A Life in Documentary Practice

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SYNOPSIS

This paper provides an overview of my work in the field of documentary photography and examines the contribution that work has made within this field in terms of the characteristics, impact and limitations attributed to documentary photography by theorists and practitioners.

The paper constitutes a survey and discussion of methodology in photographic documentary practice. It discusses the nature of this genre, the debates about its potential and limitations and outlines the reasons why I have devoted my life's work to pursuing this practice. The paper discusses what I consider to be worthy goals and criteria for documentary practice, what issues beset their achievement and how the obstacles to achieving desirable goals have been negotiated by practitioners I admire.

I explain how I have negotiated these issues in my own practice, citing case studies. It outlines my development as a photographer and documentarian. I discuss the discoveries and opinions I formed in the course of my practice and in consideration of the work of significant practitioners in my field. The paper argues that the synthesis of what I have learned from other photographers and from my unique experience in the field enabled me to convey important documentary evidence about significant events and institutions into the public arena.

Contents

ACKNOWLEDGEMENTS

I am grateful for the assistance and guidance of my supervisors, David Lloyd and Dr George Petelin. I also wish to thank David Lovell for editing the text and, along with Angela Blakely, helping with the layout of the images. I would like to express my gratitude to Benjamin J. Chapnick for mentoring me and nurturing my career. A special thank you goes to my wife Anne for her support and encouragement.

STATEMENT OF AUTHORSHIP

This work has never been submitted for a degree or diploma in any university and to the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself. Similarly, to the best of my knowledge and belief, my role in collaborative or jointly authored publications submitted here has been fully and accurately described.

CHAPTER ONE
INTRODUCTION

This exegesis addresses how my work relates to the traditions of documentary photography and makes a unique and worthwhile contribution to this field. For over forty years I have been working as a professional photographer. Throughout my career I have worked on assignments for major international publications; produced commissioned work for *Day in the Life* projects, Aid Agencies and Arts Festivals; and completed a number of personal projects with or without sponsorship. I have authored or co-authored twelve books and my work has also been published by other authors as well as shown in exhibitions, films, documentaries, theatre and on the internet. The images that I present for submission are from the following books and projects:

1983 – 1991 Homeless Men

This series of portraits was taken at the Ozanam House crisis accommodation facility for homeless men. The images were used in the Society of St Vincent De Paul annual report, as well as being reproduced in magazines and exhibitions. These portraits were achieved through collaboration with the men and, in acknowledging their dignity, deviated from much prior photographic portrayals and portrayed them as multidimensional individuals.

The following comment was typical of audience reception to this work:

> My reaction, and the reaction of others who saw the work, was of unreserved admiration. Homeless, derelict men are not the stuff for elegant portrayal but here was a positive, honest collection of images that showed no trace of cynicism or exploitation. (Peter Bramwell, *Photoworld*, 1983)

Specifically this work challenged the media-based imagery current at the time and, in addition, positioned documentary photography as an interpretative response to phenomena.

1984 – 1991 Iran

Over a period of eight years I documented life in Iran at a time when the country was mostly closed to international media. I was there after the Islamic revolution when the religious leaders were at the height of their power, and during the Iran/Iraq war. In Iran

I worked on assignment for *Newsweek* (1985), *German Geo* (1985), *US News and World Report* (1986), CBS (1986), *Time* (1986 & 1991), *Life* (1988), CNN (1989), and produced a 28 page photojournalistic report for *National Geographic* (1985).

This work was significant in its uncovering of events in Iran at a time when the country isolated itself from the rest of the world. It supplied a breadth of coverage showing daily life, religious fervour and the war with Iraq, presenting a multi-dimensional view of Iran at a time when its people were being demonised and their government vilified in the West.

For the work that I did in Iran I was awarded the *Citation For Excellence,* Overseas Press Club of America. *National Geographic*, 1985, as well as 2nd Place for a Magazine Picture Story, *Photographer of the Year (POY), Newsweek,* 1985. The significance of this work was that it countered both Iran's desire for isolation and the Western desire to present Islamic people as being zealots and fundamentalists.

1989 – 1992 *A World of Australians*

This book, sponsored by Kodak, is a series of environmental portraits of migrants to Australia. I interviewed and photographed 70 people from 70 nationalities who had become Australians. The people had a variety of occupations and lived in different parts of Australia. The project was also reproduced as a calendar and an exhibition that travelled throughout Australia. Selections of the images appeared in a number

of magazines including *Who* (1992) and *Australian Camera* (1993). The images were shown on *Channel Nine Today Show* (1992). The National Museum of Australia has purchased the complete collection.

A World of Australians was the first photographic record of magnitude studying Australian immigration. It celebrated the contribution of migrants at an individual and collective level, clearly locating these people in the Australian environment, thereby reinforcing their identification with Australia and the entitlement to share in the shaping of its future. It reflected the new era of multiculturalism, valuing Australia's cultural and ethnic diversity in a reciprocal relationship of commitment.

1989 – 1997 *Second Spring: The Regeneration of the Jesuits*

This book is a personal project that documents the work and life of the Jesuits (Society of Jesus) worldwide. The pictures have been in exhibited in Australia and Hong Kong, featured in the Italian television documentary *Cristiani* (2000), provided the backdrop for the play *Second Spring – A Letter To My Daughter* (2001) and published in *Better Photography (*1998*), Photojournalist Magazine* (2001), *Jesuit Refugee Service* publications (International) and the *Black Star* website blog http://rising.blackstar.com/the-jesuits-love-shown-in-deeds.html (2007).

The work of the Jesuits has a significant impact in the fields of education, intellectual research, cultural pursuits, missionary work, social justice and human rights

activities. *Second Spring* is the only photographic book documenting the work of the Jesuits worldwide at the end of the twentieth century.

Bill Black, Director of Photography for *Readers Digest*, wrote about this work:

> A rare, hopeful and intimate story … These compelling images not only portray the depth of the Jesuits' mission, but capture the results of their quietly heroic interventions in the face of adversity. Coyne's four-year immersion in the Jesuit community has powerfully disclosed and celebrated the triumph of the human spirit. (*Second Spring,* back cover)

The significance of this work lies in the adoption of the methodology of full immersion into the phenomena under investigation. Living in Jesuit communities in countries as diverse as Guyana, the United States of America and Cambodia, I closely studied the activities of Jesuit societies and Jesuit individuals in different contexts.

The 2000 *Sydney Olympic Games*

This project, sponsored by Kodak, is a series of portraits of people who contribute to the running of the Olympic Games, but are seldom recognised – people such as officials, trainers, entertainers, tradespeople and the volunteer staff. The approach is light-hearted and ironic. The portraits featured in *Hasselblad Forum* (2001) and *Better Photography Magazine* (2005) and have been exhibited in Australia and Hong Kong and on the *Black Star* website blog http://rising.blackstar.com/sometimes-its-hard-to-be-different.html

(2007). While most of the imagery generated for media outlets concentrated on sporting events and champions, this series presented a multidimensional face to the games, acknowledging the overlapping and integral layers of an international event of this calibre.

Benjamin J Chapnick, President of *Black Star* New York, wrote that:

> The Olympic portraits commissioned by Kodak show the diversity and depth of the Australian society and the people who form its parts. It is uncanny to look at a portrait and find oneself looking through the eyes and into the depths of the subject's entire being. (Daylesford Foto Biennale 2005, Program)

2000 – 2001 *Tour of Duty*

This book came about when the 2001 Melbourne Festival (annual international arts festival) commissioned me to document the making and performance of the play, *Tour of Duty* (*Hanoin).* Events from both contemporary times and the Second World War formed the context of the play, which premiered in Dili, East Timor, as part of an Australian–East Timorese Cultural Exchange. My book *Tour of Duty* features portraits of the people of East Timor shot with a Holga camera, as well as Nikon pictures of the play and scenes from East Timor. The images have been been exhibited in Australia and Hong Kong, published in *Eureka Street* (2002)*, Better Photography Magazine* (2005) and shown on the *Black Star* website blog http://rising.blackstar.com/in-east-timor-not-everybody-has-a-camera.html (2007).

The significance of this work is that it coincided with East Timor's gaining of independence and emerging nationhood. The photographs show the people of East Timor at this pivotal moment while also referencing significant contemporary and historical events in the life of the country via extracts from the play. In addition the images, created with simple technology, contrasted with the slick imagery generated for the world press and presented a positive and affirming series of a people emerging out of oppression and into nationhood.

2005 – 2006 *Numurkah Lakes and Roses*

This book is a personal project for which I received a grant from the Sidney Myer Foundation. It is a record of life in an Australian country town over a nine month period. The work, which forms part of a yet to be completed series on the demise of small communities, is finding a ready audience. Photographs from *Numurkah Lakes and Roses* have been published in *Better Photography Magazine* (2007), *The Australian PhotoJournalist* (2007) and seen on the *Black Star* website blog http://rising.blackstar.com/documenting-numurkah.html (2007).

According to a recent report to the United Nations *(UNFPA The State of World Population 2007: Unleashing The Potential For Growth)* more than half the world's

population will live in cities by 2008. The book records a "last village" and a communal life once widespread but rapidly diminishing worldwide. Aside from its intrinsic aesthetic value and its functioning in helping raise present-day awareness of what is happening in such towns, *Numurkah Lakes and Roses* is a unique archival record that presents a snap shot view of this community at the beginning of the 21st century.

Other Projects

I also append photographs and notes in regard to three other projects: 1978 – 1980 *The Oz Factor*, 1982 – 1983 *El Niño* and 2006 *A Body of Knowledge***.** My reasons for excluding them from the body of this exegesis is that the first two projects are not sufficiently relevant to my development as a documentary photographer (the main theme of the exegesis) and the third, *A Body of Knowledge*, is a multi-media collaboration that does not fit within the parameters normally associated with documentary photography. However all three projects are significant elements in my work and I therefore include them as appendices.

In the following chapters I provide an overview of my work and examine the impact and contribution of this work. The exegesis is divided into the following chapters.

Chapter Two, Why I Photograph: My Genre of Practice discusses the nature of documentary photography, the debates about its limitations and potential, and the reasons why I have devoted forty years, travelled hundreds of thousands of miles

around the globe, and often risked financial security and personal safety in pursuing this practice.

Chapter Three, Criteria and Issues for Documentary Photography – What Can Compromise Its Evidence and How Can These Obstacles Be Overcome? examines what are worthy goals and criteria for documentary photography. It also interrogates the issues that beset their achievement and maps how the obstacles to achieving desirable objectives have been navigated by documentists who have been recognised historically and have contributed significantly to the genre.

Chapter Four, How I Photograph explains how I have negotiated these issues in my own practice, using case studies and examples from my work. The photo-documentary practice consists of far more than technical decisions. It involves adopting a position in relation to the subject, sometimes collaborative, often participatory and always imbued with ethical as well as aesthetic considerations.

It also involves strategies to obtain access to the actuality being sought and, finally, the choice or selection of what portions of actuality to capture and publish.

Chapter Five, Conclusion – Achieving Photographic Balance sums up what I have learnt from my own unique experiences in the field and what I believe I have contributed to documentary practice.

IMAGES

from the series:

Homeless Men
1983–1991

This series of portraits was taken at the Ozanam House crisis accommodation facility for homeless men in Melbourne, Australia. I sought to bring forth the inherent dignity of these men, which is often overlooked in the general media. In doing so, I hoped to present each person as a multi-dimensional individual. Not all of the men wanted their names revealed so, in accordance with their wishes, I have used no names in the captions.

Plate 1

Plate 2

Plate 3

Plate 4

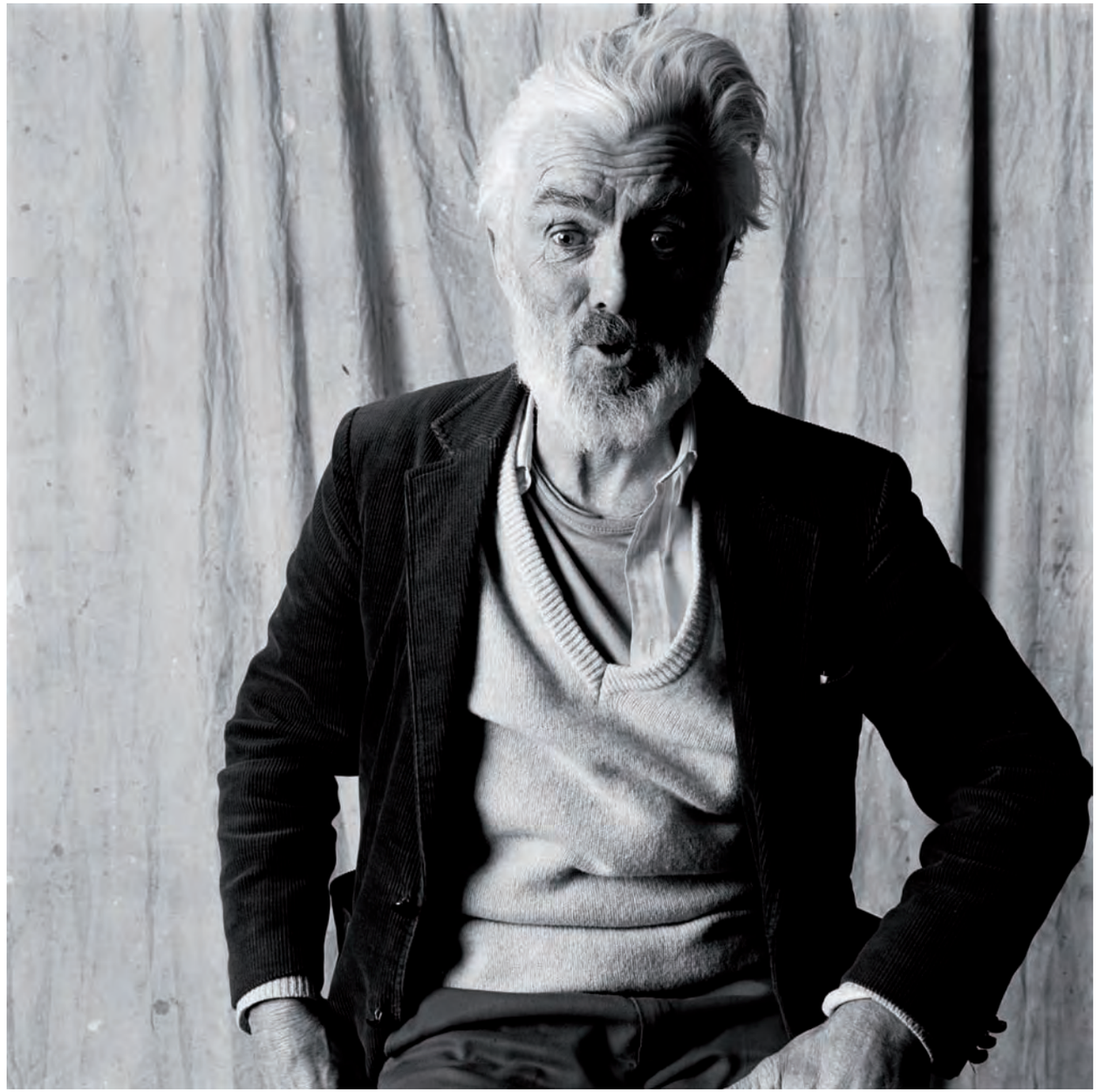

Plate 5

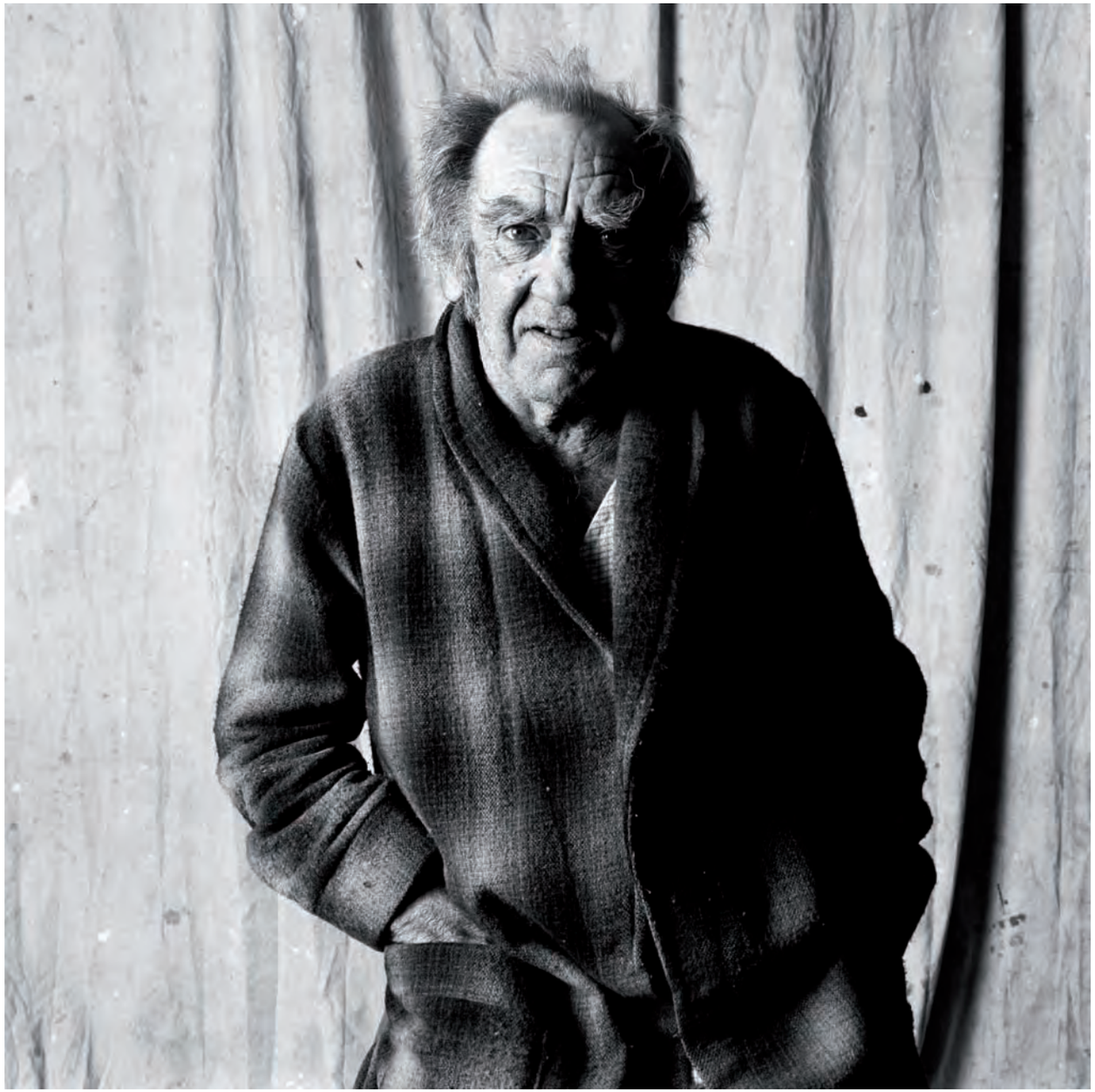

Plate 6

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Plate 8

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Plate 1
Men queue for a meal in the dining room of Ozanam House. 1990.

Plate 2
A resident of Ozanam House. 1991.

Plate 3
A resident of Ozanam House. 1991.

Plate 4
A resident of Ozanam House. 1991.

Plate 5
A resident of Ozanam House. 1991.

Plate 6
A resident of Ozanam House. 1991.

Plate 7
A resident of Ozanam House. 1991.

Plate 8
A resident of Ozanam House. 1991.

Plate 9
The shower facilities in Ozanam House. 1983.

from the series:

Iran under the Ayatollah 1984-1991

Over a period of eight years I documented life in Iran at a time when the country was mostly closed to international media. I was there after the Islamic revolution when the religious leaders were at the height of their power, and during the Iran/ Iraq war.

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Plate 11

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Plate 19


من ملک دل شش‌شده بوده‌ام تا بوده‌ام
از زمره عشق اگه بوده‌ام تا بوده‌ام
دل بر آن گیسوی مشکین داده‌ام تا داده‌ام
موی آن خار چون نبوده‌ام تا بوده‌ام
راه با اهل طریقت رفته‌ام تا رفته‌ام
سالکان را رهبر بوده‌ام تا بوده‌ام

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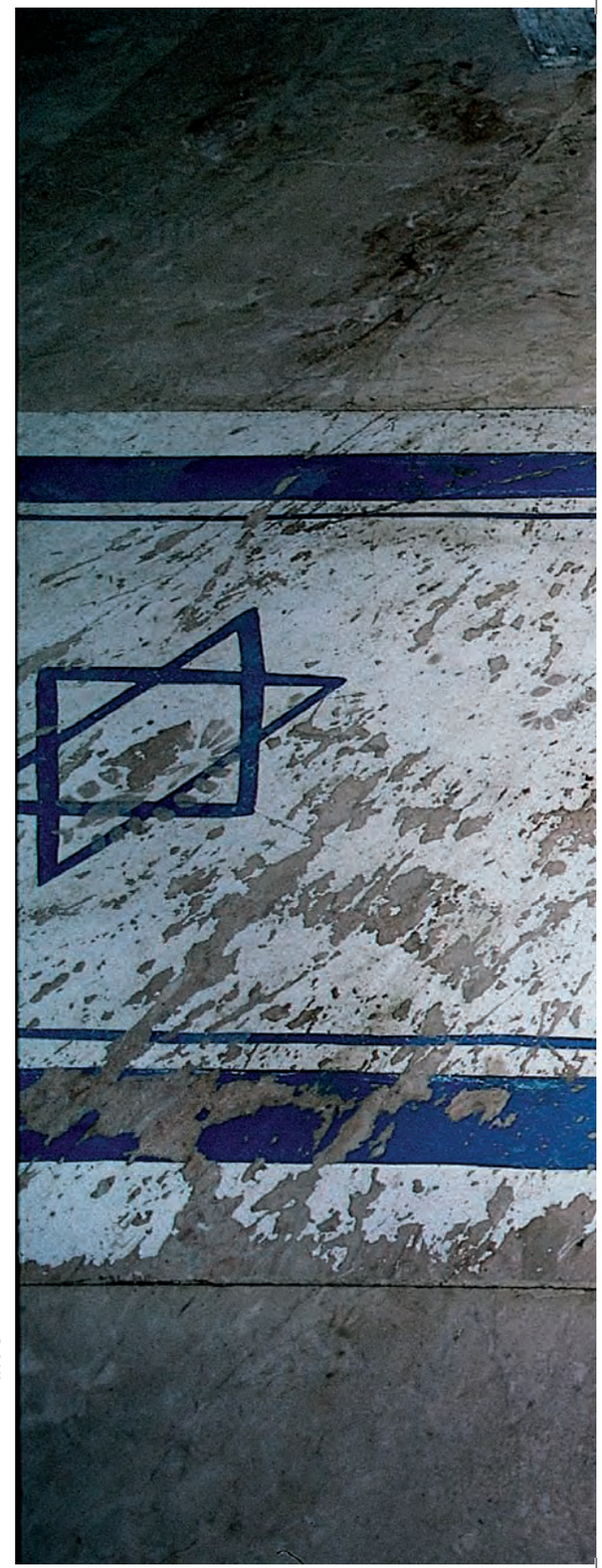

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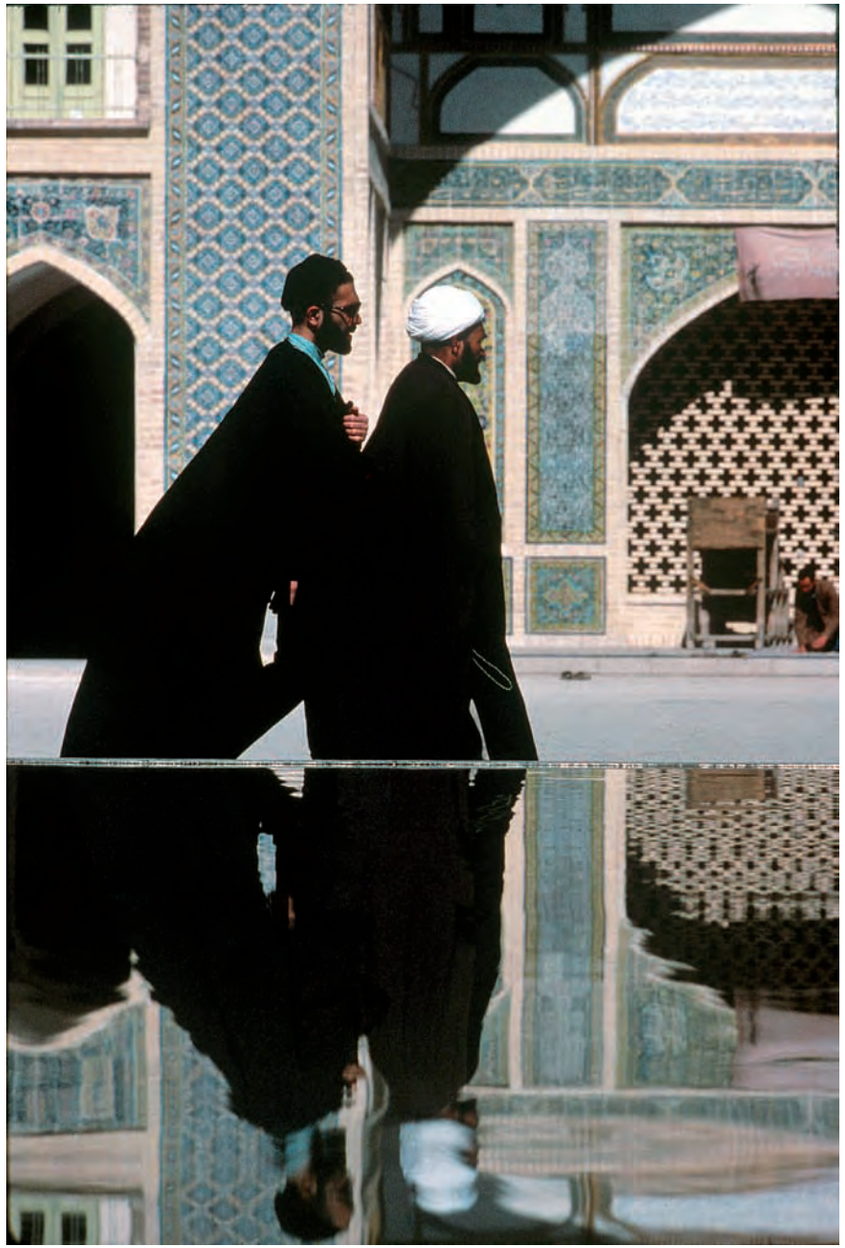

