

Is the photographer's ethical position more important than the viewer's perception?

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In a world of cancel culture, the importance of self-image as well as the struggle of 'becoming somebody', and in the community of documentary photography, everything has a purpose, I want my work to inspire change, to showcase the hard times and tough experiences from around the world, there is always talk of making the world a 'better place' and with the current ecological and societal crises in recent years, it is difficult to do so. Ethics and morals have become a large part of modern-day photography. Every image you post, every opinion you have might trigger divided judgements or opinions, there is a universal right to free speech, but as a person with an intention of delving into the world of documentary photography and journalism. Journalists enable people to have a voice, to highlight the struggle, the pain, the discrimination and the wrongdoings in the world in hopes to make it change. Modern society encourages for more tabloid-celebrity based news, and can also be very politically biased, I want to change that, and by doing so I need to learn how to balance morality and my ethics, it is a key part of the role. As well as helping you as a person, ethics and morals create a form of better understanding. To help gain a better understanding of how to effectively apply my ethics and morals as a documentary photographer, in order to make a positive impact and incite change in the world. Therefore, I will be exploring three photographers who have been considered controversial at one time or another within their career: these photographers are Terry Richardson, Kevin Carter and Sally Mann. Each of them, significantly talented in their own way, but each experiences a large amount of backlash due to the argument of ethics within their work and how they perhaps approached them in the wrong way, and how I can avoid making the same mistakes.

Chapter One: The Reputation of Terry Richardson

The controversy of Terry Richardson's work details exactly how important ethics and reputation are in the world of photography. He is well known for his involvement in fashion photography, which is an industry that has very different levels and boundaries compared to other forms of photography. The way he pushes boundaries is quite interesting to me. However, he has had a variety of sexual abuse allegations from a variety of people come forward in 2017, it does make us think; during his career and most prolific time as a photographer, was this the correct way to gain status?

Terry Richardson's intention is to document "people collaborating and exploring sexuality". (Holpuch) On many occasions, his work can be perceived by the audience as having a problematic relationship with power through the use of photography. His work created considerable controversy, as well as just being very jarring and producing a feeling of discomfort upon viewing the work. Richardson exposes another side to the photographic industry, exploring sexual taboo that he explores can be quite fascinating and inspiring, as he ignores everyone else's opinions, not allowing them to influence his creative process as he goes to new lengths to produce art. However, one person's art can be another's disgust. A separation in the school of thought between appropriateness, Richardson's work confuses this relationship in that most of his work has been shrouded by the accumulation of sexual assault and harassment allegations throughout his career. This is something that I am interested in exploring, to see how he has attempted to defend himself.

Terry Richardson's career is full of controversy, marred by a variety of information relevant to these allegations. Well known for his work being sexually explicit and having a problematic relationship with power through the art of photography. The reason for his inclusion in my research is to illustrate the fine line between pornography and art. The Point Magazine gives three different professional opinions on the matter, giving the opinions of Lisa Swain, a professor of cinema, Jonathan Anderson, a professor of art, and lastly, Gary Strauss, a professor of psychology, their varied opinions originating from these three different components interests me due to the never thought about before connections. Swain explains that to draw the line between porn and art that he *"...would define pornography as having a consumptive drive to it whereas art is reflective. The whole point of art is to reflect on something, to raise certain questions. The problem is that you can take the same object and have two different people do two different things with it. As viewers, we're writers in a way"*. (Swain)

Richardson has an incredibly significant and recognisable style of work in my opinion, but it is quite jarring and uncomfortable to view. I think that his art has the potential to ask questions, I am asking these questions myself, but it just keeps leading me to ask; why? Whereas there is only the potential to create something consumptive, some people do this with innocent things, I believe that material such as Richardson's work would lead to this impression also. However, it is how he approaches photography and at the same time, it shows that he does not care for the opinions of others and likes expressing these things in his own way. Through my research, I have found that there are fifteen different women with individual accounts of Richardson preying on them sexually, as well as him coming out with a wide variety of controversial and problematic comments. An example of this comes from the source Marie Claire which claims that he once said *"...it's not who you know, it's who you blow. I don't have a*

hole in my jeans for nothing" (Sim, 2017). Implying that in the industry it is better to engage in sexual activity to gain status rather than use your talent, obviously, this is not the professional nor correct way to behave. The comment about the hole in the jeans is also a provocative implication that he himself is willing to degrade these individuals by giving them the opportunity to engage in sexual activity to better their status and career. He appears to be more than willing to use his personal high status to improve theirs regardless of whether it is ethical or moral. His models do appear comfortable despite the uncomfortable positions he has curated them to be in.

