



Journal of Religion & Society

Supplement Series

The Kripke Center

Supplement 8 (2012)

Religion and the Visual

Edited by Ronald A. Simkins and Wendy M. Wright

God Through the Camera Frame

Backpack Journalism and the Catholic Imagination

John J. O'Keefe, Creighton University

Theology and Backpack Journalism

[1] Since 2010 I have been a “backpack journalist,” first in the Dominican Republic and, most recently, in Uganda. More accurately, I, a theologian, have worked closely with two colleagues in our department of Journalism, Media, and Computing to lead students from Creighton University’s College of Arts and Sciences on expeditions in “Backpack Journalism.” This phrase, while well-known to journalists, is easily misunderstood, and requires some explanation.

[2] The phrase “Backpack Journalism” is something of a misnomer because it suggests a camping expedition for a journalistic purpose. Creighton requires all students taking advantage of summer travel courses to attend a study-abroad orientation. One of the presenters at this event mistakenly counseled my students, who were preparing to travel to Uganda, to buy some good hiking boots and to make sure that they tucked their pant legs

into their socks to fend off bites from malarial mosquitoes. She clearly imagined us paddling canoes up the Nile into the heart of darkness, twenty-first century versions of Indiana Jones carrying cameras and sporting bandanas rather than whips and fedoras.

[3] The phrase “Backpack Journalism” does not refer to camping, although it could include camping. It is, instead, a technical term coined by American photojournalist Bill Gentile. He was looking for a way to reference the journalistic possibilities offered by the existence of small, high quality, and relatively inexpensive video equipment. In the recent past, producing high quality video required a team, large and difficult-to-ship equipment, a dedicated editing staff, and hundreds of thousands of dollars. This same video can now be produced by a single individual, with a backpack the size of an average undergraduate daypack, and a total investment of less than \$10,000.

[4] This change is both a challenge and an opportunity for journalism. The challenges are well known to all who are paying attention. Inexpensive production costs have created an explosion of information on the Internet and, with it, the expectation that information should be free. Traditional journalism has seen its funding models collapse. At the same time, the Internet has filled with blogs and other sources of information. Because video has become relatively easy to produce, these new media sources can appear more authoritative and professional than they actually are. Likewise, sources like *The Huffington Post* exist primarily by repackaging the intellectual property of others, which can be easily done because traditional media has often been forced to make their work available for free. In general, these new sources have not been subjected to traditional journalistic scrutiny. However, because the Internet makes it possible for anyone to publish whatever they want, these new media voices are able to compete with the traditional media outlets as equals and, in doing so, they have helped create a situation where the idea of truthful journalism seems like a quaint idea from the past.

[5] Yet, despite the real dangers, the falling costs of journalistic production are also an opportunity for more varied storytelling. It is now possible to report on things that, in the past, might not have seemed to be worth the time and expense. That is, journalism has at least the potential to be more faithful to its core purpose, which is informing people about the world around them and helping them to understand it. Moreover, the democratization of journalism and the ubiquity of inexpensive video equipment can serve as an important weapon in the fight against tyrannical and oppressive governments, as we have recently seen in parts of the Middle East.

[6] One could also say that this change in journalism allows for unusual partnerships. Three years ago I was chosen to be the holder of the A. F. Jacobson Chair in Communication at Creighton University. Although it is somewhat unusual for a theologian to hold such a chair, one of the reasons I was selected was that I proposed in my application to explore the intersections of the new media and theology. One expression of this exploration has been the creation of the “Backpack Studies” program (figure 1). The program is a collaborative effort between myself, Carol Zuegner, and Tim Guthrie, both of whom are members of the faculty of the department of Journalism, Media and Computing. Our idea was to combine an ecclesiology course that focused on the Church in the developing world with a journalism course that focused on video storytelling. The course is actually two courses officially, THL

343 (Ecclesiology in Context) and JMC 322 (Feature Writing). As far as I know, this experiment in theological journalism is unique in the world of Catholic higher education.

