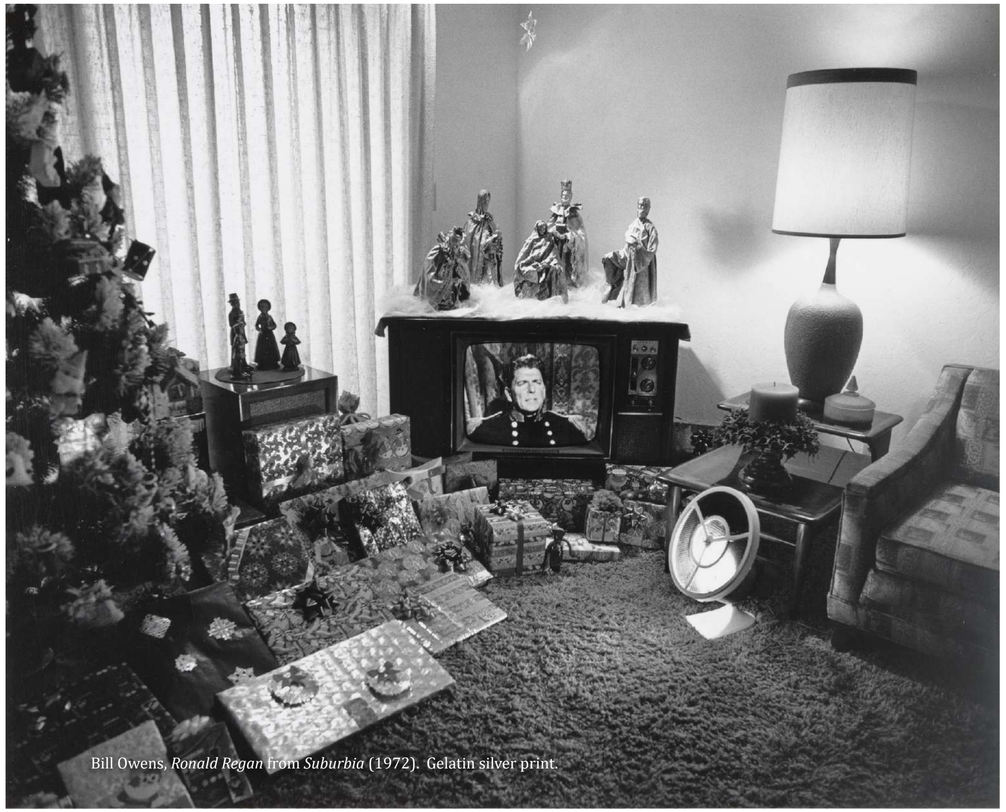
Deana Lawson, *Hair Advertisement* (2005). Pigment print.



Deana Lawson, *Coulson Family* (2008). Pigment print.

Bill Owens / *Suburbia* /1972/

RACE AND REPRESENTATION



Bill Owens, *Ronald Regan* from *Suburbia* (1972). Gelatin silver print.



Bill Owens, *I get a lot of compliments on the front room wall. I like Italian Syrocco floral designs over the mantle. It goes with the Palos Verde rock fireplace* from *Suburbia* (1972). Gelatin silver print.

Zoe Leonard/ Al Río/ To the River / 2016- 2022/

IMMIGRATION AND BORDERS



Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints.