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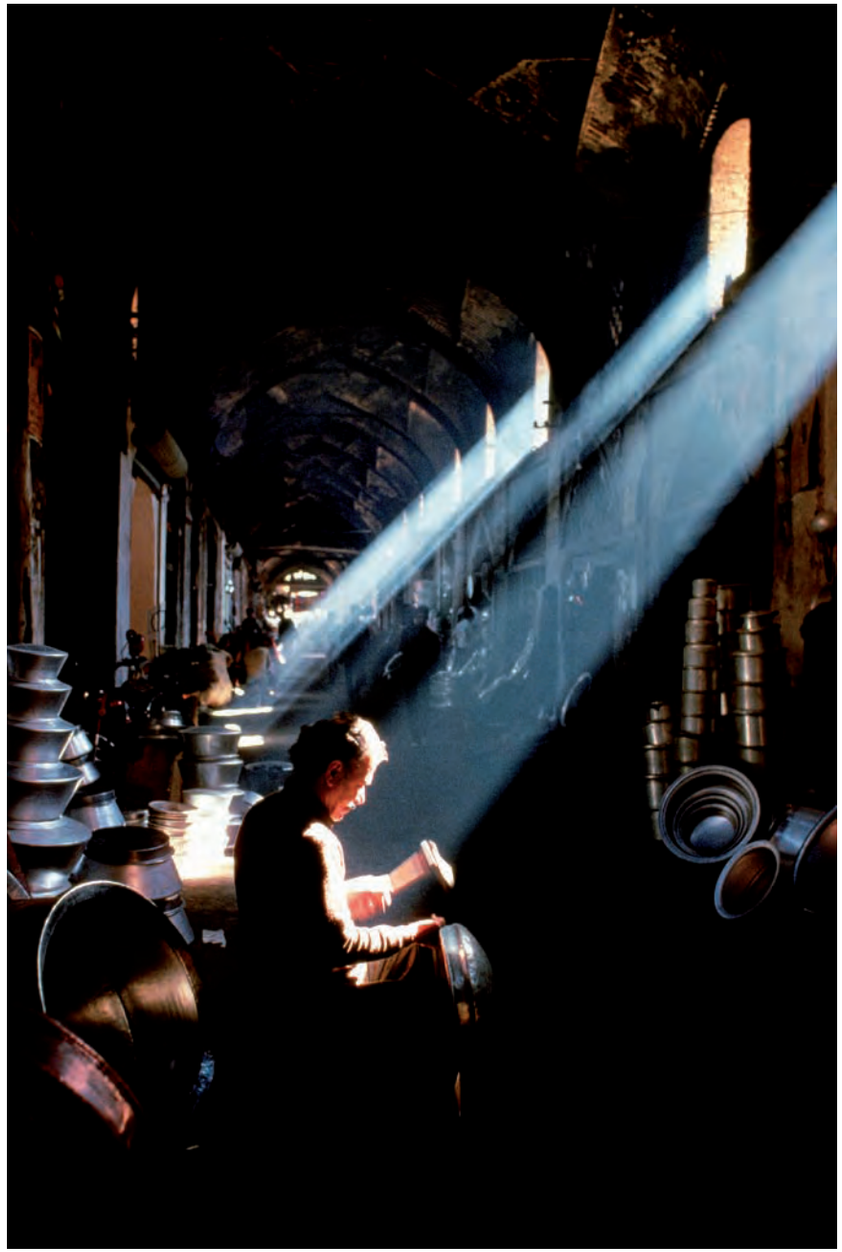

Plate 37

Plate 10
A demonstration showing support for the war effort against Iraq. 1986.

Plate 11
Crowds celebrate the sixth anniversary of the day Ayatollah Khomeini took power. Feb 11, 1985.

Plate 12
In Tehran a woman walks past a mural of child mourning a dead soldier. 1985.

Plate 13
Ayatollah Khomeini greets visitors at his home in northern Tehran. 1989.

Plate 14
Iranian soldiers marching on the sixth anniversary of the day Ayatollah Khomeini took power. Feb 11, 1985.

Plate 15
Before leaving for the warfront Mohammed Reza Farajzadeh, a Basij, walks under a Koran held by his father Ali, his mother Zahra looks on from the background. 1985.

Plate 16
At a camp in Ahvaz the commander describes an Italian-made antipersonnel mine to a group of Basij. 1985.

Plate 17
At a camp in Ahvaz an instructor demonstrates with an antipersonnel mine. 1985.

Plate 18
A young Basij marches in front of soldiers at a military demonstration in Tehran. 1986.

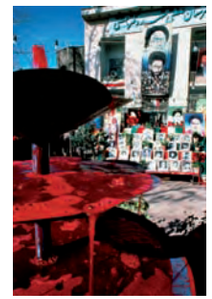

Plate 19
A martyrs' fountain in Mashad bubbles with red-dyed water that looks like blood. 1985.

Plate 20
A rehabilitation centre stacked with braces and artificial limbs. On the wall is a painting of Ayatollah Khomeini and a Shiite poem urging dedication to Allah. 1985.

Plate 21
Mamir hugs his son, Saleh Edin Fathi, a Kurdish shepherd who stepped on a landmine. 1985.

Plate 22
A woman weeps at the graveside of her son at Tehran's Behesht-e Zahara cemetery. 1985.

Plate 23
A woman throws herself into fresh grave prepared for her son at Tehran's Behesht-e Zahara cemetery. 1985.

Plate 24
Mostafa Masumian on trial for the murder of Hassan Salehi at Branch 139 of the penal court in Tehran. 1985

Plate 25
A witness accuses Mostafa Masumain of killing Hassan Salehi. 1985

Plate 26
The murder trial is chaired by a mullah, Hojjatoleslam Javad Hojjati. 1985.

Plate 27
Family and friends of the murder victim, Hassan Salehi, follow the proceedings of the trial. 1985.

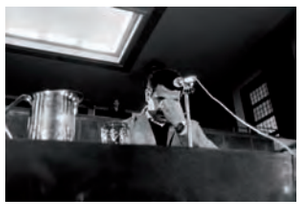

Plate 28
Mostafa Masumian hears the news that he is found guilty of murdering Hassan Salehi. 1985.

Plate 29
A conference room where staff meetings were held in a heavy Plexiglas enclosure on the second floor of the former U.S. Embassy in Tehran. 1985.

Plate 30
Shredded American documents being untangled in the former U.S. Embassy. 1985.

Plate 31
Demonstration outside the former United States embassy in Tehran. 1987.

Plate 32
An Iranian man stands on the flags of Israel, the United States and the Soviet Union outside a building in Ahvaz. 1985.

Plate 33
The ski resort on Mount Dizin. 1984

Plate 34
Women shopping for gold in northern Tehran. 1985

Plate 35
Shoppers at an open-air market in Esfahan. 1984

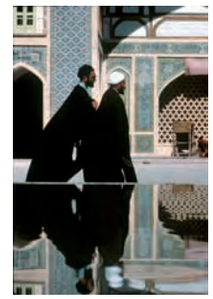

Plate 36
Students at the Faizieh Theological school in the holy city of Qom. 1984

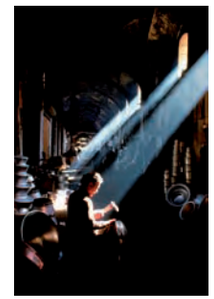

Plate 37
A craftsman making pots in Esfahan. 1984

from the series:

A World of Australians 1989-1992

This project, sponsored by Kodak, is a series of environmental portraits of migrants to Australia. I interviewed and photographed 70 people from 70 nationalities who had become Australians. The people had a variety of occupations and lived in different parts of Australia.

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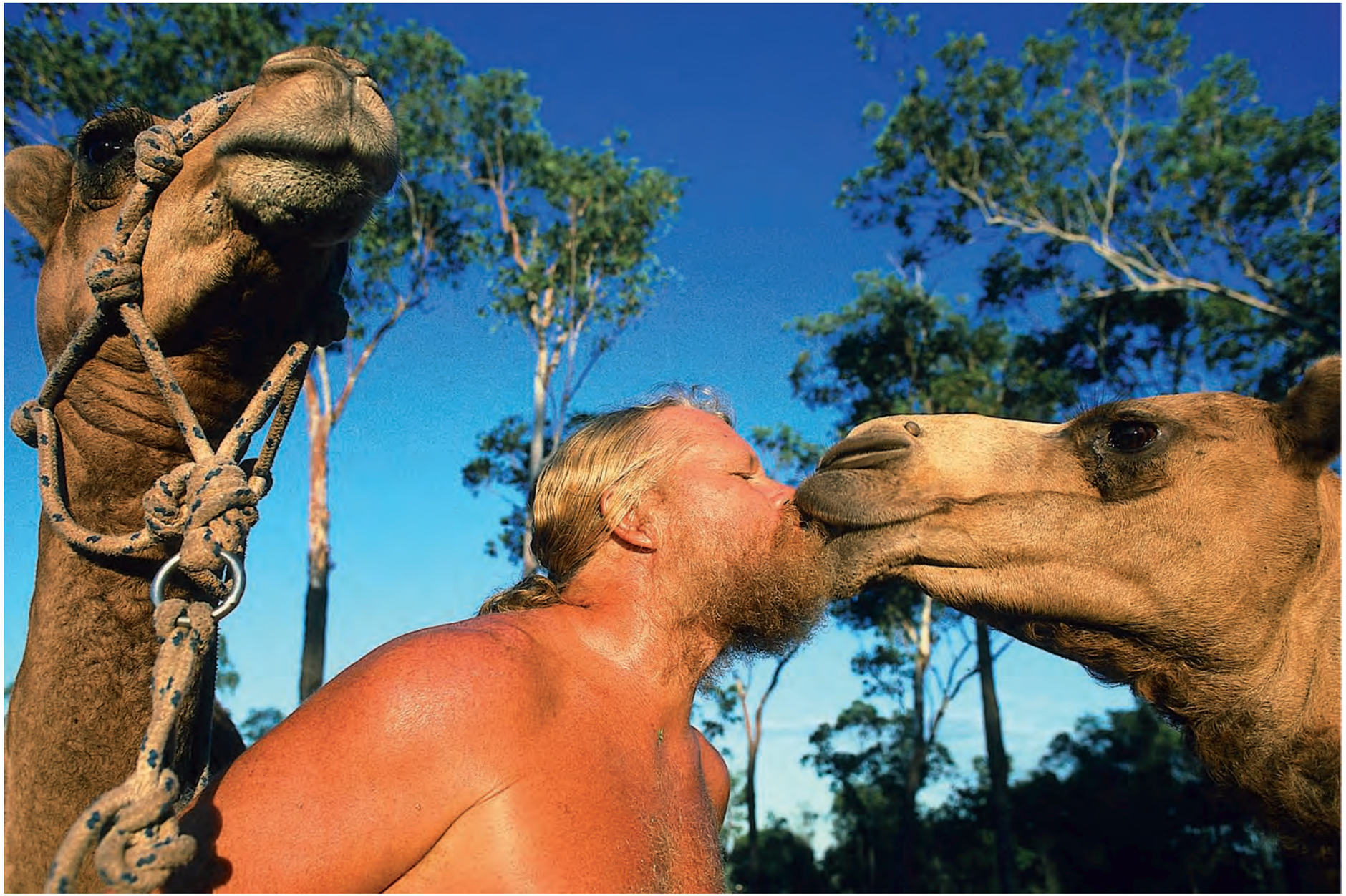

Plate 49

Plate 38
Francisco Solis who left Chile to become a musician in Australia. 1989.

Plate 39
Ruth Smadar Gabrieli is an archaeologist who came from Israel. 1990.

Plate 40
Phahat Thaow came from Laos to study Law and the Arts at university. 1989.

Plate 41
Bruno Gicquel a cook, diver and navigator originally from France. 1990.

Plate 42
Tom Vosma is a marine archaeologist from American. 1990.

Plate 43
Italo ‘Frosty’ Foschi is a miner who came from Italy. 1991.

Plate 44
Sdip Zlendie is a market gardener who came from Croatia. 1990.

Plate 45
William Glenn is a fireman who is originally from Ireland. 1992.

Plate 46
Joe Bredl originally came from Hungary now he runs a zoo in Australia. 1991.

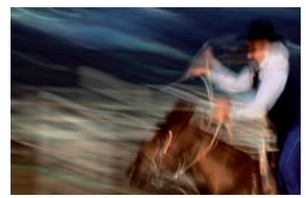

Plate 47
Robert McPhee came from New Zealand and is a Rodeo rider. 1992.

Plate 48
Miko Saeri is an exponent of the martial art Silat and comes from Indonesia. 1991.

Plate 49
Ted Plevik came to ustralia from Austria and is now a camel expert. 1990.

from the series:

Second Spring
The Regeneration of the Jesuits
1989-1997

This project documents the work and life of the Jesuits (The Society of Jesus) worldwide. I have a number of friends who are Jesuits, and I have worked with them on a variety of projects over the past 25 years.

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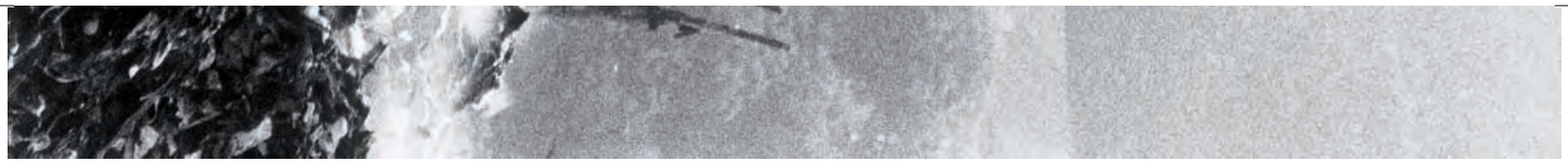

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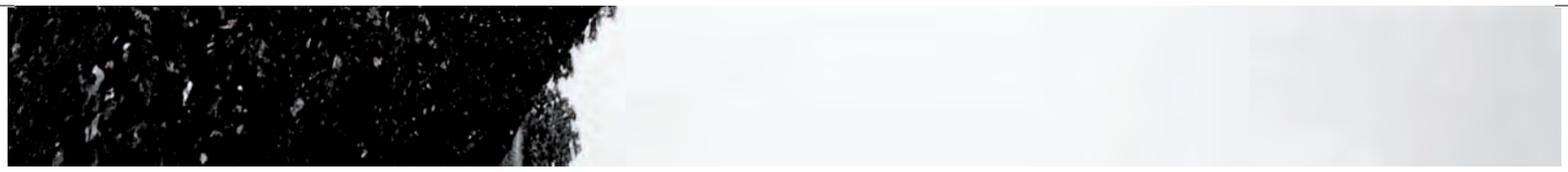

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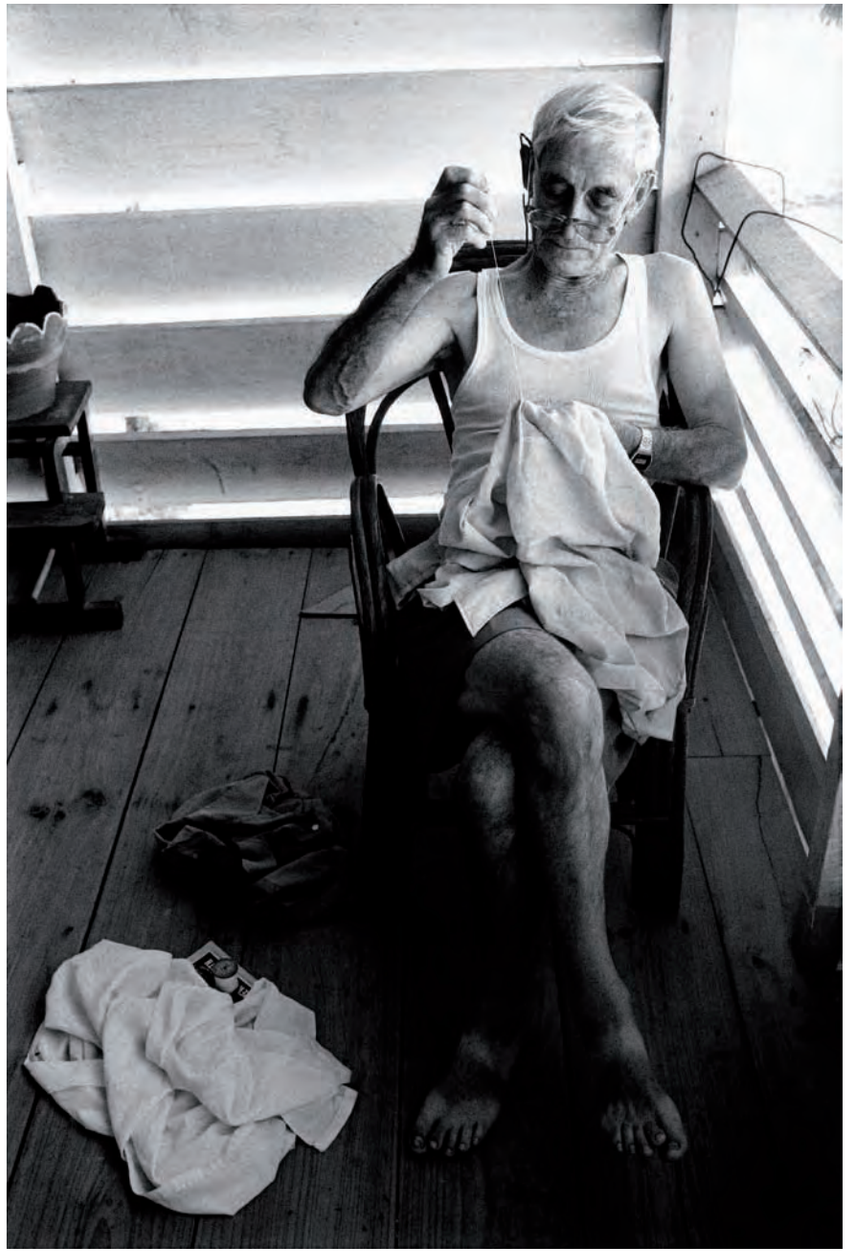

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Plate 50
Stephen Shadung prays at his local Catholic church, St Martin de Porres, which is run by the Jesuits in Soweto, South Africa. 1995.

Plate 51
Father Ignatius Samulenzi SJ dances with local nuns at a party for his ordination as a Catholic priest in Rwanda. 1995.

Plate 52
Jesuit refugee worker, Father Mark Raper SJ, walks through the thick dust on the road between Rwanda and Tanzania. 1995.

Plate 53
Father Jack Morris SJ holds a newborn baby suffering from malnutrition in a refugee camp on the Sudan/ Uganda border. The mother gave birth at the camp after fleeing the fighting in the Sudan. 1994.

Plate 54
Father Michael Evans SJ feels the temperature of a young man with a broken arm. Other members of his street gang in Nairobi, Kenya, surround the boy. 1995.

Plate 55
Refugees on the Sudan/ Uganda border. 1994.

Plate 56
A Sudanese girl collects water in a refugee camp on the Sudan/Uganda border. 1994.

Plate 57
One of the thousands of scavengers living and working on garbage dumps in Jakarta, Indonesia. 1995.

Plate 58
A scavenger working at night on a rubbish dump in Jakarta. 1995.

Plate 59
A family who live on a rubbish dump in Jakarta. 1995.

Plate 60
Dispossessed villagers in Bihar, India, work as coal miners on what was once their farmland. 1995.

Plate 61
Father General Peter-Hans Kolvenbach SJ, the head of the Jesuits, stands on the roof of their headquarters in Rome, Italy. 1995.

Plate 62
Father Paul Nicholson SJ, a parish priest working in Sunderland in the north of England. 1995.

Plate 63
Frenchman Father Joseph Gelinau SJ is a world-renowned musician and composer. 1995.

Plate 64
In the Great Sandy Desert of Australia, Father Brian McCoy SJ swims with Aboriginal friends at a waterhole.1994.

Plate 65
Father Aloysius Church SJ, a missionary working in the north of Guyana, travels with a boatman through a tropical storm on the Aruka River to the Indian village of Hotaquai.1996.

Plate 66
Father Peter Britt-Compton SJ, a missionary working in the Rupununi area of Guyana, repairs his clothes before making a month-long trip through the jungle. 1996

Plate 67
Father Anthony Metcalf SJ bathes in the Monari creek on the border with Brazil. The river is infested with snakes, electric eels and piranha fish. 1996..

from the series:

Sydney Olympic Games 2000

This project, sponsored by Kodak, captured the diversity and dimensions of the people who contribute to the running of the Olympic Games but are seldom recognised: people such as officials, trainers, entertainers, tradespeople and the volunteer staff. The approach is light-hearted and ironic.

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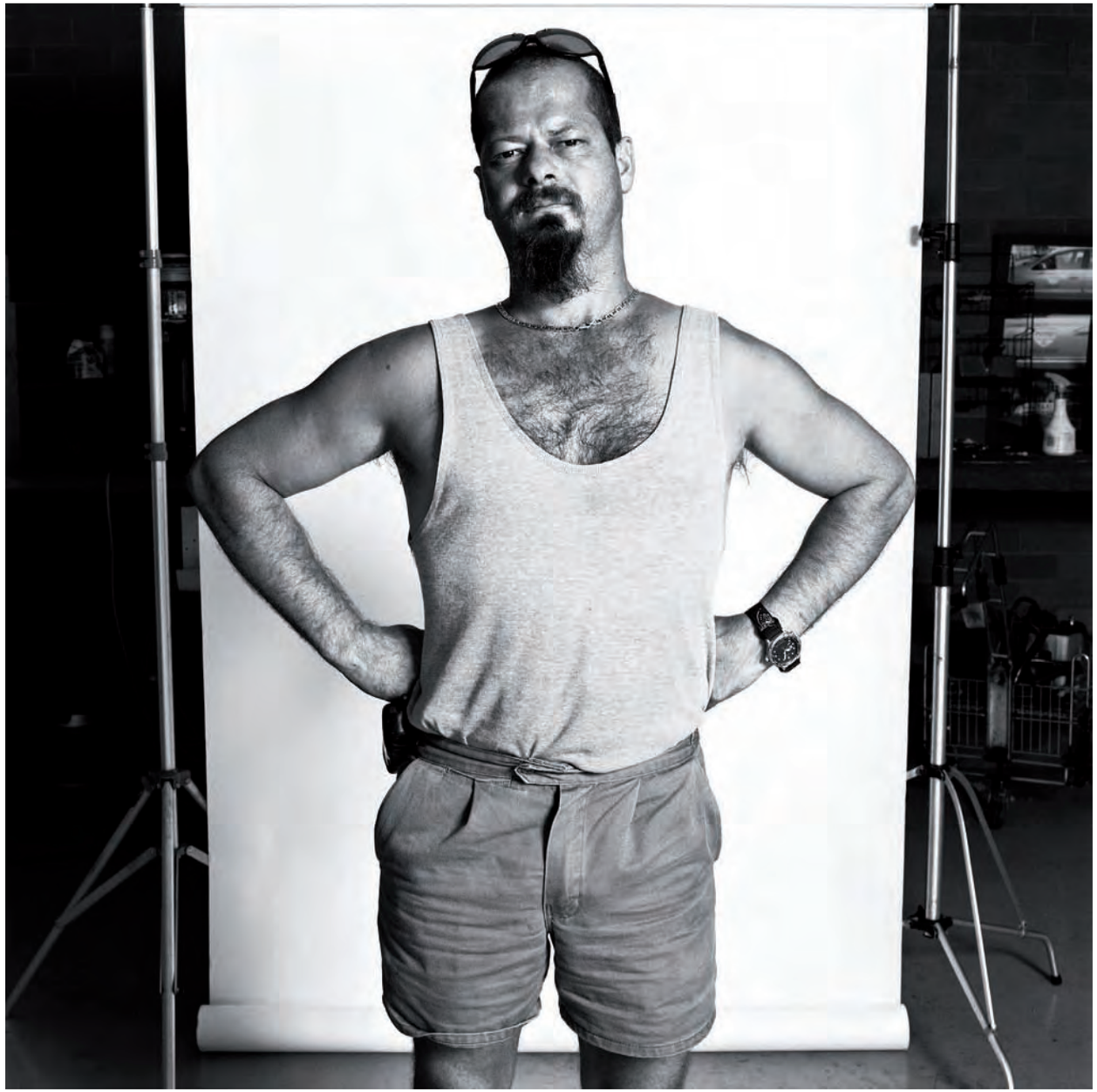
Plate 71



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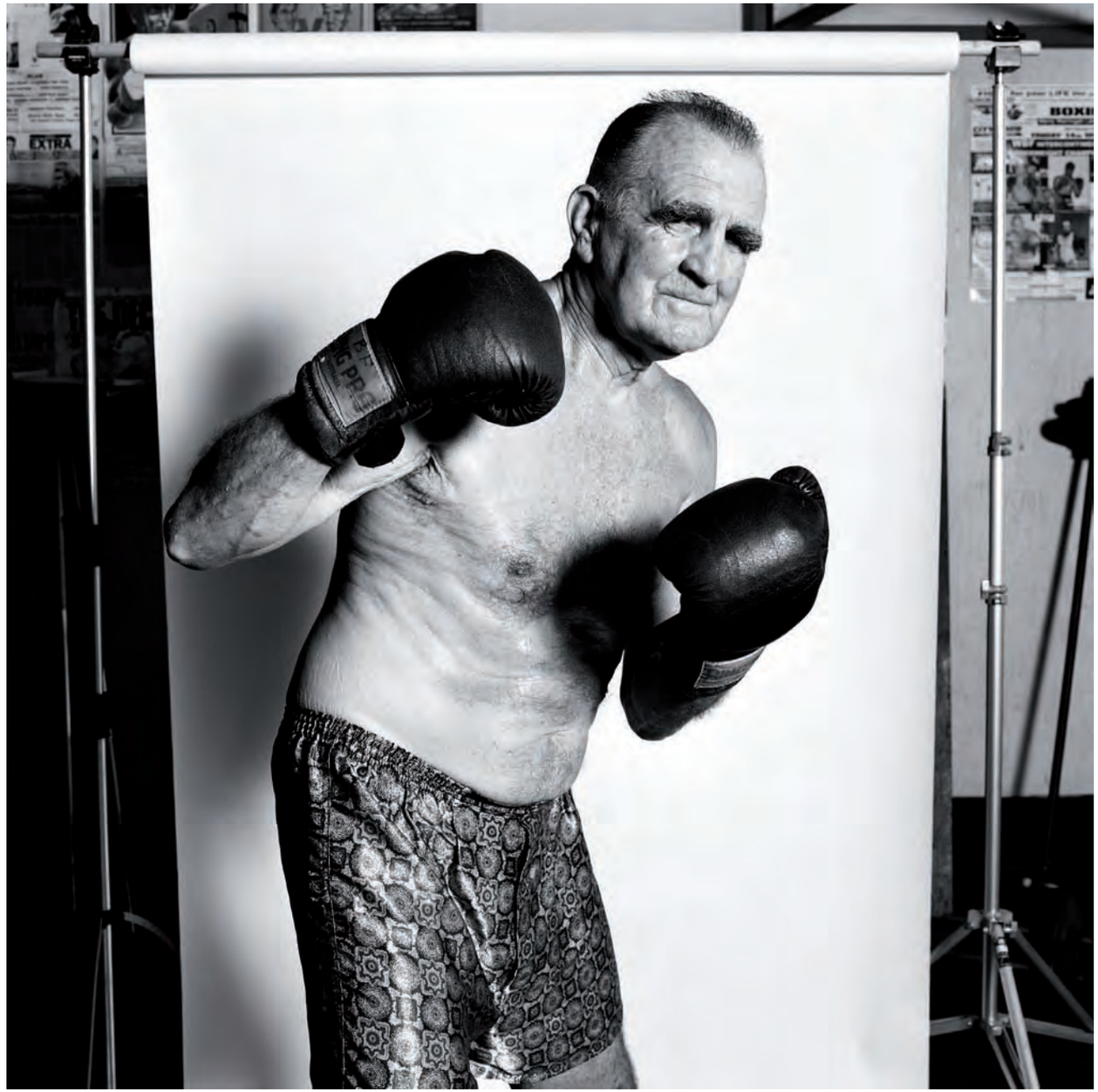

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Plate 68
Danelle Wayman – Showgirl. 2000.