There was another comment that demonstrates Richardson's relationship with power through his photography, again manipulating or perhaps excusing his behaviour to make 'art'. *"In short, the answer is: the photos are Terry's even in the radical cases when he's not even shooting them—and that because Terry frees the photographer from the camera, he establishes his authority in a different manner than we're used to: not by triggering the shutter but by triggering the events to be photographed. I mean: Terry Richardson's photographic gesture is itself happening, performance—not only in the sense that he organizes an event and shoots it but that his own gesture of photographing is itself a performance."* (Spadoni). Exploring his images, I have found an array of evidence that illustrates a lack of professionalism. For example, in the below figures of Richardson's work, it is evident to see that he seems to hold a significant amount of power, upon analysing this image I did find many concerning elements from the get-go. The hand around the neck and the easy-to-miss hand pressed up against the wall. There are many mentions of Richardson's work being an experience, and I agree with this statement. I think these small details are concerning due to how there has been a growing trend in men asserting dominance in the bedroom, for men to have a more sexual connection with someone when they are

submissive to them. I picked this image due to how it is thought-provoking, it is very hands-on. The high volume of love bites on both subjects' necks. (Richardson's and the female subject) creates an animalistic impression, the whole image, appears to me, to just be uncomfortable, and I am interested to find out if there is any actual power dynamic here, upon looking at the image, I sense that Richardson is very much in control, an interesting factor would be the age of the two subjects, there is a power balance not only due to who they are socially/financially. He is much more well known in comparison to her, the components of this image are very interesting, the harmony between the white background, t-shirt and frame proposes this idea of virginity and purity. The fact that you can barely make out her face due to his aggressive demeanour is unsettling too, it is confusing figuring out whether their energy is the same.



Fig 1.

The same can be said here in another image from his work within his Belvedere Vodka shoot in 2008. It all seems very too close for comfort, could he not have asked the subject to place her own thumb in her mouth? Instead of using his own? When he was defending himself against these claims, he made it apparent that it was never just him and the subject at the time of shooting, and they were in fact comfortable, this is interesting to see because based off of first impressions upon viewing the image it does look as if it is just them. A quote to support this from Richardson himself states: *"It was never just me and a girl ever,"* (Holpuch) he then goes on to say *"...I was very,*

like, 'Cool, sounds great, let's do it, great, OK, sure, great, cool, if not, no problem, never do anything you don't want to do, of course, I totally respect that.' Which does trigger a feeling of relief, but by exploring sexuality in such a way that makes others uncomfortable, does not seem very appropriate. The constant reassurance from Richardson is also very alarming, if this was in fact going on, where did the allegations come from? There is a question to whether the models have just regretted their choices with working with him because of the creepiness he exudes. He also addresses this and goes on to nonchalantly admit that he does not care. *"I don't have any regrets of my work at all..."*(Hulpoth) ,(a controversial statement) *"...But obviously I don't ever want someone to feel like that. It was never my intention. But also, people do things, and then they have regrets, and that's also nothing to do with me. Then don't do pictures like that again ... I'm OK with myself about everything, and that to me is the most important thing."* (Holpuch)

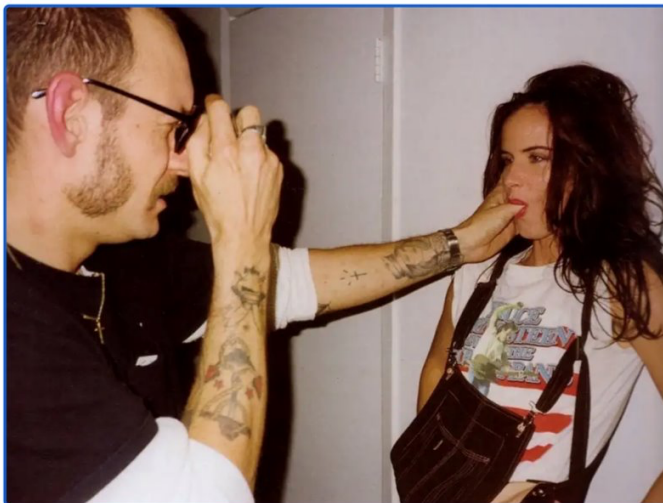


Fig 2.