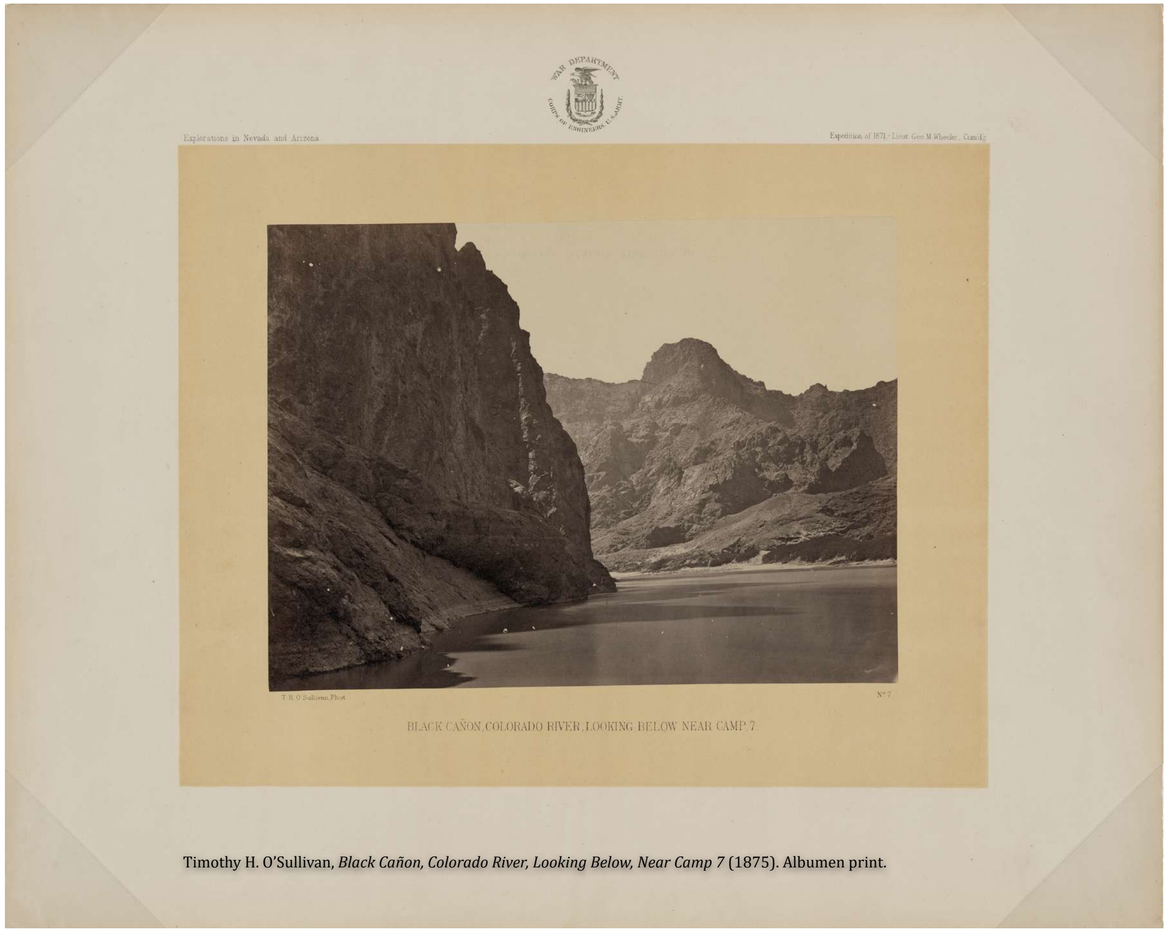
Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints.

Timothy H. O'Sullivan/ *Wheeler's Photographic Survey of the American West* / 1871-1873/

IMMIGRATION AND BORDERS



Timothy H. O'Sullivan, *Black Cañon Colorado River, from Camp 8, Looking Above* (1871). Albumen print.



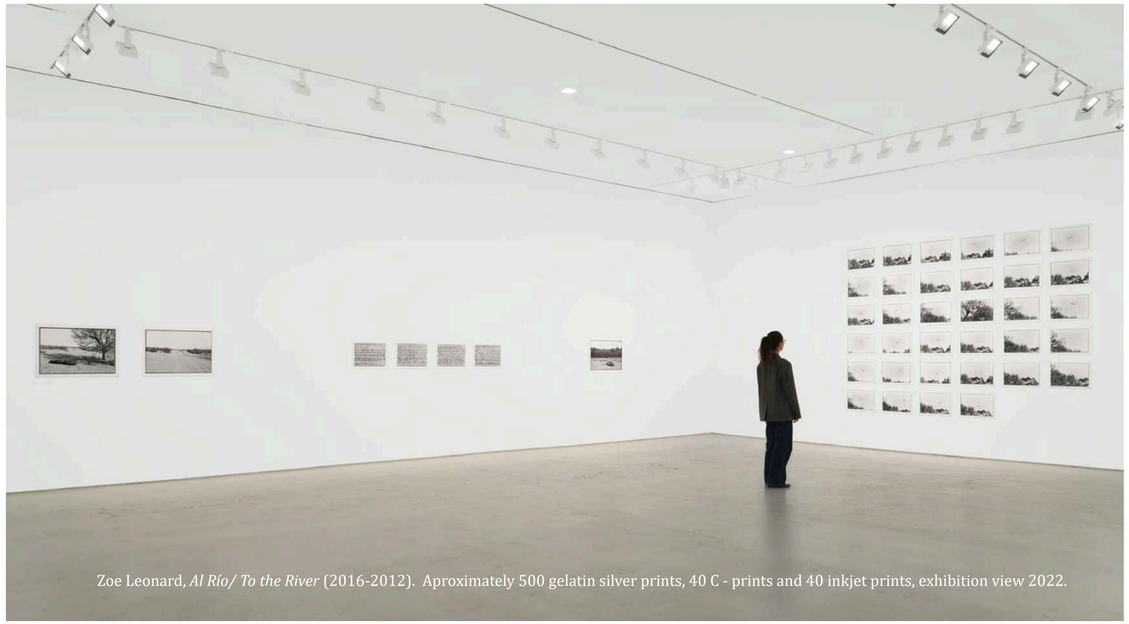
Timothy H. O'Sullivan, *Black Cañon, Colorado River, Looking Below, Near Camp 7* (1875). Albumen print.