Plate 69
Tobin (Vanessa) Wagner – Gay Olympics Official. 2000.

Plate 70
Barry Cotter – Mayor. 2000.

Plate 71
Louis Anivitti – Protester. 2000.

Plate 72
Bradley James Lewington – Communications Specialist. 2000.

Plate 73
Pina Conti – Contortionist. 2000.

Plate 74
Gretel Pinniger – White Witch. 2000.

Plate 75
Yos B. Worth – Physical Trainer. 2000.

Plate 76
Yos B. Worth – Physical Trainer & her assistant Annabel Lines. 2000.

Plate 77
Lady Sonia McMahon – Ex Prime Minister's wife and Fundraiser. 2000.

Plate 78
Pui Pui Typou – Carpenter. 2000.

Plate 79
Tim Crowley – Soldier. 2000.

Plate 80
Noel Tovey – Aboriginal Administrator. 2000.

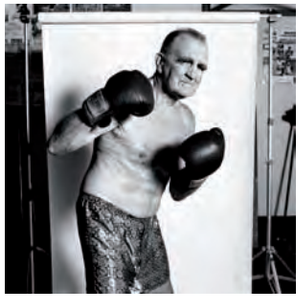

Plate 81
Bruce Farthing – Boxing Trainer. 2000.

Plate 82
Robert Rosen – Photographer. 2000.

from the series:

Tour of Duty
2000–2001
Portrait Series

This project came about when the 2001 Melbourne Festival (annual international arts festival) commissioned me to document the making and performance of the play, Tour of Duty (Hanoin). Events from both contemporary times and the Second World War formed the context of the play, which premiered in Dili, East Timor as part of an Australian–East Timorese Cultural Exchange. My book Tour of Duty features portraits of the people of East Timor shot with a Holga camera (presented in this section), as well as Nikon pictures of the play and scenes from East Timor.

Plate 83

Plate 84

Plate 85

Plate 86

Plate 87

Plate 88

Plate 89

Plate 90

Plate 91

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Plate 93

Plate 94

Plate 83
A village wedding. 2000.

Plate 84
Builder in a burnout shop. 2000.

Plate 85
Going to market. 2000.

Plate 86
Chicken man. 2000.

Plate 87
Chicken boy. 2000.

Plate 88
Children in Dili. 2000.

Plate 89
A Farmer in Hera. 2000.

Plate 90
Taxi in Dili. 2001.

Plate 91
Parishoners in Suai. 2000.

Plate 92
Village square in Suai. 2000.

Plate 93
Old East Timorese soldier in Dili. 2001.

Plate 94
Australian soldier in Dili. 2001.

from the series: **Tour of Duty**

2000–2001

The Melbourne Arts Festival Series

Plate 95

Plate 96

Plate 97

Plate 98

Plate 99

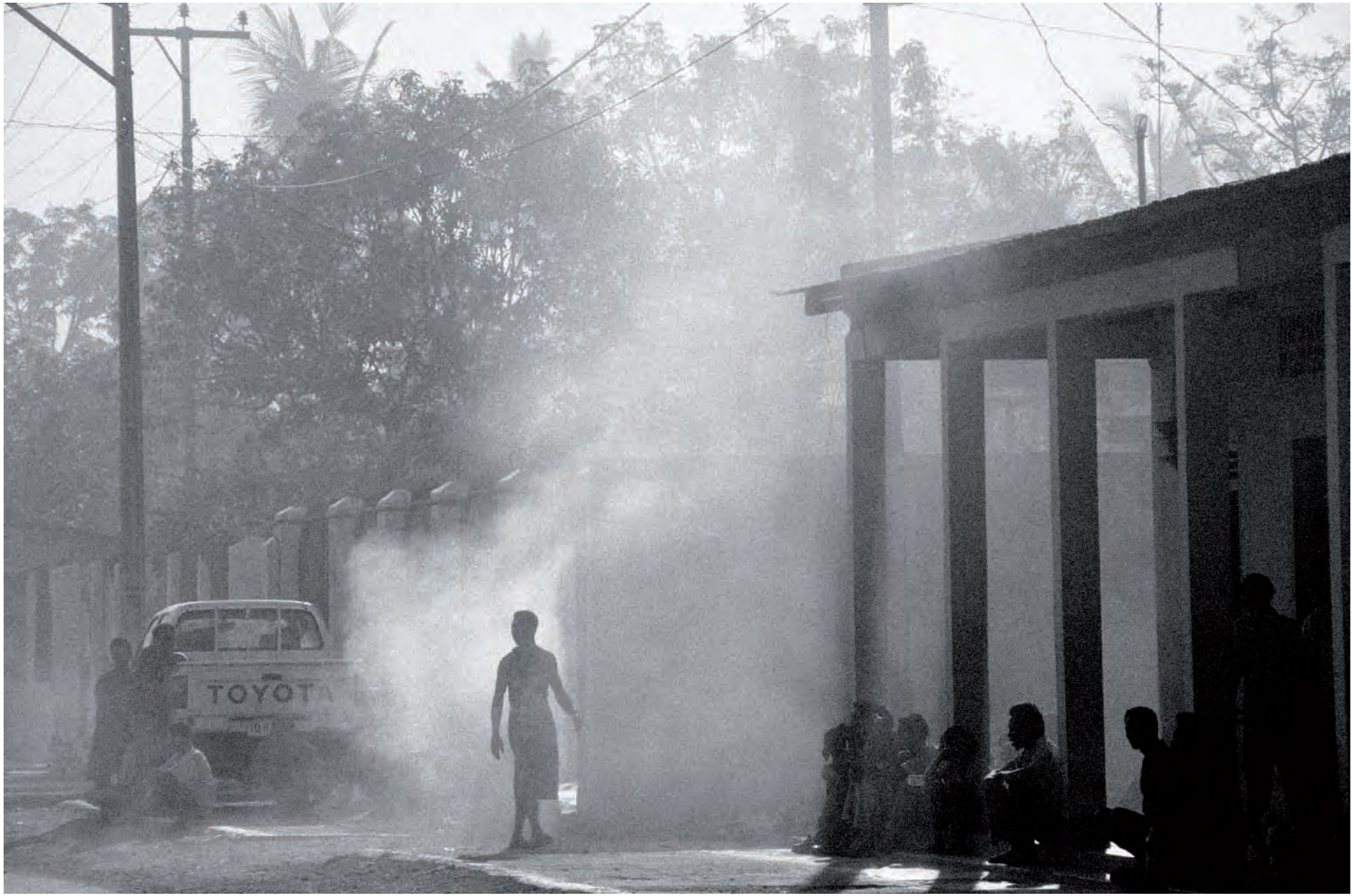

Plate 100

Plate 101

Plate 102

Plate 103

Plate 104

Plate 95
A Fisherman hauling in his catch on the Dili waterfront. 2001.

Plate 96
The Dili All Stars perform at a concert in the Campo Democracia in Dili. 2001.

Plate 97
Todd MacDonald, Terry Kenwrick and Gil Santos in a scene from the play Tour of Duty Hanoin. 2001.

Plate 98
Fishermen on the Dili waterfront. 2001.

Plate 99
Paul Stewart a musician with the Dili All Stars in Suai. 2001.

Plate 100
Early morning in Dili. 2000.

Plate 101
The Dili market. 2001.

Plate 102
Joaquido Da Silva who fought with the Australian army in the Second World War. 2001.

Plate 103
Parishioners attend a church service in Suai. 2001.

Plate 104
The waterfront in Dili. 2001.

from the series:

Numurkah Lakes & Roses 2005–2006

This project is a record of life in an Australian country town over a nine-month period. It forms part of an ongoing documentary recording and interpreting the demise of small communities around the world, a phenomenon that began at the close of the 20th century and continues today.


Absolute CHAOS
Frosty Boy
MORUNDAH PUB
FALCON
LONGREACH
S
NOT HOW DEEP YOU FISH
IT'S HOW YOU WIGGLE YOUR WORM
Ford

Plate 105

Plate 106

Plate 107

Plate 108

Plate 109

Plate 110

Plate 111

Plate 112

Plate 113

Plate 114

Plate 115

Plate 116

Plate 117

Plate 118

Plate 119

Plate 120

Plate 121

Plate 122

Plate 123

Plate 124

Plate 125


DAVIES GARAGE
Phone 5862 1064
Melville St
UPHOLSTERY
5862 2297
MELVILLE STREET
Upholstery

Plate 126

Plate 127

Plate 105
Waiting in Melville Street. 2006.

Plate 106
A stockman framed by a frosty window. 2006.

Plate 107
Skateboarding in Melville Street. 2006.

Plate 108
Melville Street shops. 2006.

Plate 109
Food store in Melville Street. 2006

Plate 110
Gossiping at the local fete. 2006.

Plate 111
Shaun's Xmas decorations. 2005.

Plate 112
Sunbathing at home. 2006.

Plate 113
Watching the races at the Telegraph Hotel. 2006.

Plate 114
Waiting to go into bat. 2006.

Plate 115
The snake collector. 2006.

Plate 116
The beauty salon. 2006.

Plate 117
A bride-to-be dressed up on her “Hens” day. 2006.

Plate 118
Debutante Ball. 2006.

Plate 119
Saturday sleep-in. 2006.

Plate 120
First sight of the new baby. 2006

Plate 121
The christening. 2006.

Plate 122
The full immersion baptism. 2006.

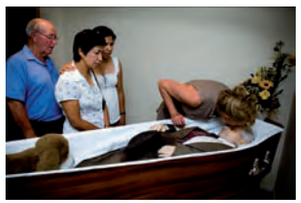

Plate 123
Goodbye kiss, 2006.

Plate 124
Departing from the RSL hall. 2006.

Plate 125
Anzac Day. 2006.

Plate 126
Davies Garage, 2006.

Plate 127
Farmer and dogs. 2006.

CHAPTER 2
WHY I PHOTOGRAPH:
MY GENRE OF PRACTICE

For forty years I have been a professional photographer. I began as a cadet, then worked as an accredited newspaper photographer and later moved into commercial photography where I photographed corporations for annual reports. During that time I also worked as a photojournalist and a later as a documentary photographer. In reflecting on such a long time span, I have come to realise that the genesis of my abiding passion and fascination with photography goes back even further.

My English-born immigrant parents travelled to New Zealand and Australia in search of employment and a better way of life. At the age of eleven I accompanied my family on board a ship travelling through the Panama Canal. I was fascinated by what to me then were exotic images of adults and children at work and play amidst the palm trees that lined the shore. A fellow traveller loaned me his Box Brownie camera and suggested I take a picture to capture the scene. I was enthralled by the experience; the association of the camera with exotic locations and a feel of adventure still remains.

Constance B. Schulz (2005) states that: “In its broadest sense, all photography not intended purely as a means of artistic expression might be considered ‘documentary’,

the photograph a visual document of an event, place, object or person, providing evidence of a moment in time."

By this definition, documentary photography is remarkably far-reaching and inclusive. The scope and range of what may be considered worthy of photographing for documentary purposes is as wide and varied as the scope of all human endeavour. Documentary photographs may be viewed from an historical, sociological, anthropological or scientific perspective but in all these contexts the documentary photograph furnishes evidence, albeit within the constraints of the photographer's interpretation: "Documentary evidence substantiates what is otherwise an assertion or a hypothesis or a claim" (Cole, 1997: 5).

Roland Barthes, in *Camera Lucida*, identifies the evidential capability of photographic technology as fundamental. He sums up its consequence: "… in the photograph something *has posed* in front of the camera and remained there forever … In photography the presence of the thing is never metaphoric" (Barthes, 2000: 78). Barthes concludes that a photograph is certification of the existence of that which has been photographed: i.e., "… the photograph's essence is to ratify what it represents" (ibid: 85) "… it is authentification itself … superior to everything the human mind can or can have conceived to assure us of reality" (ibid: 87).

This notion of an extricable connection between photography and reality, is endorsed by Susan Sontag who claims: "A photograph passes for incontrovertible evidence that a given thing happened…there is always a presumption that something

exists, or did exist, which is like what is in the picture" (Sontag, 1977: 5). While Sontag appears subsequently to have modified her position, highlighting photography's potential to misrepresent, she nonetheless notes that: "Everyone is a literalist when it comes to photographs" (Sontag, 2003: 47) .

Evidence is, however, often contingent on the questions asked by whoever is obtaining the evidence. In photography, the photographer or less obviously the person or organisation that may have employed the photographer and/or the publisher hold this determining role. So what then is the photographer's intention?

The answer to this differs subtly from photographer to photographer. Mary Ellen Mark, for example, says:

> Documentary photography is about reality, both in its authentic sense and its surreal sense. For me, nothing is more imaginative, or fascinating, than reality. Great pictures are the images that transcend time and content. That's what all of us strive for." (Mark, in Light, 2000: 83).

Others such as Sebastião Salgado, whose work has influenced me greatly. see documentary photography as even more purposeful. Salgado proposes that:

> The most interesting function … of photography is exactly this: to show and to provoke debate and see how we can go ahead with our lives. The photographer must participate in this debate … because it's your way of life. And in doing this you are minding yourself, you are minding your wife, you are minding the things you love most in your life. How

> can the documentary photographer help to assure the survival of all these people and to assure the survival of the next generations? Documentary photographers have a slice of the responsibility – they must provoke a discussion. You don't go to a place to create good images, to create beautiful things. That's not what it is about. You have your own way to show them, and the photographer must find his own way. (Salgado, in Light, 2000: 111)

Many photographers came to see their work as being always, in one way or another, revelatory. As Ken Light, puts it: "… a handful of contemporary photographers had moved outside the generally proscribed role of photojournalism. Like earlier twentieth-century photographers, they were witnessing their time. Photographer Lewis Hine had said: 'There were two things I wanted to do. I wanted to show the things that needed to be corrected. I wanted to show the things that had to be appreciated'" (Light, 2000: 193).

This transition "outside the generally proscribed role of photojournalism" similarly occurred in my own career as I moved along the spectrum from photojournalism to documentary photography. The reasons for such a transition, for myself and for others, becomes clear if one examines the nature of photojournalism.

For photojournalism is, as the name implies, photographic reportage. It is the visual reporting of current events for publication in newspapers, magazines and on the Internet. In this practice the pictures are accompanied by words to clarify and enhance the information provided by the photograph. Historically, the convergence of processes allowing for photographic clarity, rapid transmission of images and large-scale reproductions of text and images facilitated the growth of this type of photography.

Despite the advent of television in the 1950s, photojournalism remains today a widely accessed source of visual news.

Photojournalism is frequently associated with major world events such as war and famine, but equally it concerns many day-to-day events that are considered newsworthy. Like other photographic genres, it contains a pantheon of notable practitioners. Photojournalist Robert Capa, for example, attained almost heroic status for his coverage of the Spanish Civil War and the Second World War. Don McCullin's renowned photographs from wars and conflicts in Cyprus, Biafra, Vietnam and Ireland have been published and republished in the world's newspapers and magazines. Christopher Morris travels the world for *Time* magazine covering wars, revolutions and major political events. These and a multitude of others, past and present, have devoted their professional lives to being front-line witnesses of events great and small.

Given its reportage of news-editorial events and issues, there is a high expectation and demand that the content of photojournalism will be accurate, that it will reflect reality or actuality without distortion. In chapter three, I will reflect on this problematic area but it does seem clear that despite publicised transgressions by those who have distorted images, the great majority of the public still believe what they see. Since the advent of photography, also, the world has become far more "visual": the public ever more accustomed to visual representations as a primary form of media; from cinematic film to advertising billboards, from television series to the internet, we swim in a sea of images. The spoken or written text, on which people hitherto relied for much

information, has been pushed further and further into the background, often regarded as indigestible unless accompanied by images.

As Howard Chapnick sums it up:

> The twentieth century belongs to the photojournalists. They have provided us with a visual history unduplicated by images from any comparable period in human existence. Whereas once we relied on cave paintings or artists' interpretations of events, photographic images have become transcendent. The camera, in the hands of well-educated and well-informed photographers, provides us with images of unprecedented power and indisputable information about the world in which we live – its struggles and its accomplishments. It is the tool that gives us photographs, the ultimate in anthropological and historical documents of our time. To ignore photojournalism is to ignore history. (1994: 7)

The self-certifying aspects of the photographic medium have now become an essential adjunct to the text, historically once generally regarded as gospel. This is reflected in the contemporary practice of sometimes sending a photojournalist along with a text reporter on an assignment: the photojournalist is to "illustrate" the story, to give words the veracity of images. But whatever the immediate circumstances, the photojournalist's intention is, in essence, to graphically sum up a situation, to capture relevant actuality, ideally with a front-page or page-three image that will grab the attention of a newspaper or magazine buyer and be in the style of the relevant publication.

This is not to denigrate the work of photojournalists, many of whom have

jeopardised intimate relationships and risked life and limb in the passionate pursuit of their practice. Chapnick notes that:

> Photojournalists need boundless energy, unflagging enthusiasm, a spirit of adventure, the ability to survive under difficult conditions, and confront danger. Photojournalism is all-consuming, which makes for lonely mates as well as neglected children. It is also frenetic, exciting, challenging, and sometimes dangerous. (Chapnick, 1994: 8)

However, the primary requirement of a professional photojournalist, to be successful, is that he or she must work to deadlines, capture the required image(s) as quickly as possible and move on to the next assignment. Rarely does a photojournalist have the luxury to be as uncompromising as W. Eugene Smith, of whom writer John T. Hill said:

> After accepting a basic story outline, one of Smith's first concerns was to control the clock. Unlike the expected professional photojournalist approach, which was to click off the required minimum number of shots and dutifully move on to the next story, he fought for the time needed to build with depth and breadth. Listening, reading, scouting, making notes and generally discounting the shooting script offered were among the first steps. Before unpacking his tools, he spent time acquainting himself with the people and places involved with the story. This allowed him to become a familiar figure who could melt into a situation and work discreetly with little notice. (Hill, 1998: 337).

The earliest photographs were portraits, mostly intending, as Nadar (Gaspard-Félix Tournachon) says, to capture

> … the moral grasp of the subject – that instant understanding which puts you in touch with the model, helps you to sum him up, guides you to his habits, his ideas and his character and enables you to produce, not an indifferent reproduction, a matter of routine or accident such as any laboratory assistant could achieve, but a really convincing and sympathetic likeness, an intimate portrait. (Rubin, 2001: 3)

This resulted in the use of neutral backgrounds, as in Nadar's own case, or highly manufactured ones, along with dramatic lighting, in the hands of the Pictorialists,. Elements of these traditions can be seen in portraiture by photographers such as Edward Steichen, Cecil Beaton, and Richard Avedon who either minimalise the subject's context or contrive it.

A very different approach however developed during the 19th century. This focused on showing people in the reality of their actual, often harsh, environments. It was, in effect, "documentary photography" or, more specifically and accurately, the sub-genre of "social documentary photography" whose primary intention was to bring about social change. The importance of context in documentary photography is something I will return to in relation to my own work in Chapter Four.

Documentary photography has been defined as "a depiction of the real world by a photographer whose intent is to communicate something of importance – to make a comment – that will be understood by the viewer" (Editors of Time-Life Books, 1973: 12). But "social documentary photography" embodies the intention to bring about social change as exemplified by the work of Jacob Riis and Lewis Hines.

Jacob Riis produced photographs of the squalid living conditions of immigrants in New York. Lewis Hine's photographs from 20th century America were similarly concerned with immigrants and also highlighted the use of child-labour. These photographers were intent on bringing about social reform and used the camera as a means of consciousness-raising. Their work is credited a major role in creating the environment where the will existed for the introduction of legislation to alleviate the social ills they had identified. *New York Times* critic Vicki Goldberg claims:

> The New York Tenement House law … was rewritten in 1901 largely because of [Jacob] Riis's relentless exposure of how airless, overcrowded, filthy, and likely to breed disease the tenements were … In the last decade of the century Riis was the country's most effective reformer … [Riis'] photographs … averted a cholera epidemic in 1891. [Riis] spent a week photographing in the Croton watershed, following streams to their sources and photographing evidence sewage … emptied directly into the New York City reservoir. (Goldberg, 1991: 168)

Of Lewis Hine's photographs of children working in mines, mills and sweatshops it has been noted that:

> The photographs and the data were used in publications, lanternslide illustrated lectures, and to successfully lobby Congress which enacted the first laws regulating child labor. (Gordon 2006: 698)

By the 1930s, the United States Farm Security Administration project employed

such prominent documentary photographers as Dorothea Lange and Walker Evans to assist in changing the attitudes of city people to the economic crisis of the rural poor.

The assumption that documentary photographs bring about change persists. Ken Kobre, Professor of Photojournalism at San Francisco State University argues that: "[Charles Moore's] 1960s pictures showing African Americans being attacked by snarling police dogs and blasted by water cannons … helped [facilitate] the passage of the Civil Rights Act" (Kobre, 2000: 60) and that:

> Malcolm Brown's picture of a Buddhist monk setting himself on fire to protest the repression of Buddhism in Vietnam, along with Eddie Adam's photo of a public execution by the Saigon police chief, and Nick Ut's photo of a napalm-burned little girl screaming in pain as she ran down the road…built an opposition to the Vietnam War that eventually led to U.S. withdrawal. (ibid: 60)

More recently, photographs, albeit not meant as documentary photography, revealing mistreatment of prisoners at Abu Ghraib prison in Iraq have evidently brought about the closure of this facility and the trial and sentencing of the perpetrators of this crime.

But while acknowledging the possibility of photography as a tool for social action, I believe it is important to be mindful of the limitations of the photograph when it comes to changing lives and attitudes. Susan Sontag says: "A photograph that brings news of some unsuspected zone of misery cannot make a dent in public opinion unless

there is an appropriate context of feeling and attitude." (Sontag, 1977: 17) Jay Ruby, writing about documentary filmmaking, finds that:

> Socially concerned and politically committed documentarians erroneously assume that a compelling documentary automatically produces a desired political action. Perhaps it is time to realise that the image may be more impotent than powerful when it comes to changing the world … (Ruby, 1991: 52)

I believe it is difficult to attribute a specific outcome to a given photograph or series of photographs. In the cases of Riis and Hines, there seems to be a direct causal link between the image and the outcome. However, the expansion of candid photography at the time, and an emerging consciousness of the need for change in the areas they highlighted, were probably also essential to the impact of their pictures.

