

Annotated bibliography.

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Here are 5 books that I intend to use for research, inspiration and reference during my dissertation. These books have been chosen based on their relevance to my 5 key themes represented in my thesis; Archive, Ethics (use of private information), Documentary photography, Authenticity in Portraiture and Trust in People. Each of these books contain key themes that overlap with my dissertation's key points of research.

All these books are within the world of documentary photography and portrait photograph but are all looking at different scopes of their practice; focus on the ethics of photographing communities, the relationship between photographer and the photographed, the trust in modern photography and image making, the effects that ethical and political interpretations can have on photography and the existence of space between photographer, subject and the past.

Collier Schorr. (2022) *August*. 1st edn. MACK

A photographer's compilation of documentary and fictional portraits of a small town in southern Germany, brimming with historical apparitions; Nude photographs, documentary photographs, staged photographs of men in Nazi uniforms. This book culminates the different roles he had taken on as a war photographer, journalist and family historian to display the story of a place dictated by memory, community, war and nationalism. Schorr makes a mention in the book that the men he photographed were not at all comfortable in wearing the Nazi uniforms as it was illegal at the time, 1990s, but they continued through this anxiety of arrest. He himself was at the time of shooting an *American Jew* documenting in an American occupied German town, giving him a sense of permission to engage with the joint German and Jewish history present in the town.

This book highlights a photographer's ability to enter a space, connect with the present community and then photograph them ethically and non-intrusively. His choice to use the word *permission* when talking about taking the documentary photographs is very important to me work, he was not given explicit permission by any organisation, governing body or whole group, but the original permission to do his documentation was implied through their connection in history. For these reasons I intend to use this book as a key reference point when talking about Documentary Photography.

David Levi Strauss. (2020) *Photography and belief*. David Zwirner Books

This book explores contemporary photography by questioning the concept of *seeing and believing* all photographic media that you see. Taking note of the recent domination of digital photography he talks around modern photographic tools such as photoshop,

smartphones, the online space and how it affects how we as a collective trust photography. By asking questions about these mediums and ideas the outcome is a challenge posed to modern photographers and technology and how it gives people the ability to influence the public, give people action and create/give ideas to people. An intriguing look into how our belief in photography as a truthful medium has, in history, and will, in the future, continue to change and warp into something new.

The talking points and questions raised in this book will, throughout my dissertation, allow me to explore different viewpoints and ideas about photography as a medium for creating art and a medium for sharing information. It also speaks on my interest in the trust we put into people that we speak to and interview and in this case the people that take the photographs we look at and investigate in our daily lives. For these reasons I intend to use this book as a point of reference and research to further my understanding in the idea around truth and trust in contemporary photography. Truth is something that I believe is very important and at times imperative to successful documentary photography and bodies of work a-like. Without some sense of honesty in documentary photography, it just becomes a fiction that the photographer is attempting to convince you of and can be seen as deceitful and confusing to viewers in mass.

Eugene Richards. (2008) *A procession of them*. University of Texas

The objective of this work is to highlight the lack of care, neglect and inhumane treatment that is inflicted upon the disabled. Using arresting imagery of these peoples living situations, close-up photographs of these people in terrible conditions and photographs portraying just how evil people can be to people who are disabled. This book follows Richards through his travels from hospital to hospital as he documents this miss-treatment, he talks in his book on how getting into these places was at times as easy as saying you were on a tour, and they would let you in to see the hell these people were living in. Photographs of cages, ropes on beds, urine-soaked floors, people walking naked in public areas, people tied to waste covered beds, etc.

This book may seem like an odd choice given my current line of thinking, but I find it quite interesting for my dissertation. Whilst this book does not directly talk about permission or consent in photography it does, in my mind, display that point very clearly. I intend to read into this project and explore all it's 'ins and outs' to get a full grasp on the contexts behind this work, but as I stand now, I will be using this book as a way to reference a type of photography that does not necessarily need direct consent from the subjects. These people are in a dire state and this man along with his group have gone in and photographed them to highlight the severity of the abuse that occurs in these places, with this context, would he need the consent from each person? Or can he photograph everyone in necessity? This is

what I will explore with this book so that I may use it for reference and guidance. I believe this book will help me plenty with references and ideas.

Marlene Kadar, Jeanne Perreault, Linda Warley. (2009) *Photographs, Histories, and Meanings*. Palgrave Macmillan

This book is a curated collection of photographs from throughout history and highlights and examines their ethical, political, and aesthetic powers the effect interpretation. Following the historical contexts, and how possible distortions and multiple meanings can create accidental or intentional distortions. In turn, proposing the question, how can we know if a photograph can be trusted or not? This choice to not only focus on one problem, but to delve into different social, historical, philosophical and political aspects of photography makes the book one of those resources where you can use it for reference in many ways.

I intend to use this book to look at the ethical implications in photography and how it differs throughout history, and how that effects the efficacy of the photographs themselves. This book will allow me to explore on just my main points but also look at the flipsides of arguments and allow me to show exploration and acceptance of multiple opinions, truths and ideas. I believe this book will help me with quotes, artist references, visual examples and the furthering of my understanding of photography's deep and expansive history laid in truth and fictitiousness.