Zoe Leonard/ Al Río/ To the River / 2016- 2022/

IMMIGRATION AND BORDERS



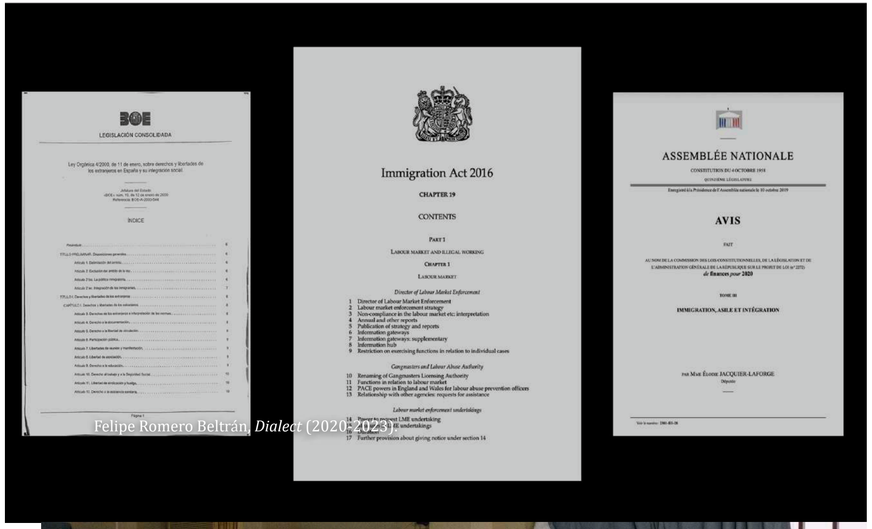
Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints.



Zoe Leonard, *Al Río/ To the River* (2016-2012). Aproximately 500 gelatin silver prints, 40 C - prints and 40 inkjet prints, exhibition view 2022.

Felipe Romero Beltrán/ *Dialect* / 2020- 2023/

IMMIGRATION AND BORDERS


BOE

LEGISLACIÓN CONSOLIDADA

Ley Orgánica 4/2000, de 11 de enero, sobre derechos y libertades de los extranjeros en España y su integración social.

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Immigration Act 2016

CHAPTER 19

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4 Annual and other reports
5 Publication of strategy and reports
6 Information gateways
7 Information gateways: supplementary
8 Information: hub
9 Restrictions on exercising functions in relation to individual cases

Gangmasters and Labour Abuse Authority

10 Renaming of Gangmasters Licensing Authority
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13 Relationship with other agencies: requests for assistance

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14 Power to accept GME undertakings
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16 [illegible]
17 Further provision about giving notice under section 14

ASSEMBLÉE NATIONALE

CONSTITUTION DU 4 OCTOBRE 1958

QUATORZIÈME LÉGISLATURE

Enregistré à la Présidence de l'Assemblée nationale le 15 octobre 2019

AVIS

FAIT

AU NOM DE LA COMMISSION DES LOIS CONSTITUTIONNELLE, DE LA LÉGISLATION ET DE L'ADMINISTRATION GÉNÉRALE DE LA RÉPUBLIQUE SUR LE PROJET DE LOI (n° 2272) *de finances pour* **2020**

TOME III

IMMIGRATION, ASILE ET INTÉGRATION

PAR MME ÉLODIE JACQUIER-LAFORGE

Député

Felipe Romero Beltrán, *Dialect* (2020-2023).


Felipe Romero Beltrán, *Dialect* (2020-2023).


Felipe Romero Beltrán, *Dialect* (2020-2023).


Felipe Romero Beltrán, *Dialect* (2020-2023).

Richard Mosse/ *Broken Spectre* / 2022/

CLIMATE CHANGE



Richard Mosse, *Broken Spectre* (2022).