The proliferation of images today showing trauma and tragedy sees a corresponding diminishment in their power to influence and alter. There are more refugees today than when Salgado started showing the world their plight; graphic images of car crashes cannot be said to have altered people's driving behaviour; capital punishment in Texas continues despite Ken Light and Suzanne Donovan's book, *Texas Death Row*, to cite but a few cases. The Abu Ghraib outcome is interesting and does suggest that the unexpected still has the capacity to shock. Of course, the consequence of the publication of these particular photographs appears to be at distinct odds with the intention of the photographers.

Photographs, despite not usually causing political or social change on their own, can, nonetheless, contribute to the development of the appropriate context of feeling and attitude to which Sontag refers. There is always a time factor to consider as most meaningful social changes happen incrementally, and change is very seldom the result of any one element be it an event, a happening or a photograph. Sontag does, in fact, concede that: "Photographs cannot create a moral position, but they can reinforce one – and can help build a nascent one" (op. cit.: 17).

The power of producing such contexts of feeling is well illustrated by the career of W. Eugene Smith, who utilised the photo-essay as a means of exploring social issues and of raising awareness throughout the decades from the 1940s to the 1970s. His work on industrial pollution in Japan made sufficient impact to warrant grim retribution from Yakuza thugs hired by a company whose practices he exposed.

Kerry Tremain acknowledges the slender likelihood that photography alone can impact significantly on the many tragedies it documents, but maintains that its act of witnessing is a powerful force:

> A friend who spent years documenting the lives of Andean people, told me, "My photographs changed nothing for them. In the end, the images had more to do with me." This widely shared sentiment draws on two truths – that photographs are always the product of personal concerns and that photographs alone are rarely capable of radical social change – to imply a false conclusion, that acts of witness are unimportant. (Tremain, in Light, 2000: 7)

The capacity of photography to raise awareness can also be seen in documentary projects with neither a political nor overt social agenda, such as Robert Frank's *The Americans,* which has had considerable impact. Today, photographers such as Eugene Richards and Donna Ferrato are exploring domestic violence while Sebastião Salgado uses his camera to protest against the hardship and inhumane conditions endured by many throughout the world. The direct effects of their photographs are difficult to predict, but there is no doubt that they impact on how we understand the world and thus contribute to our actions within it.

"Acts of witness" are important though I acknowledge that they are effective only when a combination of other circumstances conspires to bring about the will for change, either within political decision-makers and/or in a significant proportion of the public. This belief is one of the reasons why I am a documentary photographer, why it is within this tradition that I place my work and myself.

I want to show people's lives in an honest and caring way. I want to understand and reveal the circumstances that govern those lives. I want to document what I see as honestly as I can; I believe that the role of the documentary photographer is to witness and to communicate. Robert Coles conveys this sentiment eloquently in describing the work and motivation of Dorothea Lange:

> Again and again she was anxious to be a moral witness; she used photographs to make the point that novelists and poets and painters and sculptors all keep trying to make: I am here; I hear and I see; I will take what my senses offer my brain and try to offer others something

> that will inform them, startle them, move them to awe and wonder, entertain them and rescue them from banality, from the dreary silliness inevitably pressed on us by the world. (Coles, 1997: 179)

But there are other intentions motivating my work as a documentary photographer. Just as there must be a combination of other circumstances prevailing if photographs can play some part in changing the world, my photographic practice depends on my identification of a subject area or community that fascinates me, that I suspect will interest others, that contains inherently visual possibilities, that allows me to show the human faces effected by political or global change, and that allows me to pursue the passion and love I have had for photography since I first used a borrowed Box Brownie camera. The ebb and flow of this combination of circumstances will become clear in further chapters. But these are the reasons why I have devoted forty years, travelled hundreds of thousands of kilometres around the globe and often risked financial security and personal safety to become, as I am, a documentary photographer.

CHAPTER 3
CRITERIA AND ISSUES FOR DOCUMENTARY PHOTOGRAPHY – WHAT CAN COMPROMISE ITS EVIDENCE AND HOW CAN THESE OBSTACLES BE OVERCOME?

Technical considerations in documentary photography are inseparable from ethical issues. The tradition, and indeed the expectation, that documentary photography presents true and accurate evidence, presents us with four types of issue:

a) that relating to outright falsification or manipulation of actuality,

b) that relating to the fact that the fuller story inevitably exceeds the technical limitations of photography, obliging in each circumstance a certain bias or interpretation in terms of what will be selected from the available actuality,

c) that relating to respect for the human dignity and rights of the subject within actuality, and, finally,

d) that of the consequences that may result from the act of documenting.

In recent times, instances evidencing a lack of congruence between the facts and

the photograph abound: teenage prostitutes turn out to be models; body art supporting a baseball team is a construct of the photographer rather than an inspiration of the fan; paraphernalia apparently immaterial to the scene being photographed is removed, and so on it goes …

The high regard in which photographic evidence has traditionally been held is in direct proportion to the degree of outrage expressed when this evidence is found to be wanting in terms of verisimilitude, honesty and accuracy. This outrage is not because actuality has been misinterpreted in the eye of the beholder, but because the alleged evidence has been deliberately distorted or fabricated.

Amongst the general public, such falsification can cause indignation or rage. Largely, this is based on the fact that during their most formative years of development humans learn to trust what they see. As John Berger says in *Ways of Seeing*: "Seeing comes before words. The child looks and recognises before it can speak" (Berger, 1983: 7). Thus begins a lifelong tendency to trust what is seen, with a resultant anger about any invalidation or betrayal of this trust.

Within professional circles, concern has been expressed about how the advent of digital technology has seen an expansion of the means of photographic manipulation to the detriment of photography's credibility. Indeed the emergence in the 1980s of digital technology as a means of manipulating photographs gave rise to considerable angst and resulted in the setting down of parameters to govern the practice of photojournalism by, amongst others, the National Press Photographers Association of America (NPPA):

> Photojournalists operate as trustees of the public. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As photojournalists, we have the responsibility to document society and to preserve its history through images. Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated. (NPPA, USA Code of Ethics, 1998 http://www.nppa.org/ professional_ development/business_ practices/ethics. html).

Also in 1998 the American Society of Media Photographers formulated a "Code of Ethics", http://www.asmp.org/pdfs/foundation/practices.pdf and earlier, in 1993, the United Kingdom Press Complaints Commission ratified a "Code of Practice", http://www.pcc.org.uk/assets/111/Code_Aug_2007.pdf, regarding journalists and photojournalists in general. Later, in 2006, the British National Union of Journalists appended a "Code of Conduct" to their "NUJ Rules". These codes are general in nature as they are not meant to be stipulations applicable to specific situations but guidelines, e.g.,

> No journalist shall knowingly cause or allow the publication or broadcast of a photograph that has been manipulated unless that photograph is clearly labelled as such. Manipulation does not include normal dodging, burning, colour balancing, spotting, contrast adjustment, cropping and obvious masking for legal or safety reasons. (NUJ Code of Conduct, Number 12. The National Union of Journalists web site lists the complete of conduct: http://www. nuj.org.uk/innerPagenuj.html?docid=174)

Some digital alterations are sufficiently careless as to be spotted with relative ease, as was the case with at least two of Adnan Hajj's photographs from the 2006 Israel-Lebanon conflict. Hajj, a freelance photographer based in the Middle East who had worked for Reuters for more than ten years, had used a computer program to darken and duplicate smoke from an Israeli air strike on Beirut and to add extra flares to a picture of an Israeli jet. It is worth noting that even though the digital manipulation was sloppy, the deception was not picked up until after the pictures had been published.

A far more skilful, yet still detected manipulation, was that of the *National Geographic* pyramids cover in 1982. The computer-generated transformation of a horizontal picture into a vertical one, and the resultant shifting of the pyramids provoked outrage. That *National Geographic* was held in such high regard deepened the sense of betrayal to the extent that over twenty years later this occurrence is still discussed; the disbelief and disappointment undiminished.

One problem with the various photographic codes of ethics is that they are not enforceable other than through the possibility of damage to professional reputation and consequent loss or diminution of employment and/or freelance commissions. The reality also is that, as in the case of *National Geographic*, publishers themselves can contravene the ethical codes.

While manipulation is not new to photography, digital technology has made this much easier. It is unfortunate that such practices and the corresponding intent to

deceive have damaged the reputation of documentary photography. At the same time, in my experience, those recognised within my profession as serious documentary photographers are concerned with actuality, and charlatans are few and far between.

To most documentary photographers the image taken should be the best one possible; no alteration should be necessary. However, there is also a view that sometimes a photograph can tell more about the actuality if it is altered. Official World War One photographer, Frank Hurley, argued that he was giving a feel for war by combining negatives into one print to make scenes that never existed in actuality (Hurley, *Diaries, 1912-1961*). As social commentary, the integrity of Hurley's work is beyond question. However, the same would not be said if he claimed to only photograph actuality. Interestingly, had Hajj stated that his image was an interpretive illustration of what war was like, it may have been relegated to the features page of a newspaper and celebrated. Thus, if an alteration is openly declared, it is no longer an ethical question but one of generic classification and of the appropriateness of such a strategy in the particular circumstance.

But a more subtle and pervasive dilemma is presented when regarding the selection of actuality that is to be captured by the camera and subsequently published. Questions surrounding photojournalism's relationship with truth arose with its invention and increasingly widespread use long before the 1980s. An instance of this can be seen when in 1855, as support for the Crimean War waned, the British Government,

led by Queen Victoria, invited well-known professional photographer, Roger Fenton, to counter reports of the dangers and privations facing British soldiers. Susan Sontag relates how:

> Under instructions from the War Office not to photograph the dead, the maimed, or the ill, and precluded from photographing most other subjects by the cumbersome technology of picture-taking, Fenton went about rendering the war as a dignified all-male group outing. (Sontag 2003: 49)

And, similarly, regarding photojournalist coverage of revolutionary disturbances in Germany in 1918-1919:

> Spartakists and other proletarian insurgents were unfamiliar with photography and had little idea how to exploit it. Generals and politicians, however, were learning how to manage events for photographic effect. In particular, left-wing atrocities were likely to be much more thoroughly recorded than those (often ghastlier) by government and auxiliaries. (Hopkinson & Lenman, 2005: 490)

During the 1930s and 1940s political implications of photojournalism were quickly grasped by both Communist and Nazi movements which harnessed its services for propaganda purposes. Coverage of wars and uprisings, especially where feelings of ambivalence surrounded them, as with the Spanish Civil War, raised questions of impartiality. So have later depictions of the USA-led war in Vietnam and the recent incursion in Iraq.

The ethically problematic area of darkroom and later digital manipulation is compounded by, or interwoven with, the fact that any photographer selects "actuality" by his or her choice of subject according to purpose or intention and this selection is, in turn, interpreted through composition, framing, lighting, exposure, and a myriad array of technical aspects. The questions are many. Why choose this moment and not another, why from this angle or vantage point, why include or exclude certain elements? On an assignment, much of what drives these decisions derives from the intention of the shoot: what is the brief, who commissioned it, who is the intended audience?

These factors are fairly readily identifiable, but what of the photographer's own viewpoint around a given topic? What if, for example, a photographer accepts a brief imbued with the intention of the publisher but then discovers that the evidence does not fit within the initially consensual intention? In such a case the photographer has no other choice, ethically, but to report back to the publisher on the hitherto unrecognised realities of the situation and, if the publisher insists on the fulfilment of the initial brief, to withdraw from the project.

One major benefit of independent projects, instigated by the photographer and with the photographer in control of the methodology and the means of production, is that the photographer is not only free of contractual obligations with a publisher but is also the arbiter of all ethical decision-making. Even so, it is worthy of note that an experienced documentist like Salgado pre-analyses before even going to the site.

More generally, what of the photographer's overall philosophy and personal ethics and his or her less overt social, cultural and educational background? Susie Linfield, in 'Capture the Moment: On the uses and misuses of photojournalism', in the April/May 2001 issue of the *Boston Review*, USA, writes:

> The photograph can introduce us to experience, or at least events; it can also, and easily, separate us from the world, parse meaning, sever us from the past. Its limitations – aesthetic and ethical – have been closely scrutinized; they will not be transcended through innovation, imagination, artistry, theory, or goodwill … The photographer, it has been said, brings not just her eye and her camera but the whole of her life to each picture she takes …

The photographer cannot ever completely transcend his or her past. Absolute objectivity is also technically impossible because total objectivity would consist of providing information (evidence) about everything that is part of the situation. And the camera cannot show everything. The choices to be made are, in practice, about how much or what kind of information and explanation can be, or should be, provided through photographic elements such as framing, time and place.

For example, Arnold Newman, famed for evoking the professions and personalities of his portrait subjects by framing them within their own environment, often, through technical decisions, was able to impose his own moral viewpoint. As Grundberg observes, this could result in quite unflattering portraits:

> Perhaps the most famous was a sinister picture of the German industrialist Alfred Krupp, taken for *Newsweek* in 1963. Krupp, long-faced and bushy-browed, is made to look like

> Mephistopheles incarnate: smirking, fingers clasped as he confronts the viewer against the background of an assembly line in the Ruhr. In the colour version his face has a green cast. The impression it leaves was no accident: Mr Newman knew that Krupp had used slave labor in his factories during the Nazi reign and that he had been imprisoned after World War II for his central role in Hitler's war machine. (Grundberg, 2006)

Dorothea Lange, before Arnold Newman, had also included her subject's environment as part of her work for the FSA during the 1930s. Photographing poverty-stricken people she encountered in rural locations, she often gave them a dignified nobility, unlike Newman's portrait of Krupp. But, like so many serious photographers past and present, she sought to negotiate the obstacles of subjectivity and selection:

> My own approach is based upon three considerations. First – hands off! Whatever I photograph I do not molest or taper with or arrange. Second – a sense of place. Whatever I photograph, I try to picture as part of its surroundings, as having roots. Third – a sense of time. Whatever I photograph, I try to show as having a position in the past or in the present. But beyond these things, the only thing I keep in mind is that – well there it is … (Lange 1982: 46)

More contemporaneously, Diane Arbus framed her subjects within their environment, often producing disturbing images of handicapped people and social outcasts. Sometimes called a "street photographer" because she often discovered her subjects in city streets, even if she would sometimes photograph them elsewhere, Arbus's work is remarkably different to the street photography of Henri Cartier-Bresson. Arbus was concerned foremost with people and at times so apparently determined

to capture transitory expressions or physical positions that it was to the detriment of technique: a number of the images in the *Untitled* series, for example, are blurred or out of focus. Henri Cartier-Bresson, on the other hand, was very concerned with shape, form and design and less interested in social comment than Arbus.

Cartier-Bresson was a strong influence on my own early work, not only through his images, but also through his discourses on what he called "the decisive moment". "In photography", writes Cartier-Bresson:

> … there is a new kind of plasticity, product of the instantaneous lines made by movements of the subject. We work in unison with movement as though it were a presentiment of the way in which all the elements in motion are in balance. Photography must seize this moment and hold immobile the equilibrium of it. (Cartier-Bresson, 1952: Introduction)

The notion of the "decisive moment" has fallen out of favour in more recent times, the preferred aesthetic deriving from what is perceived to be a less formal approach. But for me, still, the "decisive moment" is, as Cartier-Bresson said, the moment when in practice a photographer makes multiple decisions by pressing the shutter, by capturing time and place, by framing a selected fragment of actuality in order to provide the information and explanations the photographer deems relevant and necessary. Only the photographer, assuming no editor or anyone else will later manipulate the interior structure of the image, can make these decisions; and they are personal and therefore subjective decisions.

In this way, photography is inherently subjective, but so too is every endeavour requiring human decisions. And it is for this reason that photography is well placed to tell a story or plead a cause. The photograph's emotive power has the potential to lead the viewer to a deeper, more profound understanding of a phenomenon, as opposed to merely presenting the facts (items of information, explanation) as they appear superficially. The challenge for a social documentary photographer is therefore how to lead others to this deeper, more visceral understanding, thereby potentially advancing a human cause.

Not all decisions are entirely spur-of-the-moment, as implied by Cartier-Bresson's theory of the "decisive moment". Sebastião Salgado is another photographer whose influence on me has been profound, and is still abiding. What distinguishes his photographic decisions is that they are based on sound analysis as well as on immediate experience**.** Moreover, they take into consideration his point of view. His *Terra: Struggle of the Landless* (1997) tells the story of the peasants of Brazil whose small food producing land holdings have been subsumed by large companies for the production of sugar cane sustained by government subsidies, with further vast tracts of land given over to unproductive cattle-raising.

Consequently, the fate of the Brazilian peasants is to toil on land, once owned by them or their fellow workers, as lowly paid and exploited employees of the companies that run the mines, plantations, mills and pastures. These corporate practices further degrade the arid land, with further impacts on the health and livelihood of the

peasants. Many of them are thus compelled to migrate to cities often with even direr consequences.

In the face of this unremittingly bleak scenario there is a small ray of hope. Some peasants have banded together to take possession of sections of privately owned but unused land, which they have successfully turned over to food production. This re-occupation of the land has at times provoked conflict between the ruling elite and the desperate but determined peasants.

In telling this story Salgado is faced with communicating a vast and complex phenomenon: dispossession and exploitation are recurring themes throughout human history; maxi-agriculture everywhere is increasing as small land-holdings and farms are deemed unsustainable in a globalised economy.

How then to maximise the insights photography can supply? Salgado's strategy is to heighten the aesthetic impact of selected aspects of this phenomenon.

Before starting my book *Numurkah Lakes and Roses*, I was faced with similar considerations. Numurkah is a rural town of 3,500 people located 217 kilometres north of my Australian home town of Melbourne. It has been affected by long droughts that are increasingly recognised as the result of global warming, and by the loss of a community-based culture as global media and a globalised culture take hold. The resulting social fragmentation is accompanied by the slow death of such small communities due to residents migrating to larger centres and cities in search of work

and education. The impact of climate change on the environment and on the lives and livelihoods of those directly affected also formed the basis of my series *El Niño* (Appendix 2).

The phenomenon of migration from villages is global, the causes and effects of this are universal. More than half of the world's population will live in cities by next year, according to a United Nations report [United Nations Population Fund. (27 June 2007). *The State of World Population 2007: Unleashing the Potential of Urban Growth* report]

> … about 3.3 billion people will live in urban areas by next year, the UN agency says in its report on the state of the world's population. And that figure will continue to grow rapidly, with the urban population set to rise to 4.9 billion in 2030, or six out of 10 people among an 8 billion strong population … "cities are better able to take advantage of globalisation's opportunities and generate jobs and income for a larger number of people". (*South China Morning Post*, June 28, 2007)

What becomes of the ones left behind? Small rural communities or villages, once a commonplace way of life, are haemorrhaging, often with dire consequences as shown in these recent newspaper reports:

> Chinese authorities estimate that 22 million youngsters in China have been left at home while their parents migrate to cities to find work … As China's economy booms, some 200 million farmers are moving to cities to pursue opportunities. The problem is tearing apart families … (*The Wall Street Journal*, January 25, 2007)

And in Europe, as virtually everywhere:

> A migration of young people from rural areas to cities in the 1960s and 1970s led to a scarcity of potential spouses for the men, who are now middle-aged and who stayed behind to farm in Spain's rural areas. (*International Herald Tribune*, June 23-24, 2007)

Salgado's solution to the difficulties inherent in portraying a phenomenon of magnitude and complexity in *Terra: Struggle of the Landless* is to produce a meticulously crafted essay with photographs grouped according to category – the people, the workers, the force of life, migration to cities, the struggle for the land. Second, he provides lengthy and detailed captions explaining the history and circumstances surrounding the events depicted. His text makes it clear that he strongly endorses the redistribution of the land and he reinforces this view by providing information on the resulting economic and social benefits accruing for both the peasants and the country as a whole.

But what is the point of such a textual appendix unless the public takes notice, unless they have a visceral response to the people portrayed? How does the photographer capture viewer attention? Salgado exploits aesthetics. His photographs above all emphasise pictorial impact. And as well as the appendix, there is a passionate and eloquent introduction written by Portuguese writer José Saramago. Three poems by the Brazilian composer and popular singer Chico Buarque are also used throughout the book.

Terra: Struggle of the Landless is unquestionably and unashamedly a work of art in its employment of strong aesthetics. The phenomenon addressed is social, political and economic in nature but Salgado has not chosen analysts from these disciplines to elucidate on the topic; rather he has selected other artists for his purpose. In his photographs the peasants are as dignified and ennobled as those of the 19th century painter Millet. He shows them large in their environment, often shooting from a low vantage point, which serves to highlight their heroic struggle as they are seen toiling against the skyline. A photograph shot in this way is both dramatic and picturesque even when the activity shown is harsh and demeaning.

For similar reasons, I also have found this strategy to be useful. For example, the photograph from my book *Second Spring* of the coal miners in Bihar, India, is shot in a picturesque style like that of Salgado. My decision to include the picture in the book was based on what I perceived to be its power to engage the viewer as well as its potential to show the workers in a sympathetic and respectful way. [Fig. 1]

Fig. 1
Dispossessed villagers in Bihar, India, work as coal miners on what was once their farmland. 1995.
See Plate 60, pp. 88-9.

Shooting from this perspective serves another purpose; it diminishes the likelihood of distasteful or untidy detail encroaching on the picture. Where Salgado is compelled to show the environment to make his point, such as in his photograph of scavengers at Fortaleza's garbage dump (Salgado, 1997: 76, 77), he draws the eye upward towards the large black scavenging birds competing with the peasants for the spoils to be had. Again, in illustrating the shantytowns of Greater São Paulo, the lack of refuse collection is evident (ibid: 88, 89). But what captures the attention is the criss-

cross of innumerable clandestine hook-ups to powerlines, also evidence of civic neglect, but far more aesthetically pleasing than the mounds of rubbish.

Salgado resists the urge to shock or distress in showing the unpalatable reality. Additionally, he is unerringly respectful of his subjects. While sanctioning the infrastructure developed by the settlers, as seen in his photograph of a childcare centre (ibid: 131), his picture of a child of rural workers caring for his siblings, a less satisfactory approach to childcare, is no less appealing (ibid: 32). Salgado portrays people with dignity regardless of their demeaning circumstances.

In essence, I believe that what Salgado has done with *Terra: Struggle of the Landless* is to seduce the reader with the photographs and the text. Neither distorts the actuality, they allow the viewer to interpret the situation through feeling rather than being told. The usage of the arts as a vehicle for social action is seen similarly in the protest songs of Bob Dylan and the writing of Charles Dickens. As with Salgado their reach was far greater than might have been achieved by merely presenting the facts literally, cerebrally. Their engagement with the causes they espoused may not have necessarily resulted in direct action or change, but it undoubtedly contributed to the nascent moral position referred to by Susan Sontag, the position which precedes such change. Salgado harnesses photography's emotive pull to challenge, persuade and above all to inform without cliché and stereotype.

Documentary photographers are required to make ethical decisions every day they are working. For example what is, or is not, a suitable subject for photography?

What are the rights of the subject and what are the rights of the public, i.e., does the public have the right to know what has occurred, or may be occurring, in front of the photographer? The British Press Complaints Commission Code of Practice has answered this question in part by saying that: "Intrusions and enquiries into an individual's private life without his or her consent are not generally acceptable and publication can only be justified when in the public interest." ('Privacy': par 4).

W. Eugene Smith had a clear view about rights:

> My belief is that my responsibilities within journalism are two. My first responsibility is to my subjects. My second responsibility is to my readers. I believe that if I fulfil those two responsibilities I will automatically have fulfilled my responsibilities to the magazine. (Smith, 1975, prologue: 7).

Sebastião Salgado argues that specific ethical considerations are subordinate to more general issues which need to be thought about long before he presses the shutter:

> I have never put myself in a situation where I have a moral question about whether or not to photograph, such as, "Do I have a right to photograph when the death is there in front of me, the suffering is there in front of me?" I never asked myself these questions, because I asked myself the more important question before I arrived there. Do we have the right to the division of resources that we have in the world? Do I have the right to have the house that I have, to live where I live? Do I have the right to eat when others don't eat? These are the basic questions. (Salgado in Light, 2000: 111)

Salgado makes it clear that he cares deeply about the dignity of the subject, about

never demeaning the people he photographs. Mary Ellen Mark similarly sees this in terms of an obligation to give a "voice" to subjects on the margins of society:

> From my earliest days as a photographer, many of my subjects have been on the edge of or outside the mainstream of our culture. Some of them were pushed over the edge due to painful circumstances and some of them managed to survive even with the most unspeakable and unjust obstacles placed in their lives. I've always tried to let my photographs be a voice for the people who have less opportunity to speak for themselves. (Mark, 1999: 282)

Cross-cultural as well as inter-cultural respect for the subject is also relevant. For example, a photojournalist dropping into a country and intent on meeting deadlines might transgress the religious or moral codes of a culture because of his or her haste to get the picture required. Also, it might be because occasionally the photographer simply doesn't understand or respect a different culture. He or she thereby creates distrust of, and sometimes risk for, those photographers who follow. Ethically, perhaps the simplest question is: if you wouldn't behave like this, or take photographs like this, in your own country, why do it when you are a guest in another country?

Ethical principles are vitally important but photographers cannot realistically halt or postpone every shoot whilst they mentally survey every ethical consideration. Salgado is right when he says: "I never ask myself these questions, because I asked myself the more important questions(s) before I arrived there" (Light, 2000: 111).

There are circumstances when a photographer must make a split-second decision

about a photographic opportunity. An extreme example of this might be the killing of someone. Should the photographer take the picture, even when suspecting or knowing the opportunity has been presented because of the photographer's presence? Only ethics can guide a photographer in such a situation, and in many other less extreme situations.

The most abiding principle is that the photographer must not become complicit in actions that harm, or indeed can lead to the death of other people. The NPPA Code of Ethics seeks to cover this and other possibilities. It provides, amongst other guidelines:

> Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events. (NPPA, Code of Ethics)

However, there is no rule book to cover each and every circumstance. Photographers often disagree about the correctness of choices, and professional standards can change. It may be argued, as it is by Kenneth Kobre, that the photographer makes the decision and should wear the consequences: "The photographer provides the first line of ethical defence-and, in the end, the photographers name runs under the photo. The photographer must take responsibility for the final image that appears" (Kobre, 2000: 327).

