

Proposal

Controlling the Camera: A Photographer's Frame of Food and Humanity

Food, people and photography are all themes that can be included within the digital humanities. The digital humanities, an academic field concerned with addressing subject matters such as art, history, linguistics, literature, philosophy and a variety of other subjects, allows people to recollect, reflect and relate across cultures regardless of ethnicity, class, gender, race, sexuality, etc. Diversity is a mutual quality that food, people and photography share, and as for the humanities, “pictures and words deal in separate coin that is not fully convertible. They reach in different directions, report to different faculties, create different impressions” (Lacayo and Russel 171). Nevertheless, “in the practice of telling the news, pictures and words are like essential trading partners, two realms that deeply require each other” (Lacayo and Russel 171).

People are “fed daily by films, television, and the press,” and all these are “undeniably subjective,” (Vitiello VII) so we, as an audience, are seeing events, instances and moments that portray the photographer's perspective. Photography allows photographers to control primarily technical aspects of their photos, but what a photographer chooses to include in his/her frame and final product says a lot about culture itself, as well as the problems people tend to overlook such as food distribution, poverty, war, and famine unless it directly impacts their lives. Food distribution, poverty, war, and famine are among the most common issues we have across the globe, and since we are living in a first-world country, we fail to realize the severity of such atrocities.

El Paso is an exception. El Paso, Texas shares a border with Ciudad Juárez, and the poverty is not only recognizable but relatable to people on both sides of the border as they try to make ends meet. As I've come to realize, the inclusion or exclusion of food in photos, whether intentional or accidental on the photographer's part, contributes to the photographer's final product, especially in relation to the four issues I previously mentioned. Food is universal, meaning that people understand the need for food. It is a substance every human being needs, in some form, in order to survive. Photographers capture food in its raw form as well as its refined form and the effects of food in a plentiful amount as well as a poor amount. A photographer's deliberate or unintentional choice to include or exclude food in their photos tends to parallel the harsh realities people face in the own communities throughout the world.

Works Cited

Eisenstaedt: Germany. Vitiello, Gregory A. New York, Harry N. Abrams, Inc., 1981. Print.

Lacayo, Richard and Russel, George. *Eyewitness: 150 Years of Photojournalism*. New York, TIME Books, 1995. Print.