Richard Mosse/ *Broken Spectre* / 2022/

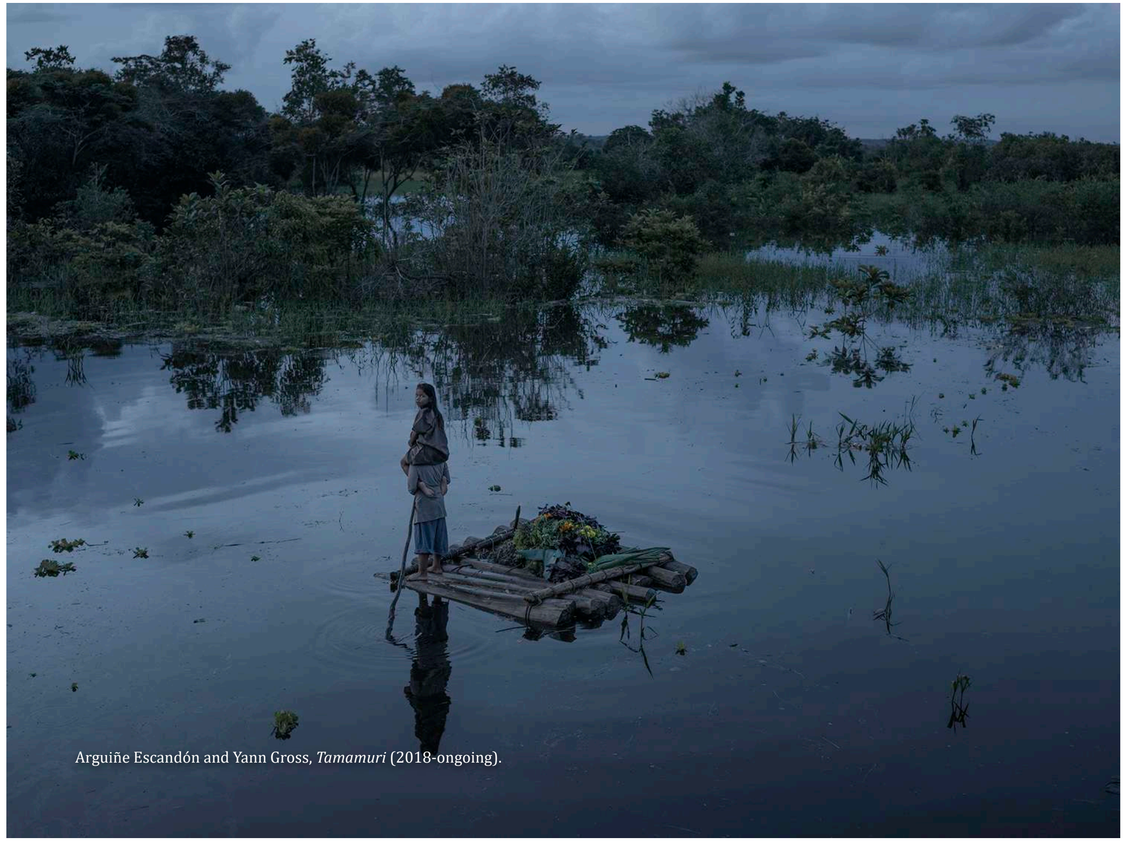
CLIMATE CHANGE



Richard Mosse, *Broken Spectre,* Loose Joints (2022).