But, while the photographer may – or should – be responsible, the reality is that the subjects, individually, communally or culturally, often suffer the consequences

through, for example, further social alienation or increased cultural stereotyping.

The balance between the rights of the subject and the rights of the public is a matter for individual photographers. It is also a balance to be found at different times in different places, though the temptation to transgress is constant.

This, and the other issues above, I address in the next chapter, in relation to my own work.

CHAPTER 4
HOW I PHOTOGRAPH

The photo-documentary process consists of more than the finding of an ethical balance and far more than the making of technical decisions. It means the adoption of an observational or participatory position in relation to the subject. It also involves strategies to obtain access to the actuality being sought and the choice of what portions of actuality to capture and publish. Overall, my own practice depends on my finding a balance – a satisfactory way of working – that allows me to include impact and accuracy, personal response and objective explanation, aesthetics, reportage and the rights of the subject.

The discovery of such a balance within different projects is also contingent on my bearing in mind that what is visible in a photograph is actual, but it is a photographic reality that is shown – a piece of reality, not reality itself. The photograph, by its very nature, simultaneously reveals and distorts that which is photographed. Likewise, the presence of a photographer, if realised by the real or potential subjects, alters their behaviour to a greater or lesser extent. It is therefore impossible for the photographer to be only an observer, in the purest sense of the word, for even a phone call or message arranging a photo session can and often does alter that which the photographer wishes to observe. This does not occur in candid photography when the subject is unaware of

being photographed, and the behaviour of a large crowd might be only very slightly altered through its consciousness of the presence of a photographer, but in general that very presence implies some form of participation.

Ironically, a photojournalist might claim that the short-term brevity of his or her presence means that observation is far more likely than participation as, allegedly, the subjects have little time to respond. But in practice a documentary photographer who spends a considerable period of time with the subjects is far more likely, as the subjects become accustomed to his or her presence, to observe unchanged behaviour.

Documentary photographers had realised long before me the importance of spending an extended period of time with the subject(s). For example, W. Eugene Smith, as noted in Chapter One, "before unpacking his tools … spent time acquainting himself with the people and places involved with the story. This allowed him to become a familiar figure who could melt into a situation and work discreetly with little notice" (Hill, 1998: 337). Similarly, Bruce Davidson has described his own modus operandi:

> Take 'East 100th Street', for example … I wanted to get inside and explore it. Around the time I started this project, the community began an effort to rebuild, revive and rejuvenate the neighbourhood. Slowly, over two years, I entered this world, the intimacy and sanctity of people's homes, and made photographs". (Boot, 2004: 091)

Strategies to gain access to the sought-after actuality depend not only on planning for and spending a long period of time but also on grasping opportunities and on sheer

persistence. Negotiating with the decision-makers of authority can also be necessary. All four factors, plus the need to meet the requirements of the publishers of my images, underpinned my Iran project: a project during which I made the transition from photojournalism to documentary photography.

The Iranian Revolution in 1979 transformed Iran from a monarchy under Shah Mohammad Reza Pahlavi to an Islamic republic under Ayatollah Ruhollah Khomeini. The adoption of a theocratic constitution conferred on Khomeini the status of "Supreme Leader". The Revolution produced profound change in the lives of Iranians and in Iran's relations with the United States. Suspecting the U.S. of plotting to overthrow the revolutionary government, Iranian students took over the U.S. Embassy, holding embassy personnel hostage. This became known as "The Hostage Crisis", commencing on November 4, 1979 and continuing until January 1981. Following the release of the final hostages, a committee of students continued to control the embassy, as they do to this day.

Iraqi leader, Saddam Hussein, believing Iran's military to be weakened, and wanting to expand Iraq's access to the Persian Gulf, invaded Iran in September 1980. The territory of Khuzestan was of chief importance because of its rich oil fields and it is here that the Iraqi army invaded, marking the beginning of the eight-year Iran-Iraq war.

Jean Gaumy and Gilles Peress are two other photographers who attempted in-depth documentation of Iran in the years immediately following the revolution. Magnum photographer Jean Gaumy went to Iran three times in an attempt to produce a

book or even an in-depth story. He gave up in frustration as the controlled environment of Iran and lack of time was not conducive to his style of working and he was unable to make the in-depth story for which he had hoped:

> In Iran I had time only to discover, but it was not enough time to make the in-depth story I had hoped to do. If there had been, I would have done a book … I would like to go back to Iran but to be able to go freely – to take the turning on the left, at will, without a minder. I mean, I would want a translator, someone to be a human with, to laugh with, but not a professional guide. And I would like to go without a client in Paris or London expecting a predetermined result. I dream about people just wanting to know from the photographer what he saw. (Gaumy: 179)

Guamy was in Iran in 1986, 1987 and 1989. I met him a couple of times when I was there and, at one stage, we were both working for *Time* magazine at the same time.

Gilles Peress produced a book, *Telex Iran,* which I first saw in the office of *National Geographic* following my second trip to Iran, from photographs he took over a five-week period during the 1979/1980 seizure of the American embassy in Tehran. Peress was intent on seeing and understanding what was happening in Iran, in reaction to the frenzied television reportage of the time. While in Tehran he communicated by telex with colleagues and with Magnum, his photographic agency, the text of which is used in the book as his narrative. Peress deliberately avoided focusing on the U.S. Embassy and people involved with the hostage event in favour of photographing street life.

When I first saw Gilles Peress's photographs of Iran in his book *Telex Iran,* I felt nervous, edgy and confused, the same as I felt the first time I arrived at the Tehran Airport. Peress's style is such that the viewer wants to keep looking at the images while wondering what is outside the frame. Peress's pictures give more of a sense and flavour of the turmoil occurring at the time. I thought then, and I still do, that they say much more than mine.

I first travelled to Iran in 1984 with a documentary filmmaker, Leonard Lee, who was hoping to make a documentary about Iran after the revolution. Leonard and I had spoken to the Iranian *chargé d'affaires* in Australia but were unable to get a visa for Iran so we went to Singapore. Once again we were denied access so we decided to try in Dubai. At first the Iranian Ambassador said he was definitely not going to give us a visa, which Leonard and I had anticipated so we had a strategy prepared. We told the Ambassador that we were fans of Omar Khayyam and quoted from *The Ruba'iyat of Omar Khayyam*. The Ambassador gave us a 24-hour visa and told us to go away and leave him alone.

When we arrived at Tehran International Airport, the security men at the airport were surprised to see us and bundled us off to a hotel controlled by the Ministry of Islamic Guidance (M.O.I.G.), the government department that handled the media. We managed to have our visa extended to a month and visited places such as Shiraz and Isfahan whilst applying every day to M.O.I.G. for permission to make the documentary.

The M.O.I.G was the decision-maker in control of our visa arrangements

(i.e., access to the country) and had good reason to be wary of foreign journalists. As Edward Said wrote:

> So poorly and with such antagonism did the press report Islam and Iran during 1979 that it can be suspected that a number of opportunities for resolving the hostage crisis were lost, and perhaps this is why the Iranian government suggested early in 1980 that fewer reporters in Iran might quiet the tension and produce a peaceful resolution. (Said, 1997: 131)

The war with Iraq also meant that photographing any communications or military installations was out of bounds. A German photographer who was working in Iran at the time had taken pictures of a park without permission; the state television and radio studios were behind the park. He had his film confiscated and was made to leave the country.

During that first month our guide, provided by M.O.I.G., limited us to carpet weavers, nomads, bazaars and Friday prayers at Tehran University. He also regularly cautioned me that if I took any pictures whatsoever without his permission I would be arrested. Accordingly, I photographed only general scenes and wide shots of people in the streets. Eventually the first guide was removed and the new person we worked with was much more flexible and helpful. But because of my previous experience working with Islamic people in the Philippines, I was reasonably certain that I would not start getting access to areas where I could shoot good pictures until the guide, M.O.I.G. and other government decision-makers decided I was to be trusted.

I took pictures of people praying, shopping and working in the bazaar. My viewpoint was restricted to looking in the direction of the action or at the centre of an event. My style was formal, very literal and obvious but, at the time, that was how I believed a photojournalist (as I still thought of myself) should work. But when I returned home I looked at what I had photographed – slide after slide of rubbish aside from three or four good images – and I almost wept in disappointment and frustration.

But Leonard's and my persistence had paid off. We had spent many hours assuring M.O.I.G. we were not trying to present stereotypes that would assist in the demonisation of Iran as seen in much of the international press at the time. At the end of the month, the Ministry agreed to let us come back and spend several months documenting life in Iran.

I returned to Iran in January 1985 and lived with the Australian film crew in a house in northern Tehran. Our opportunities for access however remained limited and Leonard and I spent many days at the Ministry with lists of different places and situations we wanted to photograph. Eventually, reassured by our behaviour, the Ministry started to give us permission and I began getting images that I thought would be suitable for *National Geographic*, to whom I had offered first right of refusal.

This permission, though, would always be at the last minute. For example, we might receive a phone call asking us to hurry down to the Ministry where we would be told to take our camera gear to the Majlis (parliament) so it could be checked overnight.

The following day we would turn up and find we were allowed to photograph politicians at work, e.g., Ayatollah Khamenei, the President of Iran, or Hashemi-Rafsanjani, the Speaker of the House.

Meanwhile, our relationship with the individuals working within M.O.I.G. was steadily improving. We were polite without being obsequious, were never agitated, never attempted to exert pressure, and had informed ourselves about Iranian history and culture. So they more and more simply liked us, in distinction to many other foreign media people. Furthermore, we were not Americans.

In all, I spent approximately eight months in Iran over a nine year time span, coming and going for periods as short as twenty-four hours and as long as two months. My relationship with M.O.I.G. personnel, and the strictures they applied, waxed and waned. Throughout, they remained concerned about how they were being represented by myself and by the international press in general.

This is not say that I always did exactly and only those things for which I had gained permission from M.O.I.G. It is quite possible too that I never entirely managed to drop my own cultural baggage of attitudes. For example, on one occasion the film crew and I were invited to visit a rehabilitation centre for people wounded in the war with Iraq, to see injured men lying in bed or sitting nearby, their limbs swathed in bandages. Because everyone was focused on the film crew, I was able to wander away from the ward, unnoticed, until I came across a room with callipers and artificial limbs piled on the floor and leaning against the wall. On the wall above there was an elaborately

framed painting of Khomeini and a verse in Persian, which I later learned was a poem by a Shiite mystic urging dedication to Allah. [Fig. 2]

I immediately realised what a powerful image this could be as a symbol of the futility and waste of war. To me, also, it showed what became of the many young men who at, Khomeini's urging, ran across minefields to clear the way for the advancing Iranian army. It made me angry then, as it still does, to think that the Basij, as they were called, some of them as young as twelve, were persuaded to commit, as I saw it, suicide. I was, however, mindful that I was in a restricted zone and this was not part of the guided tour. Because of the low lighting, I used a tripod with a cable release but, due to nervousness, bungled the first shots. I then managed to take a number of frames before a medical person came in and angrily asked me to leave.

Fig. 2
A rehabilitation centre stacked with braces and artificial limbs. On the wall is a painting of Ayatollah Khomeini and a Shiite poem urging dedication to Allah. 1985.
See Plate 20, p. 43.

Later on, this was one of the 35 photographs published in *National Geographic* as a photographic essay of 28 pages entitled 'Iran Under the Ayatollah'. On my return to Iran after the publication of these images, M.O.I.G. were comfortable about all of them except for this picture, about which they were furious. It is possible that my outrage about what I saw as the exploitation of the Basij partially blinded me to the possibility that, for many devout Islamic Iranians, such martyrdom was greatly admired. On the other hand, I believe that the image was one of 35 which in totality gave a balanced representation of Iran at that time.

On another occasion during my second sojourn in Iran, the film crew and I visited the former U.S. Embassy. Before gaining access, permission had to be sought

Fig. 3
A conference room where staff meetings were held in a heavy Plexiglas enclosure on the second floor of the former U.S. Embassy in Tehran. 1985
See Plate 29, p. 48.

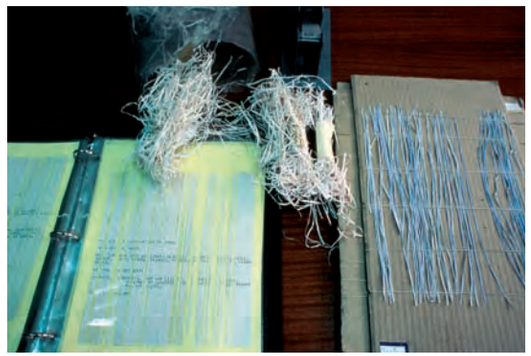

Fig. 4
Shredded American documents being untangled in the former U.S. Embassy. 1985.
See Plate 30, p. 48.

and granted from three distinct custodial groups: the government who controlled the exterior of the compound, the Revolutionary Guards who had charge of the courtyard and the students who occupied the interior of the former embassy. Once inside we saw what a C.I.A. officer in Washington subsequently described as "The Conference Room" where, as I wrote in the accompanying textual essay, "… [U.S.] staff meetings were held inside a heavy Plexiglass enclosure … designed to foil bugging. Embassy personnel called it the Bubble; students said it was "heart of Satan's power" (Coyne. 1985: 125). [Fig. 3]

We also saw, and I photographed: [Fig. 4]

bags of shredded documents … some of the embassy papers destroyed by Americans during the takeover. With the patience of Persian-rug weavers, revolutionaries were still untangling shreds and rearranging them until messages were legible. More than 50 volumes of documents, reconstructed or found intact, have been published so far in English and Farsi; the books include such commentary as "America, the Great Satan, is manipulating Third World leaders to use those countries reaches and resources for its own gain", and "The U.S.S.R. manipulates Afghanistan for its own ends." (Coyne, ibid.)

The significance of these documents was summed up as follows:

… Iranian students seized an entire archive of the State Department, C.I.A. and the Defense Intelligence Agency (D.I.A) at the American embassy in Tehran. Many of the documents, which had lain in intelligence vaults for 20 years, were not shredded: many papers that were

> shredded were stitched back together by Iranian women skilled at weaving Persian carpets, because the embassy, for budget reasons, had used inferior shredders. These secrets concerned far more than Iran. The Tehran embassy, which served as a regional base for the C.I.A., contained records involving secret operations in many countries, notably Israel, the Soviet Union, Turkey, Pakistan, Saudi Arabia, Kuwait, Iraq and Afghanistan. Without a doubt, these captured records represent the most extensive loss of secret data that any superpower has suffered since the end of the Second World War. (Epstein 1988)

Physical access to locations and sites was, and has remained, one of my strategies for gaining access to photographic actuality. Access to people, the subjects I wish to photograph, is an interconnected part of such strategies. Following the publication of 'Iran Under the Ayatollah', my attention turned to my own country, Australia. It was at that time celebrating its multiculturalism. More than 30 per cent of its population were immigrants or the children of immigrants. My own delight in ethnic and cultural diversity is reflected in my photographs published in the book *A World of Australians*.

A World of Australians was a three-year project that involved my employment of three assistants, who, along with me, located through many networks, ranging from trade unions to the Australian Immigration Department and from personal contacts to many community groups, 70 people from 70 nationalities who would refect the actuality of multiculturalism. The book was sponsored by Kodak and is a series of environmental portraits. The people photographed were located in environments that were not necessarily part of their everyday life but which connected in some way with their work, interests or life prior to migrating to Australia.

For example, a young Hmong woman, Phahat Thaow, is seen on a mountain near Hobart, a reference to the hills of her homeland: Tom Vosner, from North America and who had built a replica of a medieval Arab boat and sailed it from the Persian Gulf to China to establish the possibility that Sinbad the sailor may have completed such a voyage, lies in the shallows at Cottesloe Beach, Western Australia, with a model of his boat; and Ruth Smadar Gabriela from Israel and a student of prehistoric and biblical archaeology now specialising in Australian Aboriginal art, is shown sitting amongst the sand dunes of Western Australia's Pinnacles, an allusion to both the ancient and the indigenous.

A World of Australians draws on the environmental portrait style for which Arnold Newman is renowned. This approach sees subjects placed in carefully composed settings that include elements that refer to their professions, personalities and, in *A World of Australians,* their own pasts and their life in a new country. It was a work of documentary photography made up of portraits and all portraits involve a reciprocal relationship between the subject and the photographer in which the photographer seeks to achieve what Duane Michals refers to when he says: "I think good portraits show you not what somebody looks like, not the geography of their face, but actually what they are about" (Duane Michals, 2006, USA Home Entertainment).

I further explored reciprocal relationships in my projects *Second Spring: The Regeneration of the Jesuits* (1989 – 1997), *Tour of Duty* (2000 – 2001) and *Numurkah Lakes and Roses* (2005 – 2006). Reciprocal relationships involve, for me, allowing

the subject to get to know me as I get to know them. It also involves my giving the subject(s), or sending back to them, the photographs I have taken of them, thus acknowledging my gratitude for their partnership in a collaborative project.

Reciprocal relationships also involve a give-and-take reciprocity of access and support in which the objectivity of the observer (the photographer) may become the subjectivity of an active participant in the projects or causes motivating the subjects. For me, this has never been a case of a trade-off in which the host organisation or community and I come to a spoken or unspoken agreement in that I will support or positively represent their cause in return for access and support. Reciprocal relationships are always more complex and subtle though a photographer's own background and viewpoint can mean that he or she becomes, consciously or sub-consciously, an advocate.

Second Spring: The Regeneration of the Jesuits reflected my long-term fascination with the Society of Jesus. The Society of Jesus is a religious order founded in 1540 by St Ignatius Loyola. Jesuit priests and brothers work worldwide in education, intellectual research, cultural pursuits, missionary work, social justice and human right activities. In 1975 Superior General Pedro Arrupe nominated social justice as a dominant theme in the work of the Jesuits (Arrupe, July 31, 1973).

In 1979, I shot the photographs for a book written by Father David Rankin S.J. about the musical history of St Francis' Church, Melbourne. This was the first time a substantial body of my work appeared in a book. I had also been involved with

members of the Jesuit order in a social justice organisation called The Asian Bureau, where I undertook a joint project documenting Vietnamese refugees in Australia. In 1982 Fr Mark Raper S.J., Director of The Asian Bureau asked if I might be interested in going to the Southern Philippines to teach photography at a micro-media conference. This led to my involvement with Muslims in Mindanao and, in part, thence to my subsequent work with Muslims in the Middle East. I had also worked at a Jesuit centre for street people called The Way.

In the early 1990s I began shooting stories about the Jesuits and their work for two Jesuit publications in Australia. These magazines were co-founded and published by Father Michael Kelly S.J., a Jesuit I had known since my days at The Asian Bureau. In discussion with Michael Kelly I suggested expanding on what I was doing with the Jesuit pictures for the magazines and turning the project into a book, which he then agreed the Jesuits would publish.

In the period during which I was to document work of the Jesuits (1993-1997) there were three other photographers attempting the same type of project, including Jesuit priest, Father Don Doll S.J. who has worked for *National Geographic* – his series *Hunters of the Bering Sea* was published in *National Geographic* magazine (June, 1984). Don Doll made a film documentary, *Jesuit Journeys: The Society of Jesus at the Turn of the Millennium,* rather than publish his work as a book. Margaret Bourke-White shot a picture series about the American Jesuits for *Life* magazine, 'The Jesuits in America (missions)' (October 11, 1954). These images were then used in a book,

A Report on the American Jesuits by John La Farge S.J., with photographs by Margaret Bourke-White (NY: Farrar, Straus and Cudahy, 1956). There have been a number of other magazine articles; for example, at the time I was considering this project, *French Geo* published *Les Missions Jésuites* (Issue 142, 1990). Numerous books and films have been produced about their work, but as far as I am aware *Second Spring* is the only photographic book that has been published about the work of the Jesuits worldwide.

For four years I lived with the Jesuits in their international communities. Staying in their communities provided accommodation and access and it also enabled me to get better, more personal pictures, reflecting the actuality of their activities and the real world of the disadvantaged people with whom they worked. The longest time I stayed in any one community was approximately a month and the shortest a couple of days. I remained until I had taken the photographs I sought.

Every community was different. Some were very rigid in their practices and codes of behaviour. At times I felt like an outsider, and in some instances the environment was religiously claustrophobic in terms of books, icons and conversation. But many places were warm and welcoming and in them I felt very much at home as I travelled the world.

The first pictures for the project were taken in Australia and, following this, I went to Africa where, during two journeys, I spent time in Jesuit communities in Burundi, Kenya, Ethiopia, Malawi, Uganda, Sudan, Rwanda and South Africa. I also travelled to North and South America, India, Italy, Rome, England, France, Spain,

Hong Kong, Thailand, Cambodia and Indonesia. In each community I would talk to the Jesuits about what they were doing and, if I thought an activity had the potential to be visually interesting as well as illustrating the range and variety of Jesuit activity, I would ask to join the Jesuits as they went about their work. Often events unfolded differently from how I envisaged and many of the pictures I shot resulted from chance encounters and happenings.

Throughout I encountered a diverse society operating within many other diverse societies. Jesuits worldwide are bonded by their adherence to and experience of the Spiritual Exercises of their founder, St Ignatius Loyola. But they are far from homogenous, as a notable profile of the Society in *Time* magazine recognised:

> Apart from their shared religious identity and their common appendage – S.J., for the Society of Jesus – they are a bewilderingly diverse fraternity. They are seismologists, swamis, architects and engineers, theologians and winemakers, politicians, lawyers, social workers … as well as missionaries, teachers and parish priests … a sometimes chaotic variety of individuals, whose special Jesuit intensity, a quality of the breed, often gives them individualistic interpretations of the society's slogan, *Ad maiorem Dei gloriam* (To the greater glory of God). (*Time*, 1973)

Jesuit theology is complex, as is their relationship with other Catholic orders and, at the top of the Catholic Church's bureaucratic pyramid, the Pope. But what I encountered (or sought out, influenced I now realise by my own background and my earlier collaborations with Jesuit social workers) and often photographed were Jesuits

in a daily engagement with economically or socially disadvantaged people. And it was only through the access provided by the Jesuits that I was able to capture the actuality of the lives of such people: lives in which the Jesuits had become deeply involved as they applied the principles of their work towards "the greater glory of God" in many different ways in many different places.

In all, there are 85 photographs in *Second Spring Regeneration of the Jesuits*: 22 are solely of Jesuits; 35 show Jesuits with the lay-people with whom they worked; and 28 are solely of such lay-people. An example of the first category, of Jesuits and not others, is my photograph of the renowned musician and composer of church music, Father Joseph Gelinau S.J. [Fig. 5]. As I walked through the streets of Paris to his community house I wondered what type of picture I might possibly take that would make this man come alive on the page. I don't like to go to a place with preconceived ideas; people and places are never what you imagine them to be. I like to just walk in and see where the circumstances lead, as did Dorothea Lange:

Fig. 5
Frenchman Father Joseph Gelinau SJ is a world-renowned musician and composer. 1995.
See Plate 63, p. 92.

> To know ahead of time what you're looking for means you're only photographing your own preconceptions, which is very limiting, and often false…I certainly wouldn't criticize a photographer who works completely without plan, and photographs that to which he instinctively responds. In fact, a very good way to work is open yourself as wide as you can, which in itself is a difficult thing to do- just to be like a piece of unexposed, sensitised material … (Dorothea Lange, *Aperture*, 1995: 152).

Fig. 6
Father Anthony Metcalf SJ bathes in the Monari creek on the border with Brazil. The river is infested with snakes, electric eels and piranha fish. 1996..
See Plate 67, pp. 96-7.

Fig. 7
Father Michael Evans SJ feels the temperature a young man with a broken arm. Other members of his street gang in Nairobi, Kenya, surround the boy. 1995.
See Plate 54, pp. 80-1.

On this occasion, Joseph bounded into the lobby smiling, humming and conducting music, which he could, no doubt, hear in his head. I told him to keep doing what he was doing and I took a picture of this elderly man lost in the beautiful world of his liturgical music. I had immediately seen the picture, the curve of the banister and the fall of the light. But it is Joseph's energy that dominates the picture. Barthes speaks of discovering the being in the photograph completely, "in its essence … beyond simple resemblance" (Barthes, 1981:107). He refers to the "air" of a person and states:

> If a photograph fails to show this air, then the body moves without a shadow, and once this shadow is severed … there remains no more than a sterile body … I have been photographed a thousand times, but if these thousand photographs have each "missed" my air … my effigy will perpetuate … my identity, not my value. (ibid: 110)

I believe that Father Joseph Gelinau's "value" shines through this photograph; his spirit lights up the page. But I wanted to show the Jesuits at rest as well as at work. Hence my inclusion of images such as that of Father Anthony Metcalf S.J., bathing in a stream in Guyana. [Fig. 6]

One example of the second category (Jesuits with others) is my picture of members of a youth gang in Nairobi with the arm and hand of Father Michael Evans S.J. reaching out to check the possibly broken wrist and fever of a gang-member [Fig. 7]. Compositionally the arm serves to lead the viewer to the frightened face and eyes of the central gang-member. One of his friends is gazing at him, concerned and worried. Another is checking out me in the back of a car, and a third is scanning their

territory for threats. These are young street-people who fend for themselves and can rarely afford to let down their defences. What I wished to show the outside world, though I shot "instinctively" at the time, was the nature of their world and their fear – fear in this case for both the general and the particular occurring simultaneously.

Three of the 28 pictures in the third category (photographs of people with whom the Jesuits work but which do not include Jesuits themselves) are set in a rubbish dump in Indonesia. I was in Jakarta when I heard of a Jesuit living with scavengers on a rubbish dump. The dump was actually owned by the scavengers but they had rented it to a refuse company that was now trying to evict them. I located the rubbish dump and the Jesuit, Father I. Sandyawan Sumardi S.J., who was supporting the scavengers' resistance to this pending eviction through a campaign of political and social action.