To conclude, I feel that the power imbalance is evident in a lot of Richardson's work, and his attitude of not caring is very surprising. Although it does show that he is sure of himself and proud of what he has achieved despite the backlash and arguable

abuse suffered. My findings have taught me that despite what others think, there is an ability to ignore them, even though Richardson has been accused of some disgusting things, he can still defend himself happily and with no care. In the photography industry, fashion or not, there will always be someone publishing something controversial that is not 'everyone's cup of tea' and we need to respect that. At the time works such as Terryworld and his various other shoots in the 2000's were deemed very controversial even then, but at the rise of MTV and America having this grungey side to it, it does fit the style of the time. Exploring sexuality and other themes such as drugs and alcohol, while highlighting the party hard days.

Chapter Two: The Ethics of Kevin Carter

Kevin Carter held a lot of controversy within his works, growing up in a community plagued with Apartheid, danger and conflict, and he made it his life's mission to document this, he wanted to show this conflict in a non-glamourised way, in a way that cannot be ignored, I will be exploring his most controversial work and how it lead to his suicide, and I will investigate the need to balance empathy and ethics, and when the opportunity comes to profit off of pain, to re-navigate into being a catalyst for transformation of the issue at hand. Carter inspires me to throw myself in the deep end, putting myself in positions that are deemed unsafe, but will help others who are being discriminated unfairly, the human race is a troubled one, full of violence and pain.



Fig 3.

The controversy surrounding Carter's work of the above is affected by how he accepted the Pulitzer Prize for his 'the vulture and the little girl' photograph from 1993. The main focus of the image would be the child and the bird, with an out of focus background of the drought plagued grass creates the impression that it cannot be ignored, this child is not only experiencing the struggle of famine and hunger, but drought too. In connection to my images of Terry Richardson, I think that it conveys a sense of innocence, and vulnerability. Being the victim of exploitation in order for someone else to financially/socially gain something is highly damaging. There needs to be a way of still inciting a change, it does not seem as though much was done after this photo was taken, hundreds asked where is she now, and no one seems to have the answers. The impression this gives could be seen as controversial as it could be perceived that he was profiting off this image due to it being picked to win the Pulitzer Prize, this was not his intention, he wanted change, not fame, but as his name skyrocketed through the charts of problematic photographers, he struggled mentally, leading on to his suicide. Within my research, I have since found out that the child was struggling to reach a United Nations feeding centre. He waited 20 minutes to capture

the perfect frame so as not to disturb the predatorial bird. Once he had captured the 'perfect image' depicting the struggles and pain of the Sudanese during this famine, but he then chased the bird away. No one takes this into account, the initial reaction is to jump to conclusions and automatically assume that he is profiting, exploiting and using this child as a pawn for financial gain. (You could say that it fell into his hands, the perfect opportunity that eventually turned into his downfall.) He did chase the bird away, he must have guessed the intentions of the animal to wait for the girl to die, as it appears to stand there waiting so it could then feast upon her must have been known but was putting her life in danger worth this one photograph? More research has found that he was a part of the Bang Bang Club. A group of four conflict photographers whose purpose was to expose the barbarity of Apartheid to the world. (This is the reason behind the name of the 'club'). Because of the dedication, Carter had to expose these struggles felt by thousands, it is obvious in my opinion that he wanted to make a change. I have come to realise that his suicide was not just because of the public's opinions and slander towards him, but it was also due to the loss of his friend. Despite their challenging work to document the struggle and need to make a change, ironically conflict was what lead them to their death, While, out on one of their missions to document an outbreak of violence in Tokowa, Papua New Guinea, Carter struggled to take any images due to a headache, so he made a journey to rest, over the radio, he heard that his friend Ken Oosterbroek had been shot and killed within the conflict and Greg Marinovich was seriously injured by shrapnel. This was a catalyst for his suicide, his suicide note read *"I'm really, really sorry. The pain of life overrides the joy to the point that joy does not exist...depressed ... without phone ... money for rent ... money for child support ... money for debts ... money! ... I am haunted by the vivid memories of killings & corpses & anger & pain ... of starving or wounded children, of trigger-*

happy madmen, often police, of killer executioners... I have gone to join Ken if I am that lucky."(SOHA) This note was discovered after he had backed his truck against a tree, attaching a garden hose to the exhaust pipe, and waiting for a slow death of carbon monoxide poisoning. The fact that he thought the best way to escape the turmoil of the world was to commit suicide is very upsetting, on many counts of people committing suicide, the main reason does correlate to it being the only option they have left.