Arguiñe Escandón and Yann Gross/ Tamamuri / 2018- ongoing/

CLIMATE CHANGE



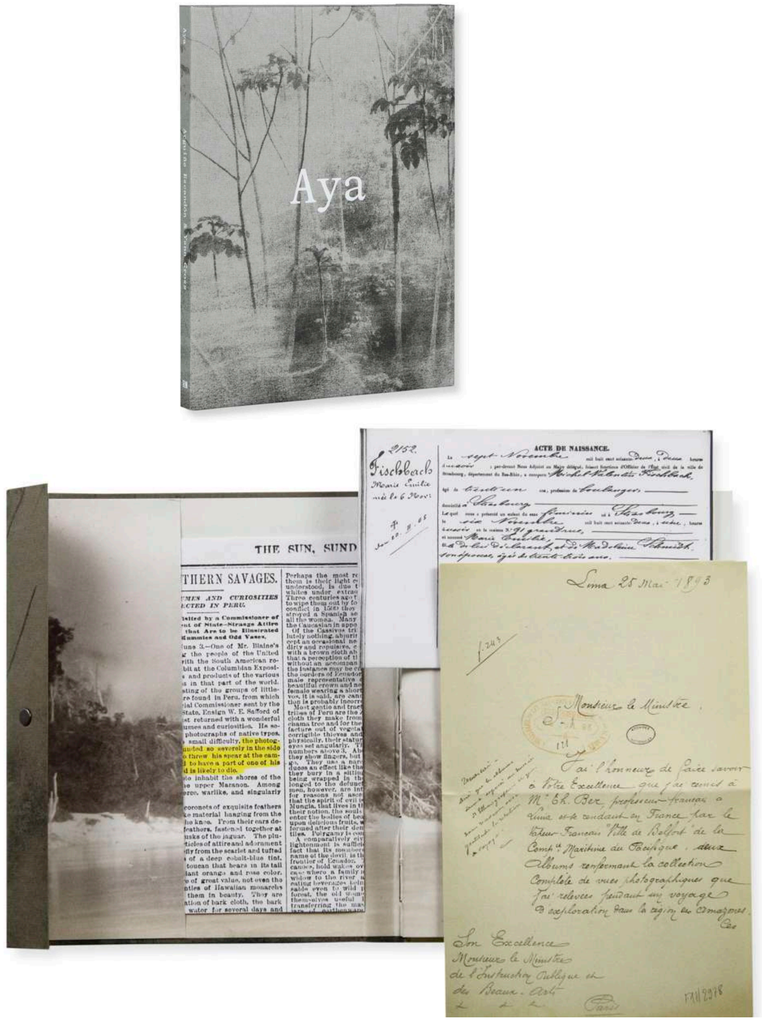
Arguiñe Escandón and Yann Gross, *Tamamuri* (2018-ongoing).

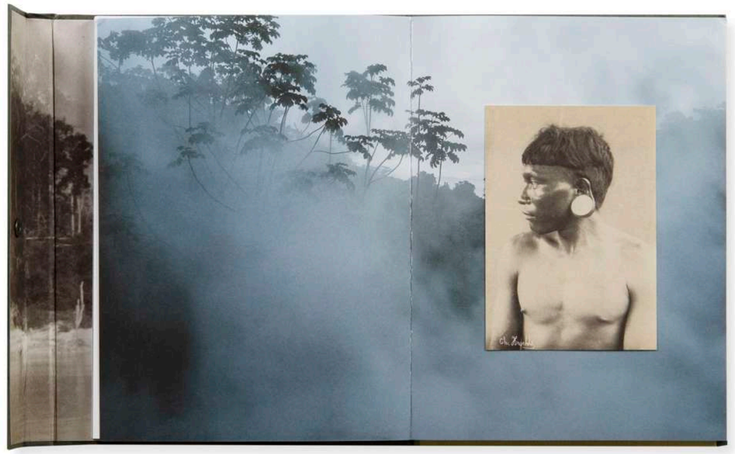


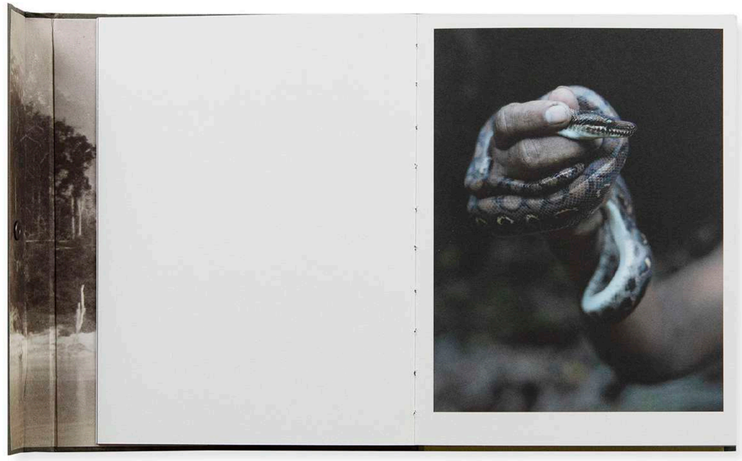
Arguiñe Escandón and Yann Gross, *Tamamuri* (2018-ongoing).

Arguiñe Escandón and Yann Gross/ *Aya* / 2021/

CLIMATE CHANGE







Arguiñe Escandón and Yann Gross, *Aya*, Editorial RM (2021).

CONCLUSION

One way of understanding contemporary art photographic practice and documentary practice is by focusing on how it is used and in which contexts.

As seen with the case studies the decision making process is informed by a reflective attitude towards the work and a critical way of thinking.

THANK YOU