I also slept on the dump and become so infected with insect bites that I was affected for months afterwards. The three major photographs, in the end, were not about Father Sumardi S.J., but about the scavengers.

The dump was huge with steaming mounds of rubbish stretching in every direction. Against this surreal backdrop the scavengers could be seen toiling day and night, their labour as relentless as the vast tracts of rubbish that swirled around them. Even as I squelched my way through the dump I realised that their story could only be told completely by showing the place completely. Then one of the scavengers strode through an area that showed in one image what much of the place looked like.

Fig. 8
One of the thousands of scavengers living and working on garbage dumps in Jakarta, Indonesia. 1995.
See Plate 57, pp. 84-5.

Fig. 9
A scavenger working at night on a rubbish dump in Jakarta. 1995.
See Plate 58, p. 86.

In the resulting photograph [Fig. 8] the figure of the scavenger is small in relation to the large-scale background. He is neither walking forward nor away from the scene, but rather across the vista, seemingly trapped forever in this wretchedness. He is "everyman exploited", and, in this sense, the image is a very impersonal rendering of what is essentially a very human story. But what this photograph established, aside from its intrinsic meaning, was the context against which the other pictures from this location can be read.

The photograph that follows [Fig. 9] in *Second Spring: Regeneration of the Jesuits* is a close-up portrait of one of the people from the dump working at night. In this image the background is not visible at all; only the man's face is shown, illuminated by the light strapped to the basket on his back. Here the scavenger is no longer representational but rather a person with character and dignity.

This sequence of moving from impersonal explanation to personal impact is continued in the third photograph. [Fig. 10] It is a simple family portrait except for the fact that the man, his wife and daughter are surrounded by plastic containers and bags of rubbish. I sought not to demean or humiliate them but to present a photographic actuality with which people living anywhere could identify: i.e., a family, gathered together. For in my experience it is not the pictures that shock which communicate most powerfully. Rather it is those that people can relate to on a personal level, those that compel the viewer to see the humanity we all share.

Documentary photography of course has a long history of showing adversity in the hope that this will provoke a response for, as Vicky Goldberg wrote of Sebastião Salgado:

> At times, Salgado has been a self assigned emissary from the Third World, reporting the suffering and endurance of people who have little to say over their own fate, in hopes that people in richer lands will understand that they cannot afford to ignore problems that may at first seem distant. (Goldberg, in Chapnick, 1994: 27)

Fig. 10
A family who live on a rubbish dump in Jakarta. 1995.
See Plate 59, p. 87.

I, as a documentary photographer, was motivated in part by such an intention but nonetheless my First World cultural baggage is discernible in one respect in *Second Spring: Regeneration of The Jesuits.* In many of the captions I only used the names of the Jesuits and did not name the other people in the pictures. This is not a mistake I would repeat in the future.

Overall, too, my perception or selection of Jesuit actuality and the accompanying technical choices I made were undoubtedly influenced by my own social and political awakening by Jesuits many years earlier. It is also true that during the time I spent with them, when they offered so much support and access to others, when I entered into so many reciprocal relationships, I became an advocate for their cause.

But, also upon refection, I must say that never once did I see Jesuits abusing trust or in any way exploiting the people with whom they worked. Instead, around the world, I unfailingly saw men who were highly idiosyncratic and sometimes difficult

but always generous to others in sprit, time and energy. When I commenced *Second Spring*, I respected the Jesuits: by the time I concluded the project, I admired them. And I remain their advocate.

In my project *Tour of Duty*, I did not become an advocate to anywhere near such an extent. But reciprocal relationships with the subjects also marked the project; for instance, after leaving East Timor I sent back photographs of all the subjects just as in *Second Spring: Regeneration of The Jesuits* I sent images back to the Jesuit social workers for distribution amongst subjects in their local areas.

The 2001 Melbourne Festival (the annual international arts festival) hired me to document the making and performance of the play *Tour of Duty* (*Hanoin)* which was about an Australian military veteran who returned to East Timor many years after World War Two.

During the Second World War Japanese troops landed on the island. Allied forces and Timorese volunteers waged a guerrilla campaign against them. The struggle resulted in the deaths of between 40,000 and 70,000 Timorese.

In 1975 East Timor, which had declared itself independent of Portugal, was invaded and occupied by Indonesia. In 1999, following a UN-sponsored agreement between Indonesia, Portugal and the United States, the East Timorese voted for full independence from Indonesia, but violent clashes, instigated primarily by the Indonesian military and aided by Timorese pro-Indonesia militias, broke out soon

afterwards. A peacekeeping force intervened to restore order. East Timor became the first new sovereign state of the 21st century in 2002.

Events from these eras formed the context of the play, which premiered in Dili, the capital of East Timor, as part of an Australian–East Timorese Cultural Exchange that coincided with the 2001 Melbourne Festival.

Before going to East Timor I viewed *Inside Out East Timor*, a photographic book that Ross Bird produced about the daily life of Timorese people both within their country and as immigrants. Bird, since 1994, had been documenting the East Timorese diaspora in Australia. In 1995, posing as a tourist, Bird began photographing the people in East Timor, never going into their homes in case the secret police became involved. He subsequently made two more trips in which he completed the photography for his book. It was the first photographic book produced about the Timorese since the Indonesian invasion. Bird made no secret about the fact that he had an agenda to help the Timorese and, in a conversation with me, he said he felt that his pictures were: "from the heart and the head" (interview by telephone, August 2007).

I travelled to East Timor twice during the project, accompanying the manager of the Melbourne Festival, the playwright, director and Australian and Timorese cast for the production. They had many friends and relatives in East Timor and it was through them, primarily, that I gained access to the people, for I had decided to extend the project beyond the documentation of the play to include a series of portraits of people in this newly liberated country, along with some street scenes. At no time, however,

did I feel the slightest pressure or receive any suggestions from the Arts Festival or cast about the sort of pictures I might seek. My primary role was that of an impartial observer.

My choice of camera for many of the shots was a Chinese-made Holga. Holgas work on the same principle as the Box Brownie camera with no focusing or exposure capabilities. There were two reasons for choosing such a camera for this project – first, aesthetics (I return to this factor later) and, second, because I did not wish to intimidate or alienate the impoverished East Timorese with large or expensive equipment. This strategy was successful. Its effectiveness was made even greater by the fact that to make sure that light didn't get onto the film, I used gaffer tape around the lens and across the back of the camera. When I photographed people they smiled or laughed at me. I'm sure they didn't think I would be able make a decent photograph with the little plastic boxes, and they posed for me as if they were sharing in my apparent joke.

On one occasion as we drove around a corner in a hinterland village we almost collided with an informally dressed wedding party. I asked if I could shoot some pictures. The bride and groom offered to change back into the wedding clothes, which we discovered were the same outfits worn by all the couples in the village for their weddings. I asked them where the wedding photographer was and they said nobody in the village could afford to have their wedding photographed and they didn't own a camera. On reflection it seems strange that in this digital era when mobile phones take pictures that can be flashed, across the world in minutes and Google has the technology

to show people walking down the street, I should have found myself in a place where the only camera for miles around was my $50.00 plastic box. [Fig. 11]

I made prints of all the images I shot of the wedding: portraits of the bridal couple, family group and guests, and sent them back to the subjects so they had a memory of the day. Where possible, as mentioned above, I did the same for all the other people whose portraits I had taken.

This acknowledgment of a reciprocal relationship was also a part of *Numurkah Lakes and Roses*, my photographic study of a town feeling the effects of globalisation. I wished to document an Australian country town big enough to be communally self-sufficient, but with a population small enough for everyone to know their fellow townspeople. I mentioned this in conversation with an acquaintance in Melbourne, who offered to take me to the town she grew up in, where her mother and grandmother still lived. I accompanied her to Numurkah and her mother agreed to work as my assistant and to introduce me around the town. The choice of Numurkah was thus random and had my first few visits not generated a positive result, I would have tried to observe and document somewhere else.

In Numurkah, documentary observation became more participatory as reciprocal relationships increased. The local newspaper interviewed me and the local hotel provided me with free accommodation. I received many phone calls and emails from residents telling me of events that I might be interested in photographing such as weddings, births, baptisms, “hens’ nights”, etc. I attended as many events as possible for

Fig. 11
A village wedding. 2000.
See Plate 83, p. 119.

even if I didn't get photographs, it was important for the residents of Numurkah to get to know me and me to know them. At one stage I was on standby for four different births (I missed two and just made it to two).

The people of Numurkah were very generous in sharing their lives and allowing me to tell their story. I wished to give something back. Following completion of the project I was involved in a national speaking tour for SanDisk and I asked if we could include Numurkah in the tour of the capital cities of Australia. In Numurkah approximately two hundred locals attended the event, held in the football club. I showed some of photographs. This was the first time these pictures had been seen in Numurkah and my anxiety about their reception was relieved when the residents laughed at the pictures of themselves and said they liked my "take" on things. Later on, for the opening of the exhibition in Melbourne, two bus-loads and many car-loads of residents drove down and the gallery hosted a lunch for them.

The choice of what portions of actuality to capture and publish in any project is part of my practice in which I seek to find a balance of impact and accuracy, personal response and objective explanation, aesthetics, reportage and the rights of the subject. In projects, too, my principles for choosing actuality are often influenced by the work of various other photographers as I integrate their techniques to create a new fusion.

Sometimes this assimilation of approaches is not immediately possible. My photographs from Iran were well received and my work was given unprecedented international coverage. Nonetheless, in retrospect, if I had that same opportunity again

I think my pictures would be less formal and I would not concentrate so much on the centres of action but more on the people surrounding the event. But at the time I felt that this was not the *National Geographic* style. Photojournalists are often confronted by such a dilemma. Does one shoot as one would ultimately prefer to, or shoot to meet the style of a particular publisher? I was very keen to have my work published in *National Geographic* and knew that this would be less likely to occur if my pictures were thought to be too abstruse.

Also, in 1984, as noted earlier, I thought in an overly rigid manner about my work, being reluctant to look at a major event such as the Iranian Revolution as a whole. Instead I would focus on the central action within specific sites. Now I would be looking at the edges and instead of watching the action I'd be looking for people's reactions. This was one of the salient points I learnt from Gilles Peress's *Telex Iran*.

In many other projects I have deliberately investigated beforehand what other photographers have done or have been influenced by their work in general. In documenting Numurkah my approach was originally similar to that of Bill Owens' photo essay *Suburbia*. Owens' photographs were shot in Livermore, California, in 1972. His was a photographic study of suburban California life and of its rituals. He explained his approach in an interview: "These people were all my friends, relatives, or people I had met in the community. I also put ads about the project in the local newspaper, asking people to let me photograph their kids, garage, dog, etc." (Lang, 2000).

But where Owens' project differs from mine is that he was photographing his own community and knew his subjects. Owens also used black and white film and often posed people in set-up situations. Unlike Owens I did not know the subjects before coming to the village and very few of my pictures were set up. Also, I photographed Numurkah in colour even though my first instinct was, like Owens, to document the village in black and white. I realised after being there a few days that that the light and colour were as uniquely Australian as the people and activity of the town, and felt that the big open spaces, dust and environmental harshness had to be shown in colour for maximum impact.

The work of both Arnold Newman and Richard Avedon influenced my Sydney Olympic Games project. This was a series of portraits taken at the time of the 2000 Olympics. They show not the athletes but some of the people who worked behind the scenes as trainers, fund-raisers, volunteers, entertainers, etc. The subjects are shown in their own settings, in their choice of pose in front of a white half-sized background roll. I intended a light-hearted approach, a gentle dig at the 'circus' that, to me, is the Olympic Games. I didn't want to glamorise the Olympic Games, showing the perfect bodies and the thrill of success. The people I photographed were not necessarily glamorous and not obviously successful. But they were a significant, if unacknowledged, part of the Games and, to my mind, not only worthy of being photographed, but also likely to bring a more interesting dimension to the whole event.

The environmental elements in these pictures, as with those of Newman, belong

to the work or living space of the people photographed. Unlike Newman, however, the environment does not dominate the picture; a white half-roll background paper blocks much of it out. Personal artefacts can be seen at the edges of the pictures referencing the subject's work or interests as well as forming a border to the picture. The white background relates to the approach of Richard Avedon, but again with modifications, the inverse applying here whereby the unrelenting white background, as seen in Avedon's work, is relieved by the intrusion of the environment.

Thus Newman and Avedon informed *The 2000 Sydney Olympic* series whereas the work of Dianne Arbus, to which they were occasionally compared when printed, did not. I had, it was true, discovered some of the subjects in the street: e.g., the two women physical trainers were sighted in a park training dancers for the opening and closing ceremonies. Often circumstance led me to a subject. Once, as I approached a taxi driver who transported people to and from the Games to ask him about participating in the project, I happened to notice the man who fixed the cab radios. He looked far more interesting, having real "attitude".

The point is that many of these people were just ordinary everyday types though others could be described as 'fringe' in activity and appearance. When the pictures were printed this fact gave rise to the suggestion that these portraits were derivative of the work of Diane Arbus. But I feel that Arbus abused her subjects by presenting them as a freak show, highlighting their difference, effectively holding them up for ridicule. Her intent may have been quite different. She says: "What I'm trying to describe is that

it's impossible to get out of your skin into someone else's. And that's all this is a little bit about. That somebody else's tragedy is not the same as your own" (Arbus, 1972: 1).

I was not pointing to the otherness of the people in my Olympic portraits. The series was a joke shared in by the subjects who were left in no doubt as to my intent. We were not saying "look at these freaks" but, rather, "come and share a laugh with us".

An earlier series of mine, *Homeless Men*, featured homeless men also posed in front of a plain background, in the style of Avedon. As with Avedon, the choice of pose was left up to the person being photographed. I invited the men to come into the room and sit, stand, do as they wished or, if they preferred, leave. Where I feel my work on this series differs from that of Avedon is in my way of relating to the subjects. Avedon refrained from engaging with his subjects while I had known the men whom I photographed for a number of years.

Avedon and Newman used opposite approaches to reveal the individual, the subject being either contextualised or de-contextualised. The attempt to discover and show the essence of the person through portrait photography has been ongoing since the inception of photography itself; the extent to which the concept and construct of the photographer communicates insightfully to the viewer is always at issue. Nonetheless, the quest continues.

For my book *The Oz Factor* (Appendix 1) prominent Australian artist Brett Whitely was generous with his time, giving me half a day to shoot his portrait. I took a

number of photographs of him working in his studio, all fairly conventional, relying on the environmental approach to distinguish the artist. Three of these pictures were used in the book *The Oz Factor*. However, a photograph I took, but didn't appreciate at the time, comes closer, I now feel, to illuminating the man. Whiteley's face is reflected along the edge of a perspex box containing a piece of his art, a skull with a bird attached to the top of it. As Whitely freely admitted, he was a drug user who believed hallucinogenics were the way to drag ideas from his subconscious. This long-ago unappreciated image, which shows his face looking in two directions, and the bird digging its claws into the skull, hints at the complexities of the artist and the man. [Fig. 12]

Fig. 12
Artist Brett Whitely at his studio in Sydney. 1979.
See Plate 128, p. 253.

I now think, too, that in many projects I would be less influenced by Cartier-Bresson's notion of the "decisive moment" and be more influenced by the photo-narrative style of Robert Frank, as embodied in his book *The Americans*. Thus I agree with Colin Westerbeck when he writes of photography in the post-war period in the United States: "The significance of *The Americans* lies in the way in which, while eschewing Cartier-Bresson's finished self-sufficient type of picture, it uses the more unresolved sort. Frank preferred to build up dense, meaningful groups of images" (Frizot, ed., 1998: 646).

In *The Americans* clusters of picture sequences provide detail around a topic. One sequence of five pictures records the automobile in the life of America. The sequence opens with a close-up picture of two men in the front seat of a car, one at the wheel in clear focus while the fore-grounded figure is slightly blurred. Both stare intently at

the road ahead. Jack Kerouac, in his introduction to *The Americans*, describes these two people as hitchhikers Frank had picked up and let drive the car. The picture is compositionally balanced and narratively unambiguous – they are purposefully driving, intent on getting to their destination. In the words of Jack Kerouac: "all they want to do is arrow on down that road and get back to the sack" (Frank, 1958: 6).

Similarly the next picture is as balanced and as decisive in its capturing of a moment as any of Cartier-Bresson's images. Five well-dressed elderly people sit back to back on two park benches. The man in the left foreground and the woman diagonally opposite, both seen in profile, are lost in their thoughts, she with a cigarette to assist in her meditation. The man beside her appears to be engaged in conversation with the person on his right. In the background, precisely in the centre of the picture, a car, to which all are oblivious, zooms by. No longer backgrounded and ignored, the car in the following photograph is lovingly shrouded in a silken covering beneath a palm tree canopy. This gives way to a far more grim use of a shroud in far bleaker surroundings. In this next instance it covers a body lying on the side of a road watched over by four onlookers. The final photograph in the 'car sequence' is of the road itself. Again this is a perfectly balanced picture where one's eye follows the centre line to the horizon. Just before the horizon, the speck of a car can be seen. In all, the five pictures together form an ongoing narrative.

Henri Cartier-Bresson's capturing of the moment that tells a story is very much in evidence in an untitled picture of a transaction in a wine bar in Paris shot in 1953

(*À propos de Paris*, 1994: plate 11). Here an elderly woman reaches into her purse presumably to pay for the glass of wine on the bar, as the female bartender reaches over to pat a white cat sitting on the bar. The cat and the bartender's hand are reflected and the shadow of the old woman is seen on the side of the bar. The eye is drawn to the centre of the picture where all the activity is occurring; the window frames contain and reinforce this central action. The precision of the moment in terms of event and composition are classic Cartier-Bresson.

In contrast, another picture in this collection comprising Cartier-Bresson's personal selection of 130 of his best photographs of Paris is less apparent in its intention. This 1955 also untitled picture (ibid: plate 8) shows a road running beside a river. The photograph is taken looking diagonally across the road. Compositional balance as a consequence is generated by the use of opposing diagonals, a photographer in the right foreground and a walking figure in the left background forming one diagonal while the line of the kerb, the river and two parked cars provide the other. The possibility of the eye being drawn along the road and into the distance is prevented by a bridge and boat blocking off the top of the picture. Thus attention is firmly focused in the foreground.

It is here that the problem arises. What are we being shown? There are two photographers with tripods, two parked cars (belonging to the photographers?), a man sitting on the kerb holding on to a small dog with a drink bottle and packet between him and the closest car. The frustration with this picture is that while the content is

quite specific, the meaning is incoherent. The picture, while aesthetically pleasing, would possibly benefit from being grouped with other pictures providing additional information.

The "decisive moment" has become synonymous with a photographic style that is compositionally formal and narrative in content. But this description could be said to apply equally to many of Frank's images. Even where Frank's images, in contrast to those of Cartier-Bresson, appear un-crafted, they were, nonetheless, generated at a given moment in time, in accordance with Frank's formal training as a photographer. In this way I feel that the thesis advanced by Cartier-Bresson of the "decisive moment" resonates beyond his personal style and methods and refers primarily to the moment when the photographer decides to press the shutter.

The choice of this moment of time, place, framing, intention and purpose is instinctive in a practised photographer. For Cartier-Bresson, the decision to press the shutter is influenced by seeing "a composition or an expression that life itself offers you" (*Washington Post*, 1957, reproduced 5 August 2004). Robert Frank says: "It is important to see what is invisible to others. Perhaps the look of hope or the look of sadness" (Johnson, ed., 2004).

Personally, I look for images that will suit my intentions within the project. To do so, I walk among people, wait and watch the light. Sometimes, as with Frank, my camera is fired almost before it is even lifted to my eye. This is instinctive in the sense that it is at this moment that I feel all the many elements of balance are present.

Time and place were important aesthetic considerations behind my choice of a Holga for many of the photographs in *Tour of Duty.* When I first saw the proofs of some test experimental shots I took in Australia, I was struck by the way some of them had an almost otherworldly sense. The fuzzy edges, fog marks and soft focus gave a timeless quality to the photographs. The play *Tour of Duty (Hanoin)* concerned movements back and forth in time between the Second World War and the present. Furthermore East Timor was in a significant transition phase moving from its occupied past to becoming the first new nation of the new millennium. The aesthetic effectiveness of choosing the Holga was confirmed when I was able to use the Holga portraits in the first part of the book *Tour of Duty*, transitioning into Nikon photographs in the second section, which recorded the production and some street scenes, thus continuing the past-present narration of East Timor. Text from the play was used throughout the book, which supported the integration of the two styles of photography. This use of a multi- media approach to the exploration and presentation of a project is further pursued in *A Body of Knowledge* (Appendix 3).

However the photo-documentary process consists of more than technical and aesthetic decision-making, for always there are ethics to be considered. In Chapter Three I described codes of ethics such as those of the NPPA. Such codes can become far from abstract in situations sometimes encountered by a documentary photographer such as myself.

In 1979, in Iran following the Revolution, the judicial system was changed from

Fig. 13
The murder trial is chaired by a mullah, Hojjatoleslam Javad Hojjati. 1985.
See Plate 26, p. 46.

a civil system to one based on Sharia Islamic Law. Civil and criminal cases were dealt with in public courts and we (film director Leonard Lee and I) were permitted to document a case as a means of showing the justice system in action. Restrictions were minimal, at least by Western standards – at one stage I walked right up to one of the judges to take a photograph. [Fig. 13]

The accused was found guilty following eyewitness testimony. After the trial we met with the presiding Mullah who, intent on allowing us to document the judicial process in its entirety, asked us when we would like the hanging to occur, to indicate the time of day when the light would be most suitable. We were told to return the next day with our answer.

The NPPA Code of Ethics asserts that: "While photographing subjects do not intentionally contribute to alter, or seek to alter or influence events." But it is doubtful if the Code had been drawn up to cover such an event. A statement by ourselves that we would not photograph the hanging would not, clearly, prevent it from happening. But what if we were to say we preferred late evening, thus prolonging the man's life as long a possible? Yet what right had we to make any decision? Leonard and I decided to tell the mullah that we could not be complicit in any way; that we would not make the decision he required.

Fortunately, we were spared the necessity of conveying this to the mullah because the victim's family decided that, in return for financial compensation, they would retract their request for the death sentence. Still, I ask myself now: would I have taken

the picture if the hanging had gone ahead? I think not. Not because I am personally opposed to capital punishment (though I am) but because even the invitation to intercede had in some way made me complicit.

This quite extraordinary (from my perspective) situation whereby the offer was made to have someone killed for my supposed photographic benefit happened more than once in Iran. One such incident involved the Basij:

> At the time of the Iran-Iraq war the Basij, volunteers who formed a human wave ahead of the regular army, were obviously of tremendous interest to Western journalists. Of the many battlefield spectacles of the Iran-Iraq war, none has struck and confounded them more than the blind devotion of the Basij and their relentless quest for martyrdom. Coming mainly from rural areas or from the most devout Shi'ite families these poorly trained and ill-equipped youths, some as young as 12, were little more than cannon fodder or human minesweepers sent in advance of Iran's other military forces to clear the fields, desert scrubland and marches. With their red and yellow headbands proclaiming Allah's or Khomeini's greatness, a piece of white cloth pinned to their uniforms as symbol of a shroud, each carrying his death with him, and a plastic key around their necks, issued personally by Khomeini as a symbol of their assured entry into paradise upon martyrdom, they charged towards the Iraqi position in total disregard of the danger to their lives, and to the shocked disbelief of their enemies. (Karsh, 2002: 62)

We asked the Ministry of Islamic Guidance if we could film and photograph some Basij. Eventually it was arranged for us to spend time with one of these young men, Mohammed, who was due to go to the war front very shortly. With our guide we went to his house where I photographed Mohammed and his family. We were taken with the

Basij to the former American Embassy to photograph them psyching themselves up in preparation for the task ahead. Later I was to be severely criticised on Australian radio, when being interviewed, for my involvement in recording this, the suggestion being that I didn't care. In fact I was horrified and outraged. Reports of the Basij had been coming out of Iran, and Iraqi soldiers had spoken of their horror at seeing these boys running across the minefields towards them, but a photograph would provide evidence.

We went to the war zone near Ahvaz where I shot further pictures of Mohammad and other Basij. As it turned out there was no war action that day. But before we left the front a commanding officer asked if we would like him to arrange to have Mohammed run across a minefield for our benefit. Or would we like to have him shot, for the cameras? There was no way of knowing if this was a serious suggestion, but I found the very thought of it chilling. We declined his offer, but were left with the uneasy feeling that the Revolutionary Guards might have felt it important for us to document the process of "martyrdom", and therefore set the whole thing up. There were precedents:

> In a famous incident in 1972, the concern that Bihari prisoners were bayoneted by Bengali troops specifically for the benefit of the press photographers present will not disappear. Some photographers walked away from the scene feeling that the last thing they wanted were pictures of executions done for them. But some stayed, arguing that the executions would have taken place anyway; they won major awards for their coverage. (Ang, 1996: 150)

If I ask myself would I have photographed the death of Mohammed and other

Basij if they had charged into a minefield my answer is the same as the conclusion I reached with the hanging of the murderer. Once the photographer is in any way complicit in an event then the activity is distorted, and records of such an event cease to be evidential.

Another issue in the ethics of documentary photography is respect for human dignity.

Earlier, I wrote how in the Olympic 2000 Series I did not point to the otherness of the people in the portraits, as compared to the some of the images Diane Arbus presented in her work. But when I was much younger I feel I did abuse a subject, and by extension, his family. He was an old alcoholic man who was staying in a hostel where I worked from time to time as a volunteer. I had sought Paddy's permission before photographing him sitting on his bed. In his coat and hat, with his hair dishevelled, he was the quintessential homeless man. Given his advanced state of alcoholism it is doubtful that he knew what he was giving permission for. The picture was published in a magazine article on homelessness. Paddy was by then dead. His family saw the picture and were incensed – I feel justifiably so. I didn't know that Paddy had a family but I shouldn't have had the picture published without at least asking permission from the hostel manager.