I have found out that despite Carter's desire to help to those struggling around him, there was not much he could properly do. He chased the vulture away, and documented this struggle to show that there is a definite need for change. My source details how Carter's intentions were to just '*...photograph a civil war and famine he felt the world was overlooking*' (Polinak). He did this perfectly, he created an uproar, everyone had a negative opinion on it, but did any of those opinions matter? Did they venture to these countries and attempt to do something about it? The photograph I have discussed (the starving child and the vulture) could be seen as highly unethical. But, at the time that the photograph was taken, it was a time when photojournalists were told not to touch the victims of famine due to the risk of infection and the spread of diseases. Therefore there was nothing else he could do, even if he wanted to do more to help. At the centres he visited, there was an estimation of around 20 individual deaths every hour. "The child was not unique". (rarehistoricalphotos) The same thing was not just happening to children, but adults too. Is there a possibility that if this photograph was taken of an adult, the same impression upon people would be made? His position within the Bang Bang Club places a significant impact on the topic of ethics and perspective too. Alongside Ken Oosterbroek, Greg Marinovich, and Joao Silva, they all had a passion for making a change, and each of their works holds

controversy. But they worked together and tried to make the world a better place. It is quite sad that despite their efforts, their work is what destroyed them. They used their personal ethics to document struggle, pain, discrimination and issues that do not affect society in more economically developed countries.

To conclude, there needs to be more people in the world like Kevin Carter, and his death teaches us the pain of documentary photography. How it can lead to so many mental battles, not just by the subjects photographed but by you as well, it teaches me that you cannot let the pain of humanity drown you, the themes covered by documentary photography are hard-hitting, emotional and as someone who struggles with mental health themselves, it will be a tough battle, but I do have a passion to initiate change, I always have. I use Kevin Carter as a role model, even though he found the only answer to his battle was his death, I want to overcome this, and do whatever I can in order to at least try to make the world a better place, just like what Carter wanted.

Chapter Three: The Documentation of Sally Mann

Thousands of critics argue that Sally Mann's Immediate Family work is considered very inappropriate, exploitative and uncomfortable to view. The success of Immediate Family has been like no other. She displayed her work in the Houk Friedman Gallery in New York in 1992. Accounts from the opening night seem to express the three children of Mann (Emmett, Jessie and Virginia) at the time aged 12, 10 and 7. That they are expressing normal childlike behaviour. Nonchalant to the photographs on the walls of them with close to nothing on, exposing their bodies and vulnerability to

hundreds of people attending. Answering question upon question about their family life and boasting about the price of shoes. The documentation of the children's lives by their mother seems to be very personal and something that should be kept to the eyes of family members not displayed for the eyes of the public. Many seem to think that Mann is victimizing her children, giving permission to thousands to do whatever they want with her images. Selling prints, exhibiting work, and even more. Exposing her children and their privacy to billions. *"Since the beginning of the year, Houk Friedman has taken orders for more than 300 prints, well over a half-million dollars' worth of photographs, and the waiting period for delivery of new prints is at least a year."* (Woodward) It is surprising the power that the public can hold on a photographer's work. Once it is out in the open, you no longer have power towards what people do with your images.

A source from the New York Times in 2016 speaks about the struggle experienced after the death of her son Emmett. He committed suicide due to a battle with schizophrenia, but the relevance of this article is that despite focusing on the pain experienced from losing her child, she is still reminded of the battle for morality and perception associated with her collection of Immediate Family images.

However, surprisingly, Mann waited. So that her children could be part of the edit. They played a large part in constructing the project, telling their mother which ones they wanted in and out. My source (A New York Times article from answers a variety of questions asked about this piece of work by Photographer Sally Mann and the controversies surrounding it, for example, the "Damaged Child" image of her daughter Jessie with a black eye.



Fig 5

“... As expected, the image was viewed out of context. The child was depicted by the media as battered at worse and neglected at best.” (Delivery) The reality of the image was the aftermath of a gnat bite, which tends to happen to plenty of children who explore and play in the wilderness. She was not beaten or abused, it was just an unfortunate accident where her and an aggravated insect happened to be in the same place at one time. A section of the source, titled “The Role of The Children” details how Mann wanted to wait 10 years before publishing so that her children could *“understand the images better”* (Delivery) although two of her children (Emmett and Jessie) wondered why she did not publish the book earlier. Explaining the difference in what her children allowed her to publish is also included. *“The children, though, held the power to dispute any photos being published. Virginia refused to let an image of her urinating appear in the book, while Emmet declined to allow a picture of him with his socks on his hands. According to Sally Mann, the kids seemed only concerned over being depicted as geeks and never bothered by nudity”* (Delivery). Some images can be interpreted as more controversial than others, such as the below image of the

child with a candy cigarette. In my opinion, it appears to me that she is in fact trying to roleplay an older person, when we're a child all we want to do is grow up, and she must have been exposed to someone close to her smoking cigarettes, initiating this need for the pose and acting this way. This image can be taken out of context by some, maybe it sexualises her, but there are some twisted individuals who think this way, and I am sure Sally did not intend for this.