Another photograph of mine did not preserve the subject's dignity but I still feel its publication was justified. The eight-year Iran-Iraq war claimed hundreds of thousands of Iranian lives. The grief-stricken keening of mourners could be heard

Fig. 14
A woman weeps at the graveside of her son at Tehran's Behesht-e Zahara cemetery. 1985.
See Plate 22, p. 45.

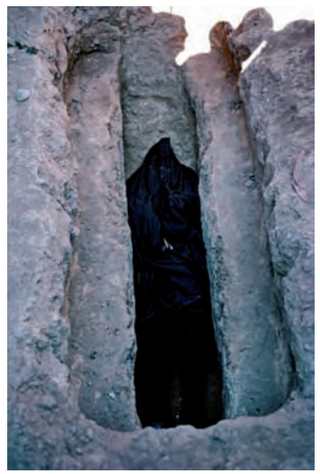

Fig. 15
A woman throws herself into fresh grave prepared for her son at Tehran's Behesht-e Zahara cemetery. 1985.
See Plate 23, p. 45.

throughout the cemetery south of Tehran as families visited the graves on Friday, Islam's holy day, for the dead were many: "Every day bulldozers work at the cemetery, carving out new rectangular plots the size of swimming pools for those slain in battle" (*Time*, May 25, 1987).

I went to this cemetery, Behesht-e-Zahra, many times. On one occasion I approached a huge crowd gathered around a new grave. A man beckoned me over and nudged his neighbours aside to let me in so I could photograph the event. I was thrust to the front where I photographed a woman weeping uncontrollably for the loss of her son. Then she threw herself into the grave, which I also photographed, despite the fact that this robbed her of her dignity. [Figs 14 & 15]

Why then do so? Because she and the others wanted the world to know about this, to see how Saddam Hussein had attacked their country and killed their people. Some also wanted their own record of the burial and asked if I could photograph the event for them, which I did. At no time did I take photographs in this cemetery without the permission of the people involved. On the rare occasions when someone indicated that they did not wish me to take photographs I respected their wishes.

This concern for dignity prompted me never to release a number of photographs. While shooting for *Second Spring* I was in the Kakuma refugee camp in northern Kenya where the Jesuits were dealing with an influx of Sudanese refugees fleeing civil war. When I got to this camp a group of refugees had just arrived. I saw a woman lying on the floor of a hut. Flies were gathering on her and she was covered by only a cloth.

I was unable to see, but had been informed that she had a baby concealed beneath the cloth. Exhaustion had completely immobilised her. I raised my camera and took the photograph, knowing even as I did so that I would never use it. She had suffered enough without further indignity.

Another image that returns to me again and again from this camp is that of an old man sitting on a box, his head in his hands. I passed him on a number of occasions during the day. He did not move once. He was probably in trauma. I shot one frame of him in the hope that it would communicate something of the horror being endured by these people. I never used the image. He was wearing only a shirt and the thought of displaying him, completely destitute and in utter despair, with his private parts exposed, seemed to me to strip him of all dignity, yet another violation. He would have been unaware of the photograph, and the image did convey the dreadfulness of this camp, but the need to accord this human being some small measure of respect caused me to look for other ways of illustrating the plight of refugees.

On the other hand, I once spent a week touring refugee camps in Uganda on the Sudanese border, travelling with Jesuits and documenting them at work. One day I was walking with Fr Jack Morris S.J. around one of the camps when he told me of a refugee who had just given birth. The mother had walked a great distance from the Sudan to get to the camp and both she and the baby were suffering from malnutrition. I photographed the baby, which was so tiny it fitted into the palm of Jack's hand, and I included this photograph in *Second Spring*. [Fig. 16]

Fig. 16
Father Jack Morris SJ holds a newborn baby suffering from malnutrition in a refugee camp on the Sudan/Uganda border. The mother gave birth at the camp after fleeing the fighting in the Sudan. 1994.
See Plate 53, pp. 78-9.

At the time, I was shocked by the size of the baby but I think that this simple but powerful picture says a lot about the heart-breaking circumstances of refugees. It says far more than the two photographs cited above, the one of a traumatised man and the other of a refugee woman lying in despair on the floor; they were stereotypical and clichéd in their depiction of hopelessness whereas the image of the baby was about hope and life, as well as evidencing the manifest effects of deprivation. In all, they were single dimensional, this image was, and is, more complex.

But in retrospect I countenance the possibility that this black baby-in-white hand photograph could be seen to reinforce the view that Third World black people are dependent on First World white assistance and that this rendering of assistance is essentially benevolent, thus circumventing further reflection on the nature of third word poverty in terms of who is doing the giving and who is taking at a base-line level.

I have also come to reflect on the possibility that my photographs in Iran of women in chadors could be seen as reinforcing stereotypical images of Muslim women. Also, from a strict Islamic viewpoint the taking of such pictures could be seen to contravene social mores. This was the probable motivation for Iranian security officials who once tried to arrest me and drag me into their car when they saw me photographing women in the street. The women themselves were aware of my presence as a photographer, were smiling at the camera and indeed lingering in their activities so the ad hoc photographic session could continue. Fortunately, John Barnes, a journalist from U.S. News and World Report with whom I was working, appeared at that moment, saw

what was happening and yelled at the security men to let me go. As he berated them a crowd started to gather. The men then got back into their car and left.

There is a range of moral or ideological criticisms that could be made of a number my images. I acknowledge that, while at the same time arguing that the photographs need to be seen in the context in which they were published, along with related photographs. Additionally, a working professional documentist has to make a large number of decisions in which Codes of Conduct are useful in that they quite correctly advocate the subject's rights and respect for different cultures, but are of less use when it comes to the myriad other factors affecting a photographer who must swiftly make decisions in an extraordinary variety of situations.

The photograph of the tiny baby was a better photograph than that of the man sitting on the box or the exhausted woman on the floor because it was not stereotypical or banal. I was determined, in all my photographs of refugees, that what little dignity they had left should be preserved if not fore-grounded, and I was determined not to produce hackneyed and clichéd images that would not affect or in any way resonate with the viewer. I photographed and published the image because my sense of common humanity was outraged and because I was saying: "This should not be happening."

It never occurred to me at that time that the photograph could be seen as reinforcing a patronising view of the Third World and its inhabitants. And as this image was published along with many other images in which my sympathies are clearly if not overwhelmingly with the refugees, the possibility of such an accusation being made

is, in my view, outweighed by the photograph's effectiveness in inherently gathering support for refugees.

Such myriad factors are constantly juggled by professional photo documentists. My photographing Muslim women in chadors was counter-balanced, in publication, by their inclusion with a variety of other photographs of Iranian women shopping and skiing, not clad in chadors This was a deliberate decision on my part as I was determined to show everyday life in Iran as lived, not according to the assumptions of Western viewers, but according to reality – a reality in which Iranian men and women lived lives which were often similar to the sort of lives lived by such Western viewers.

In reflecting on the moral, social and political factors that come into play along with the many technical aspects of documentary photography, I sometimes conclude that perhaps the only way to lessen all possible controversies or to avoid all ambiguities is to take photographs that are so bland no comment can be made about them, or to take no photographs whatsoever. But this is not possible for someone such as myself.

I started taking photographs when I was eleven years of age, and I doubt if I will ever stop. My life as a documentary photographer has been about the search for balance, the balance that allows me to include impact and accuracy, personal response and objective explanation, aesthetics, reportage and the rights of the subject.

CHAPTER FIVE
CONCLUSION:
ACHIEVING PHOTOGRAPHIC BALANCE

My work, both in theory and practice, has been influenced by a variety of photographers and writers on photography. This is not to say I have imitated the work of others: it is more a case of what I have learnt, synthesised and envisioned, as detailed in the earlier chapters of this exegesis. The resultant strategies and methodologies have enabled me to achieve the photographic balance I seek and thereby to convey important documentary evidence about my country, Australia, as well as about significant international events and institutions such as the Iranian Revolution, the Society of Jesus and the birth of an independent East Timor. They have also allowed me to contribute to the practice of, and the increase of knowledge about and respect for, documentary photography.

Many photographers have been, unknowingly, my guides and mentors. When I was a young man I collected *Life* and *Look* magazines. I would cut my favourite pictures out and stick them on the wall. I once lived in an apartment that had all the walls covered in great magazine photographs. I wondered how these photographers could get such extraordinary pictures. Now I know it is due not only to talent, but also to a combination of tenacity, energy, passion, self-belief and the self-critique of reflection.

Fig. 17
Students at the Faizieh Theological school in the holy city of Qom. 1984
See Plate 36, p. 54.

Fig. 18
Watching the races at the Telegraph Hotel. 2006.
See Plate 113, p. 150.

Richard Avedon, Arnold Newman, W. Eugene Smith, Dorothea Lange, Gilles Peress through his book *Telex Iran* and Bill Owens through his photo essay *Suburbia* have all been, amongst others, significant influences. But the practitioners I have learnt most from, and whose achievements and ideas I have adapted or synthesised in my work, are Henri Cartier-Bresson, Robert Frank and Sebastião Salgado.

Henri Cartier-Bresson's wonderful feeling for shape, form, design and composition was, like his theory of the "decisive moment", a critical factor in my early development. I still find these aesthetic principles essential.

Cartier-Bresson's influence can be seen in my photograph "Mullahs in Qom" in the Iran series. It captures a moment when two Islamic clergymen are walking past a pool of water in which their forms are reflected. The shadows, arcs and curves of their cloaks and bodies are repeated in the buildings behind them, the architecture of the environment being essential to the overall architecture of the image and thus to some extent mirroring Cartier-Bresson's style. [Fig. 17]

Robert Frank, as I have discussed when comparing his work to that of Cartier-Bresson, moved beneath the surface of shape and composition. His "decisive moments" were also more narrative as he delved incisively into the lives and characters he portrayed. Essentially, Frank's feeling for form and composition was strong but, to an extent greater than Cartier-Bresson, he was able to provide layer upon layer of meaning. Form and composition were thus never neglected but they were integrated with and informed by Frank's extraordinary sensitivity for other humans.

Frank's effect on my work can be discerned in at least two of my images in *Numurkah Lakes and Roses*; that of the men in the Telegraph Hotel [Fig. 18] and that of an Anzac Day ritual. [Fig. 19] In the former, the camaraderie and sense of familiarity between these men of a small town is evident, as is their sense of comfort in both their environment and within themselves. In the second, the contemplation of the fore-grounded older veteran is back-grounded by a younger soldier and children, with an emblematic Australian flag the primary shape in the middle. As I have quoted, Frank himself felt that: "It is important to see what is invisible to others. Perhaps the look of hope or the look of sadness" (op. cit.).

Fig. 19
Anzac Day. 2006.
See Plate 125, p. 157.

Sebastião Salgado's respect for the oppressed and his care for their dignity has deeply influenced me. As I have said, he harnesses photography's emotive pull to challenge, persuade and above all to inform without cliché and stereotype. My photograph of the load-bearing coal miners from Bihar in *Second Spring* is shot from very low, a powerful technique often used by Salgado to represent workers. The miners are framed against the skyline and though I have accurately portrayed their appalling working conditions they are depicted with dignity. [Fig. 20]

Fig. 20
Dispossessed villagers in Bihar, India, work as coal miners on what was once their farmland. 1995.
See Plate 60, pp. 88-9.

In all my projects my principles for choosing and representing actuality have been often been influenced by the work of these and other photographers as I seek to integrate their techniques in order to create a new fusion. The choice of what portions of actuality to capture and publish in any project is also part of a practice in which I seek to find a balance of impact and accuracy, personal response and objective explanation,

aesthetics, reportage and the rights of the subject. There is no simple formula for finding such a balance; it is a complex position encompassing many factors including intention and ethics, inter-active collaboration as well as observation, and a plethora of technical skills combined with personal conviction. The position of balance is also fluid and continually developing, changing with every project though always based on the core principles of aesthetics and accuracy.

In considering documentary photography I have identified that it has the capacity to be evidential, but only within the constraints of the camera's limitations and the photographer's subjectivity. These constraints, in turn, give photography its great power, that of heightened emotion. I have also examined the limits and possibilities of photojournalism and social documentary photography. In doing so I outlined the evolution of the practices that have most informed my own work and, as above, nominated notable exemplars within these practices. I have also described my approaches and access, and reviewed my methods of publication, identifying a number of complex issues relating to the practice of documentary photography that I have encountered in my working contexts.

These influences and strategies I believe have enabled my work to make a significant contribution to knowledge in the area of documentary photography.

Photography has been my life's work and livelihood for forty years. As an eleven-year-old, with a borrowed Box Brownie, I was enthralled by photography's capacity to capture a moment. The enchantment remains. My passion for my work is such that my

documentary projects are self-determined and sometimes self-funded, regardless of the length of time required for their completion. This independence I believe is essential for maintaining the integrity of my work. Of the projects presented the only ones for which I have been paid a commission are *Iran* and *Tour of Duty.* When working on *Second Spring,* the Jesuits provided accommodation only; all air travel and photography expenses were borne by me. For *Numurkah Lakes and Roses* a local hotel provided accommodation and I received a grant, which covered most travelling and living expenses. Kodak sponsored *A World of Australians* providing film, processing and travel expenses. For the *Olympic Games* series Kodak provided film, processing and access to the Games. The series of portraits of homeless men was my project alone. By developing a relentless drive to have this work seen and the stories told, I have managed to obtain wide exposure for all these projects in books, exhibitions, magazines, newspapers and on the Internet.

However, this exposure is also due to the fact that the content of my projects involves issues of global concern such as revolution, war, migration, homelessness, globalisation and the environment, and that my work has been deemed original by several key institutions and publishers. For example, the White House was interested in the Iran photographs because the types of events I showed at that time had not been seen before. My other projects similarly broke new ground: there has never been a worldwide photographic documentation of the work of the Jesuits; the documentation of an arts performance as a vehicle to show the people of East Timor and vice versa in a multi-media collaboration has not been undertaken before; the examination of the

effects of globalisation and environmental change as they affect a rural community in Australia is a first; migration illustrated through encapsulating past lives and new contributions in environmental contexts takes environmental portraiture to a new level; the people behind the scenes of the much documented Olympic games have not been photographed in the manner I pursued; and the human face of destitution, devoid of context, is the innovative approach I followed in the series on the homeless men. This I believe is the reason I have been under contract to the Black Star picture agency in New York for twenty-two years. They have distributed my work internationally and, with their assistance, each project was able to be published across a range of media and has been reproduced many times.

Two other forms of recognition indicate that my images have had a significant impact upon audiences. The context of my photographs and my life as a photographer formed the basis of the play *Second Spring – A Letter to my Daughter,* written by Australian playwright, Graham Pitts. The play was performed at the Malthouse Theatre in Melbourne and the Fringe Club in Hong Kong as part of the 2001 Hong Kong International Arts Festival. In both settings the play was accompanied by an exhibition of my work. An Italian television network sponsored documentary film, *Cristiani*, (2000) featured my life and work. The documentary was shown worldwide in 2000.

In conclusion I believe that the projects and individual images presented here form an integrated body of work, informed by documentary tradition and imbued with my passion and energy. They represent my vision in terms of concept, execution

and presentation but are also characterised by engagement and involvement with my subjects. This has enabled me to contribute unique insights on the various topics addressed and gain wide dissemination and critical reception for my work.

APPENDICES

The appendices have been included to highlight significant and extensive polar opposites to my practice. The projects shown here either foreshadow or proceed from the work presented in the body of this exegesis.

APPENDIX 1

1978 – 1980 The Oz Factor

(See images pp. 252–259)

This book was about people who were making a contribution to Australia during the 1970s. Many of the people photographed were eminent personages in the areas of art, science, politics and sport, but some of the subjects in the book were just everyday people whose contributions, though significant, were less well known. This collection of photographs was significant in that it celebrated Australians at a time when Australia's self-confidence was on the rise, dispensing with the "cultural cringe" of dependency on foreign recognition of "achievement". *The Oz Factor* addressed the issues involved in the contemporising of our national identity.

APPENDIX 2

1982 – 1983 El Niño

(See images pp. 260–266)

Over a period of six months I documented the effects of *El Niño* in New South Wales and Victoria, Australia. These images were distributed worldwide by Camera Press, my London agent, and appeared in magazines including the following: *The Observer,* (1983), *Geo* (1983) and *National Geographic* (1984). These photographs, illustrating the effects of climate change in Australia, coincided with an emerging awareness of the environment.

APPENDIX 3

2006 A Body of Knowledge

(See images pp. 268–280)

This multi-media project concerned women who were HIV positive. In consultation with the women, I photographed that part of their body on which words expressing their feelings regarding their condition had been temporarily tattooed. An extract from each interview, conducted by writer Graham Pitts and myself, with the women was placed

next to each image when exhibited. The significance of this project lies in illustrating the pride these women had in their bodies, challenging the 'victim' status often ascribed to people in these circumstances. Two women photographed were not HIV positive. Their identities were indiscernible from the others, further highlighting the fact that the stigma attached to HIV is not warranted.

This work moves away from a traditional documentary approach and has sought to include a more overtly collaborative documentary practice.

Some of the pictures from *A Body of Knowledge* have been published in *Better Photography*, 2007, and on the Black Star website in 2007 –http://rising.blackstar.com/i-listen-to-my-body.html. The exhibition premiered at 45 Downstairs Gallery, Melbourne, in March 2007 and further exhibitions have so far followed at Frankston Arts Centre, Melbourne, and The Dudley House Gallery, Bendigo.

Appendix 1
from the series:

The Oz Factor
1978–1980

This project was about people who were making a contribution to Australia during the 1970s. Many of the people photographed were eminent personages in the areas of art, science, politics and sport, but some of the subjects were just everyday people whose contributions, though significant, were less well known.

Plate 128

Plate 129

(previous page) **‘You can’t … put me in a pigeonhole. My mind isn’t easily summarised. I’m not directional. I’m mixing a series of things and I feel very hybrid.’ (Brett Whitely)**

‘It’s [rodeo] show business. The crowd likes to see you having a go. If it wasn’t for the public we wouldn’t be in the sport. I love it but there’s not a lot in it. (Tiny West)

Plate 130

‘I know I portray the raunchy image of a woman who knows what she’s doing. But everything that comes out of me is real. Real is the adjective I’d like to have used about me.’ (Renee Geyer)

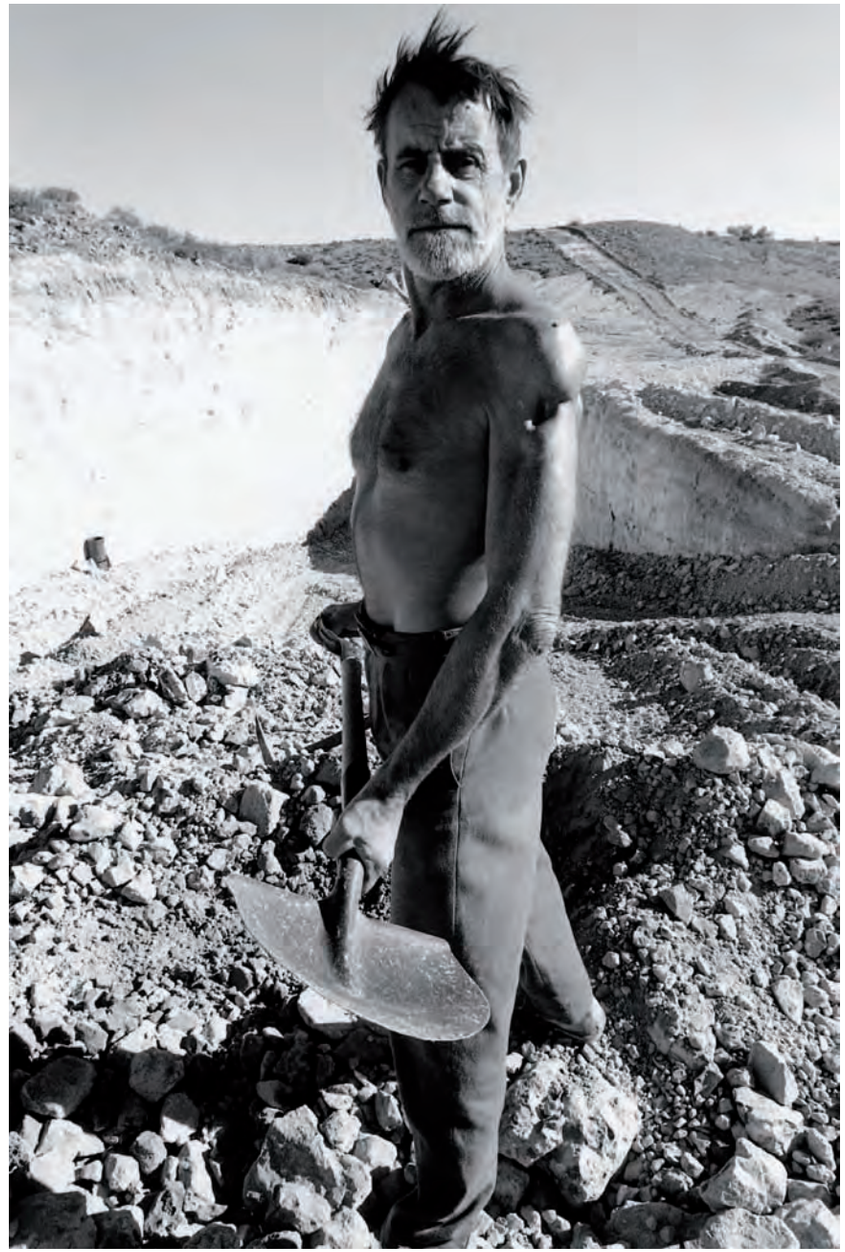

Plate 131

‘If I want to do something, seven devils won’t stop me.’ (Crocodile Harry)

Plate 128
Artist Brett Whitely at his studio in Sydney. 1979.

Plate 129
Tiny West a Rodeo rider relaxing at an event in Lang Lang. 1979.

Plate 130
Rhythm and blues singer Rennee Geyer on stage in Melbourne. 1980.

Plate 131
Crocodile Harry an Opal miner working in Coober Pedy. 1978.

Appendix 2
from the series:

El Niño
1982–1983

Over a period of six months I documented the effects of El Niño in New South Wales and Victoria, Australia. These photographs, illustrating the effects of climate change in Australia, coincided with an emerging awareness of the environment. Climate change and its impact on the lives and livelihoods of rural communities is one of a number of factors contributing to the current global phenomenon of mass migration to cities. The effects of this exodus on rural communities are further explored in my project, Numurkah Lakes and Roses.

Plate 132

Plate 133

Plate 134

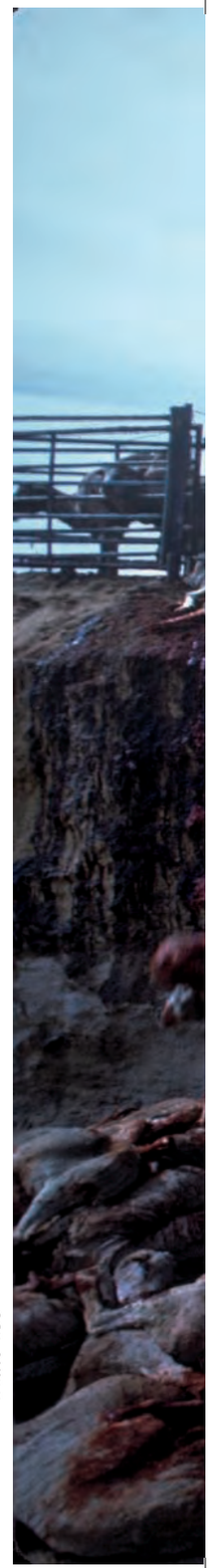

Plate 135

Plate 132
Tracy Burns works as a jillaroo the heat and dust of New South Wales. 1983.

Plate 133
Tracy cleans out a water tank in a paddock. 1983.

Plate 134
At the end of the day Tracy heads for home across the dry land. 1983.

Plate 135
Because of the severe drought conditions in Victoria sheep are slaughtered and thrown in a pit. 1983.

Appendix 3
from the series:

Body of Knowledge
2006

This multi-media project engaged with women who were HIV positive. They were interviewed by Graham Pitts, an Australian writer, and myself. For the purposes of the photograph a word or phrase consensually decided upon during each interview was temporarily tattooed on the body of each woman. A fifty-word extract from the interview, with each extract ending in the chosen word or phrase, was placed next to the image when exhibited.

In consultation with the women I photographed that part of their body on which they had chosen to have the words tattooed. Often the picture did not include the face because a large number of the women wished to remain anonymous.

Plate 136

There was nothing anyone could do or say that could take this away. No point in crying over spilt milk. The damage was done. I walked out into the other room. My husband looked at me and I kind of shook my head. Read between the lines.

Plate 137

Charts and lists, measurement and limits, people and their plans that say I must do this and I can't do that. But life's for me not a numbers game. I'll not be swayed by opinions and objections. Every night I light candles, check in, as I listen to my body.

The new house. He and I are moving into it today. And the one thing that I'll take is my big mirror. I'm so used to it. Yes, I'll take my mirror from the old house and every day I look at it, I'll know that this is my place.

Plate 138

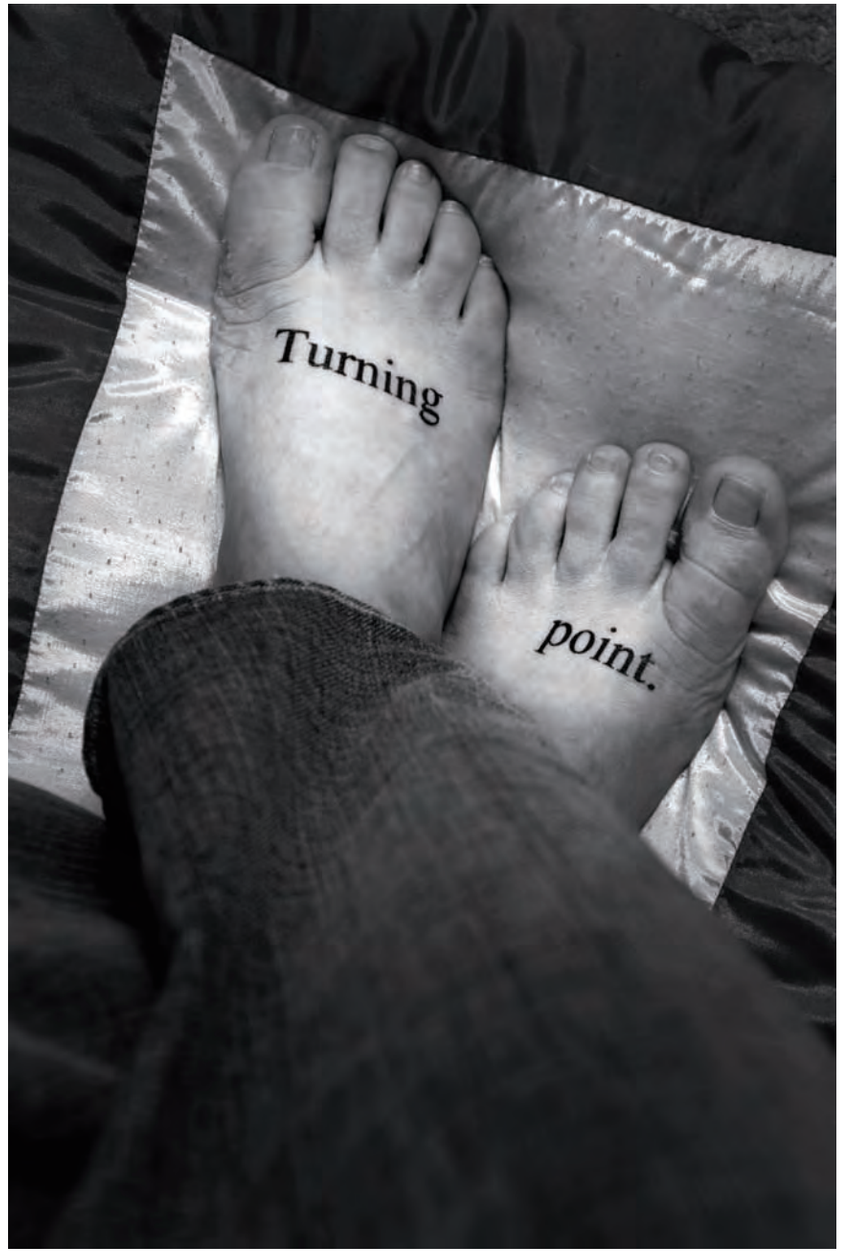

Plate 139

It's hard to describe the impact those words had on me. I'm a deeply analytical creature. I guess that's why my mind is often consumed with thoughts about who I am and what my motivation for life is … finding comfort in my own skin … this is my turning point.

Now that it's real, can I deal with it by myself, who do I tell, who don't I tell, who can handle it, who cannot? Like a life-long friend who's just come around to tell me that she wants me out of her life. Frankly, I feel a little bit alienated.

Plate 140

Plate 141

My lover used a needle twice, once on himself and then on me. Now I'm still alive when they told me twice I should be dead. Though twice a day I have to take my medication. I have two children, too. Beautiful, beautiful twins. Life is all times two.

Go within, discover things about yourself. Deep within your body of knowledge where it says you can choose your own options and make your own decisions. At such times you are beyond all limits. Your body truly knows that. You can't let your self get in the way.

Plate 142

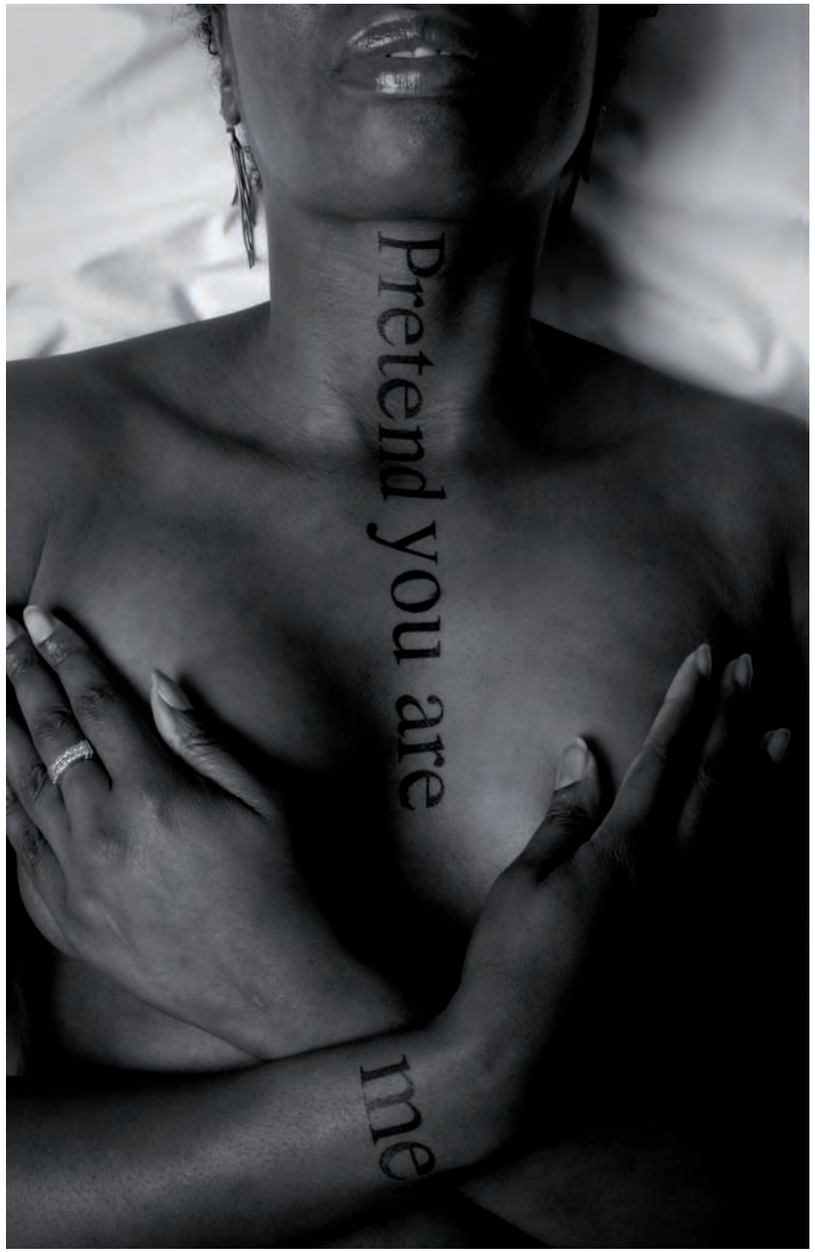

Plate 143

A single voice is never as powerful as the united voice of many. Where I come from, people need others to help voice their painful situation, to uplift them. Together we can make this happen. It's not difficult to begin such a necessary journey if you pretend you are me.

I'm an artist but I've always thought that having a child was the greatest piece of art that you could make. Babies are about hope, beauty, all life's joyful mysteries. And I keep hearing in my head what so many mothers have said to me, that now you will know true love

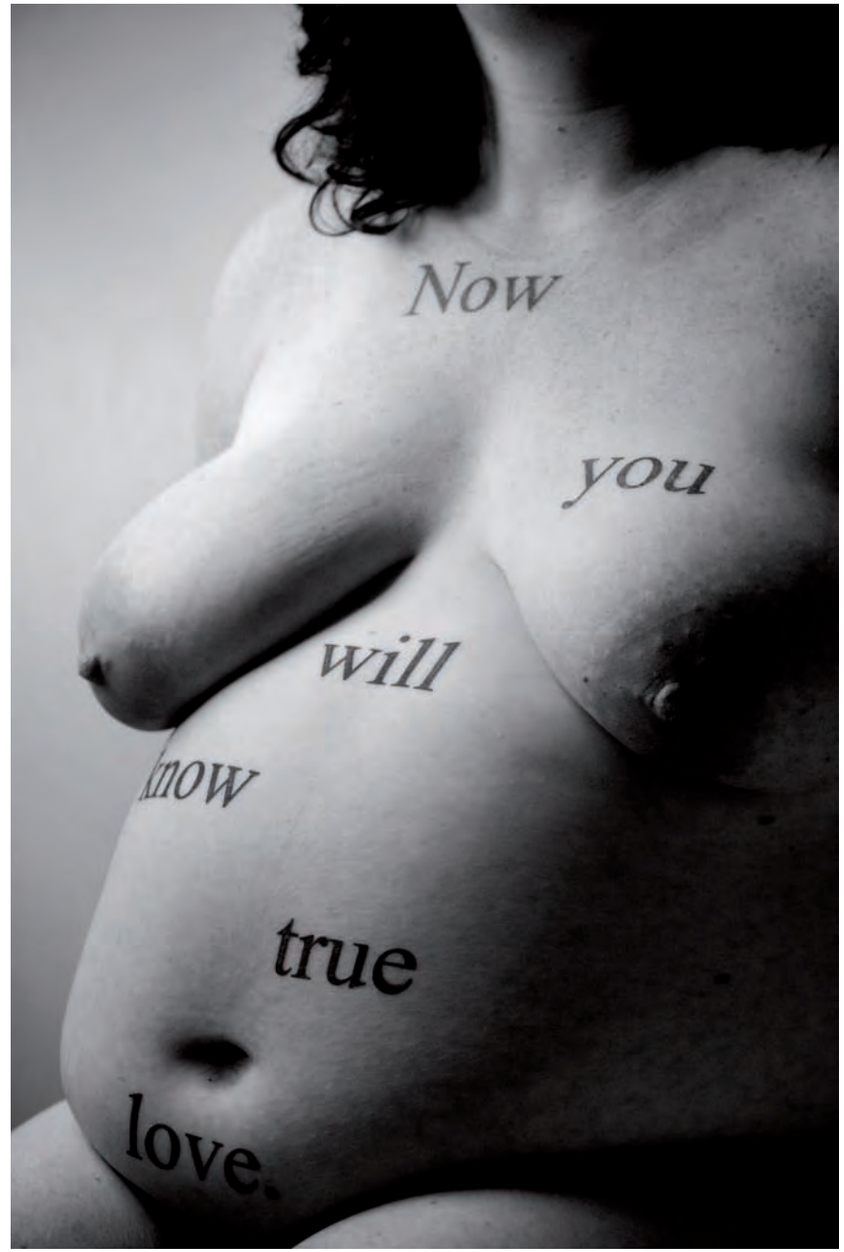

Plate 144

Plate 145

For the life of every creature – its blood is its life; therefore I have said to the people of Israel: you shall not eat the blood of any creature, for the life of any creature is its blood: Leviticus 17:14. Joy is in sorrow, hope is in despair, the life is in the blood.

My heart did cartwheels when I fell in love. How could living people be so lucky? We joyfully lived and worked together, every day a sunlit spring. Ah, his beloved and precious presence. He became my life's essence, deep in my mind, my heart, my soul. What if only?

Plate 146

Plate 136
Read between the lines. 2000.

Plate 137
I listen to my body. 2000.

Plate 138
This is my place. 2000.

Plate 139
Turning point. 2000.

Plate 140
A little bit alienated. 2000.

Plate 141
Times two. 2000.

Plate 142
You can't let your self get in the way. 2000.

Plate 143
Pretend you are me. 2000.

Plate 144
Now you will know true love. 2000.

Plate 145
The life is in the blood. 2000.

Plate 146
What if only? 2000.

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CURRICULUM VITAE

Education

2003	Bachelor of Arts (Photography)	Royal Melbourne Institute of Technology

Selected Features in Magazines

1969	*New Idea* (Australia) August 2	Along the Road from Panama, pp. 10-11, 61. Co-author Alix MacDonald
1972	*Australian Art Forum* (Australia) October	Art form stirring in a snapshot's womb, pp. 16-22.
1977	*New Idea* (Australia) 19 March	Drama in Mexico, pp. 12-13, 100. Co-author Nick Mountstephen
1980	*Camera Craft* (Australia) November Vol. 2 No. 6	Portfolio: Michael Coyne's intense colour pictures. Cover, pp. 58-60. Co-Author Paul Curtis.
1981	*Camera Craft* (Australia) January Vol. 2. No. 8	The Oz Factor, Michael Coyne exposes Australians, pp. 76-81. Co-Author Paul Curtis.
1982	*The Herald* (Australia) April 17	The fighting men of Mindanao, p. 7. Co-author Bill Hitchens
1983	*The Observer* (England) February 6 (Magazine section)	*The Great Sheep Shoot*. Cover, pp. 8-10. Co-author Lindsay Murdoch.

1983	*Geo* (Australia) June-August, Vol. 5, No. 2	The Jilleroo, pp. 8-17. Co-author Peter Dinham.
1983	*Photoworld* (Australia) Vol. 6, No.1	The Homeless, pp. 12-19. Co-author Peter Bramwell.
1984	*National Geographic* (USA) February, Vol. 165, No.2	El Niño's Ill Wind, pp. 152, 176-177 (contribution).
1984	*Time* (USA) May 21, Vol. 123, No. 21	*"Mi Laikim Jon Pol"* (contribution).
1985	*National Geographic* (USA) July, Vol. 168, No. 1	Iran under the Ayatollah, pp. 108-135.
1985	*Newsweek*, (USA) August 26, Vol. CVI, No. 9	Iran: Fanaticism– And Growing Pains, pp. 30-32. Co-Author Tony Clifton.
1985	*The Observer* (England) October 6	Inside Iran, pp. 40-45 (Magazine section)
1985	*Suomen Kuvalehti* (Finland) July 12, No. 28	Iran – Allahin, pp. 34-41.
1985	*Geo* (France) September, No. 79	*L'Iran: six ans après*, p 12-31. Co-authors Alain Leluc & Safa Haeri
1985	*Geo* (Germany) November, No. 11	*Iran – Der Hab heilight die Mittel*, p 138-156. Co-author Dr Peter Scholl-Latour.
1985	*Camera Craft* (Australia) October, Vol. 7, No. 5	Michael Coyne in Iran, pp. 50-59. Co-author Paul Curtis.
1985	*The Sydney Morning Herald* (Australia) August 31	Inside Khomeini's Iran, pp. 12-15 (magazine section).

1986.	*US News & World Report* (USA) October 20, Vol. 101, No. 16	Looking Past Khomeini, pp. 32-34 Co-author John Barnes.
1986	*The Economist* (England) December 6, Vol. 301, No. 7475	They won't all be like him. Cover
1986	*The Age* (Australia) February 8	Inside Iran, pp. 3-5. Co-author Jan McGuiness.
1986	*Smithsonian* (USA) September, Vol. 17, No. 6	Palau isn't sure whether paradise is here–or there, pp. 44-55. Co-author P. F. Kluge.
1988	*Life* (USA) October ,Vol. 11, No. 12	Iran, Days of War and Peace .pp. 28-29 (contribution).
1989	*Geo* (Australia) December–February ,Vol. 11, No. 4	Multicultural Melbourne, pp. 64-75. Co-author Geoff Sinclair.
1989	*Sunday Herald* (Australia) August 20	The Caged Children of Macau, pp. 24-29 (magazine section). Co-author Steve Levitt.
1991	*Eureka Street* (Australia) October, Vol. 1, No. 8	The men of Ozanam House. Cover & pp. 23-26
1992	*Who* (Australia) November 30, No. 30	New Faces of Australia, pp. 68-73. Co-author Alan Attwood.
1993	*Australian Camera* (Australia) July, Vol. 15, No. 2.	A World of Australians, pp. 60-63.
1995	*Photojournalist* (Australia) Autumn, Issue 2	Black Cowboys, pp. 26-29. Co-author Geoff Sinclair
1996	*Photojournalist* (Australia) Autumn, Issue 6	For the Greater Glory. Cover & pp. 22-25.

1997	*Correct Exposure* (Australia) Summer	Second Spring Michael Coyne's sixth book, pp. 18-19. Co-author Paul Mooney.
1998	*New York Times* (USA) February 1	What's Doing in Melbourne, p. 10. Co-author Debbie Seaman.
1998	*Better Photography* (Australia) Autumn, No. 11	The Documentary Photographer, pp. 84-90.
2001	*Eureka Street* (Australia) March, Vol. 11, No. 2	Jerusalem. Cover.
2002	*Eureka Street* (Australia) January–February, Vol. 12, No. 1	East Timor in Transition. Cover, pp. 26-29.
2001	*Hasselblad Forum* (Sweden) Issue 37, No. 4.	Michael Coyne, pp. 22-23
2003	*Light Reading* (Australia) Autumn, No. 61	Being there, pp. 24-28. Co-author Keith Shipton.
2003	*PhotoReview* (Australia) August/September, Issue 12	Inspirations: Waiting for the moments, pp. 32-37. Co-author Keith Shipton.
2003	*CFO Asia* (Hong Kong) January, Vol. 6, No. 1	How Cool is Cash. Cover.
2005	*Better Photography* (Australia) Summer, No. 38	What is Documentary Photography? pp. 60-63.
2005	*Better Photography* (Australia) Spring, No. 41	Their Story Is My Story, pp. 46-49.
2007	*Better Photography* (Australia) Spring, No. 46	Numurkah Lakes & Roses, pp. 40-43

2007	*Better Photography* (Australia) Spring, No. 49	Body of Knowledge, pp. 86-89.
2007	The Australian PhotoJournalist Vol. 13, No. 1	Numurkah Lakes & Roses, pp. 95-105.
2008	*Outback* (Australia) December/January, Issue 56	Inspired by the drought. Cover.

Books

1974	*Barbecues – New Idea*	Southdown Press, Melbourne
1976	*Step-by-Step Chinese Cookbook*	Southdown Press, Melbourne
1977	*New Idea's Lets Cook Chinese*	Southdown Press, Melbourne Co-author Maggie Han Hawthorne
1979	*The History Of the Music at St Francis' Church 1839–1979*	Society of Jesus, Melbourne Co-author, David Rankin SJ
1980	*The Oz Factor*	Dove Communications, Melbourne Co-author Leigh Edwards
1981	*Today is a Real Day: Indochinese Refugees in Australia*	Dove Communications, Melbourne Co-authors, Wendy Poussard & Maekawa Makoto
1986	*Armageddon: Doomsday in Our Lifetime?*	Greenhouse Publications, Melbourne Co-author, Bob Leamen
1992	*A World of Australians*	David Lovell Publishing, Melbourne Co-author, Tom Valenta

1993	*The Jew Called Jesus*	E. J. Dwyer/David Lovell, Australia Co-author, Robert Crotty
1997	*Second Spring:* *The Regeneration of the Jesuits*	Aurora Books, Melbourne
2001	*Tour of Duty*	Arts Victoria, Melbourne Co-author, Graham Pitts
2005	*People Photography*	Lonely Planet, Melbourne
2005	*Contemporary Photographers:* *Australia – Michael Coyne*	Writelight, Sydney
2006	*How To Be a Child*	Melbourne University Press, Melbourne Co-author, Christine Langtree
2007	*Numurkah Lakes and Roses*	McKenzie Publishing, Melbourne

Selected Books Work Is Featured in

1981	*A Day in the Life of Victoria*	JCM, Sydney
1981	*A Day in the Life of Queensland*	JCM, Sydney
1984	*Australia II*	JCM, Sydney
1984	*The Australians*	Lloyd O'Neil, Melbourne
1995	*Planet Vegas*	Collins, San Francisco
1995	*Beyond Black and White*	Southbank Pacific, Australia
1996	*Jerusalem: In the Shadow of Heaven*	Collins, San Francisco

1997	*Black Star: 60 Years of Photojournalism*	Black Star Publishing, New York
1999	*New Zealand: The Millennium*	The Shadow Catchers, New Zealand
2000	*1.1.2000: 24 Hours in the Life of Australia*	Random House, Australia
2002	*A Day in the Life of the United States Forces*	Harper Collins, USA

Solo Exhibitions

1978	Horn to Barrow	Commonwealth Bank Gallery, Melbourne
1996	A World of Australians	National Museum Canberra
1996	A World of Australians	Toured capital cities and regional centres of Australia
1998	Second Spring, The Regeneration of the Jesuits	Chiara Goya Gallery, Melbourne
2000	Second Spring, The Regeneration of the Jesuits	Malthouse Theatre Complex, Melbourne
2001	Seeking the Truth	Fringe Club Gallery, Hong Kong.
2001	Tour of Duty	Gasworks Art complex, Melbourne
2003	Weddings, Portraits and Anniversaries	Café Quince, Melbourne
2003	Tour of Duty	Malthouse Theatre, Melbourne
2003	Michael Coyne, A Collection of Images	PICA, Melbourne

2005	Their Story is My Story	The Convent Gallery, Daylesford
2005	Weddings, Portraits and Anniversaries	45 Downstairs Gallery, Melbourne
2006	Five Ring Circus	View Street Gallery, Bendigo
2006	Numurkah Lakes and Roses	Monash Gallery of Art, Wheelers Hill
2006	Five Ring Circus	Monash Gallery of Art, Wheelers Hill
2006	Their Stories are my Story	Tour of Capital Cities in Australia
2007	Body of Knowledge	45 Downstairs Gallery, Melbourne
2007	Body of Knowledge	Frankston Arts Centre, Melbourne
2007	Body of Knowledge	Dudley House Gallery, Bendigo.

Selected Group Exhibitions

1972	Photo Art	Young Originals Gallery, Melbourne
1995	Amnesty Yes	Myer Gallery, Melbourne
1996	Planet Vegas	Toured across the USA
2003	Day in the Life of the United States Forces	Toured across the USA
2005	Our Days Are Numbered	Foto Biennale, Daylesford
2006	Degree South	Powerhouse, Brisbane

Collections

National Museum, Canberra

National Library, Canberra

Kodak, Rochester, USA

National Gallery of Victoria

Monash Gallery of Art, Melbourne

Society of Jesus, Melbourne

Society of Jesus, Rome

Society of Jesus, London

Tinkler Private Collection, Melbourne

Awards & Recognition

1980	*The Oz Factor*	Best Designed Book. Australian Book Design Awards
1985	Invited to Joined Black Star Picture Agency as a contract photographer	
1985	Iran under The Ayatollah	2nd Place Magazine Picture Story, *Newsweek*, POY (Pictures of the Year)
1985	Iran under the Ayatollah	Citation for Excellence, *National Geographic,* Overseas Press Club of America
1992	*A World of Australians*	New York Art Directors Award for Design

1993	*The Jew Called Jesus*	Religious Book of the Year (Children), Australia
1997	*Second Spring: The Regeneration of the Jesuits*	Religious Book of the Year, Australia
2001	*Second Spring: A Letter To My Daughter*	A play written about my work and life using images from *Second Spring: The Regeneration of the Jesuits*. Performed at the Malthouse Theatre Melbourne and the Hong Kong City Festival. I played the part of myself in the Melbourne performance.
2003	Centenary Medal for Services to Photography, Australia	
2007	Honorary Fellowship The AIPP (Australian Institute of Photography)	

Projects and Commissions

1969	Produced a folio of images about people living in Central America. The main focus of the folio was the social changes happening to village life along the Pan American Highway.
1971 – 1975	Co-founder and designer with Fr Richard Mann SSS and Fr Tony Lawless SSS of the magazine *Bread & Wine*. The magazine reflected the changes happening in the Catholic Church brought in by the Second Vatican Council.
1977	Travelled from Cape Horn at the tip of South America to Barrow in Northern Alaska, with intentions of examining the diverse groups of people who live on that continent.
1979	Documented the Moro people living in the Southern Philippines with the emphasis on the sociological effect of the draining of Lake Malawi.

1981 – 1994 Produced a series of images about the homeless men of Ozanam House in Melbourne. The intention was to photograph the men in a way which would acknowledge their dignity.

1982 – 1983 Over a period of nine months I documented the effects of *El Niño* in New South Wales and Victoria, Australia. The folio of images I produced was about the effect the weather changes had on people who lived in rural communities.

1983 Documented child prostitution in the Philippines. The project aimed to show how children were being abused by international pedophiles.

1984 – 1991 Documented Iran during the Islamic Revolution and the Iran/Iraq war. Travelled constantly throughout Iran with the aim of trying show how people lived during a revolution. Photographing not only the leaders but also the ordinary people in the cities and the countryside.

1986 Photographed the NASA preparations in New Zealand of Haley's Comet for *National Geographic* magazine.

1986 Travelled in Iran filming potential leaders of the country in anticipation of the death of Ayatollah Khomeini for CBS Television.

1987 Assigned by CBS television, *Stern* magazine and *Life* magazine to travel with the leadership of the PLO, particularly Yasser Arrafat and Khalil El-Wazir (Abu Jihad), with the intention of making a documentary.

1988 Produced a folio of images for *National Geographic* magazine about migrants settling into Australia.

1989 Covered the Chinese Students uprising in Tianamen Square for the Black Star picture agency and *Der Spiegel* magazine.

2000 Created a series of portraits about people behind the scenes of the Sydney 2000 Olympic Games for Kodak.

2001	Documented the production of a play, *Tour of Duty (Hanoin)* commissioned by the Melbourne Festival of Arts; the performers and the people involved, both from Australia and East Timor.
2006	Recorded life in an Australian country town, Numurkah, part of an ongoing project to document the demise of small communities around the world.
2007	Further documentation of the demise of small communities project in China and India.
2007	Produced a series of portraits as part of a multi-media project, *Body of Knowledge*, presenting women who are HIV-positive.