Fig 6

To conclude, Allowing the children to pick and choose the images does give ethical stability to Sally, she could have not put her children's future at risk in such a way as to put them in danger. Therefore, Sally Mann did have a more important ethical position over the public. She was just illustrating the innocence of childhood. The backlash from the public seems to be that they are trying to protect Mann's children, but do they not think Mann wants to protect her children too? Who are the general public to tell her how to parent? Everyone has a family album, showing the adventures and loving memories of childhood and growing up, but because of Mann's esteemed

photography status, she decided to publish these photographs to the public, to show something she is proud of, something she has made, a human form of art that she worked so hard on creating, and sculpting into the people they are today.

Conclusion:

To conclude, my arguments have taught me that indeed, the photographer's ethical position is more important than the viewer's perception. Upon first glance, photography can initiate a whirlwind of emotions, and controversy is going to follow you, there is always some form of negative theme in a zeitgeist, a trend that will end up in somebody's lap. Delving deeper into the information of an image is the best way to avoid controversy. I have discovered that each of my artists received backlash and divided opinion amongst their work, but it all seems like a complication. (Although Terry Richardson will always be a controversial man, and his lack of caring towards his abuse allegations is alarming). But could this be a product of him just living his life how he likes? Not letting the opinions of others get to him because he knows and has worked hard for the truth? In spite of how his images are, and all of the arguments that show he is this predator, the other side of the story is always the most interesting. Especially in this scenario. The same could be said for Kevin Carter and his award winning image, this has obviously caused upset due to the these covered, but then the backlash in many ways could be a display of ignorance. Take time to research, to try help, it does much more than sitting behind a screen. In recent society, the worst person you can be is a 'troll' or someone who just spends hours arguing and insulting people through the internet and social media, thousands

of people jumped towards the conclusion of the fact that Carter was a horrible person, profiting off of the Sudanese famine and not doing anything about it, but we need to think about this, this image absolutely triggered a reaction. Everyone said to help, but they did not do anything themselves to help, and article after article poses Carter to actually be a really nice person, who tried everything in his power to make the world a better place. Lastly, Sally Mann. I definitely think that her ethical position was more important than the viewer's perception. She just wanted to use her craft to combine two things she is proud of, her family and her photography. Childhood is complicated, it's messy and as I mentioned previously it really does make you who you are. As someone with a turbulent childhood myself, I can see that this collection of images does not show a struggle, abuse, or anything in between. They are just children being children, Mann has captured the beauty of life, the reality.

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Figure 1: Spadoni, N. (2020) Terry Richardson's Photographic Gesture [online] Medium. Available at: <https://medium.com/@nicolauspadoni/terry-richardsons-photographic-gesture-c096ecb2ed9> [Accessed 14 Dec. 22]

Figure 2: Spadoni, N. (2020) Terry Richardson's Photographic Gesture [online] Medium. Available at: <https://medium.com/@nicolauspadoni/terry-richardsons-photographic-gesture-c096ecb2ed9> [Accessed 14 Dec. 22]

Figure 3: Unknown (2013) [online] <https://rarehistoricalphotos.com/>. (2013). *The vulture and the little girl - Rare Historical Photos*. Available at: <https://rarehistoricalphotos.com/vulture-little-girl/>. [Accessed 14 Dec. 2022].

Figure 4: Pei Pa Koa (2007). Kevin Carter. [online] Flickr. Available at: <https://www.flickr.com/photos/-peipakoa-/1330119958> [Accessed 14 Dec. 2022]

Figure 5: Delivery, P. (2019). *Why was Sally Mann's Immediate Family so controversial?* [online] Public Delivery. Available at: <https://publicdelivery.org/sally-mann-immediate-family/>. [Accessed 12th November 2022]

Figure 6: Delivery, P. (2019). *Why was Sally Mann's Immediate Family so controversial?* [online] Public Delivery. Available at: <https://publicdelivery.org/sally-mann-immediate-family/>. [Accessed 12th November 2022]