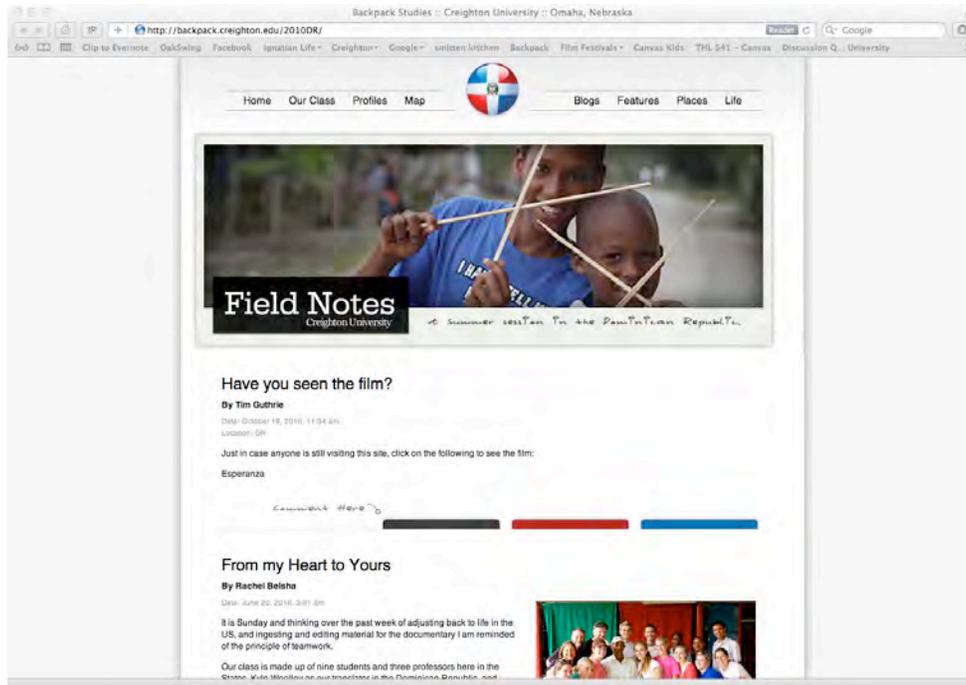


Figure 1. Screen shot of the Backpack Studies program website, illustrating the 2010 project (<http://backpack.creighton.edu>).

[7] The first iteration of our program took place in 2010. In late May of that year, we traveled to the Dominican Republic to profile the ministry of a Roman Catholic deacon, Pedro Almonté, who works in one of the poorest neighborhoods in the country (figure 2). Almonté's neighborhood, Cien Fuegos, is built right next to the city dump. Indeed, some of the people to whom he ministers actually live in the dump itself. I taught the students about poverty in the developing world, about fundamental concepts in ecclesiology, about liberation theology, and about the Church's efforts to make a difference in extremely challenging circumstances. My colleagues in Journalism taught them how to identify a journalistic narrative, how to ask good questions in an interview, and how to put that all together into an interesting story. They



Figure 2. Pedro Almonté of Cien Fuegos.

also had crash courses in how to shoot and edit video. The result of all this effort was the creation of the mini-documentary, *Esperanza* (see the video at <http://vimeo.com/15660985>).

[8] In 2011 the program traveled to Uganda to chronicle the Church's efforts to heal a society ravaged by 20 years of civil war. For more than two decades rebel leader Joseph Kony terrorized northern Uganda by abducting children and forcing them to become soldiers in his army. In order to ensure the loyalty of the abductees, Kony and his commanders often forced the children to commit atrocities against their own families so that they could not go home again. Now that there is a tentative peace (at the time of this writing, Kony is still at large), the people in northern Uganda are working to restore those who were abducted to the community in part by advocating a doctrine of radical forgiveness. Our film *Mato Oput* explores this effort (publicly available at <http://vimeo.com/33414929> in the latter half of 2012).

[9] My involvement in the Backpack Studies course has been exciting. It has also challenged me to think about the world differently, especially by bringing me into direct contact with the developing world. However, I remain a theologian, and in significant ways the experience of doing Backpack Journalism is ripe for theological reflection.

Seeing Through the Camera Frame

[10] In her celebrated and controversial book *On Photography*, the late Susan Sontag explores the particular challenges of a world drowning in images. *On Photography* is a provocative book, and although it was first published in 1973 – well before the arrival of the Internet and social media – her insights have proven remarkably durable and continue both to challenge and inspire. Sontag loved photographs, but that did not prevent her from exploring photography's darker dimensions. A core aspect of her thesis is that photography's beautiful surface masks a violent foundation. Noting, for example the parallel between the language of guns and the language of cameras, Sontag draws attention to an advertisement for the then sleek new Yashica Electro-35 GT:

The Yashica Electro-35 GT is the spaceage camera your family will love. Take beautiful pictures day or night. Automatically. Without any nonsense. Just aim, focus and shoot. The GT's computer brain and electronic shutter will do the rest (1977: 14).

Reacting to this, Sontag argues that “there is something predatory in the act of taking a picture. To photograph people,” she continues, “is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; it turns people into objects that can be symbolically possessed.” For Sontag, “just as the camera is a sublimation of the gun, to photograph someone is a sublimated murder – a soft murder, appropriate to a sad, frightened time” (1977: 14)

[11] Because she is so controversial, appeals to Sontag carry some risks. In her evaluation of photography, Sontag was heavily influenced by Post-Structuralism and Marxist literary theory. Her emphasis on photography's power to perpetuate violence and create distorted views of reality reflects the literary culture of France in the 1960s, a country that Sontag visited frequently. At the same time, she was, as the title of one of her other books suggests, something of a maverick, using theory to critique theory (see Sontag 1969). Photographic

critics, especially those influenced by an older understanding of photography as “a visual record and the photographer [as] an impartial recorder” (Baird: 981), found Sontag’s redefinition of photographic purpose to be extreme and unwelcome. Still, according to Michael Starenko, Sontag’s influence is indisputable: “The initial critical reception of Susan Sontag’s *On Photography* (1977),” he wrote in 1998, “is one of the most extraordinary events in the history of photography and cultural criticism” (1).

[12] While the initial flurry has waned, Sontag continues to provoke. For example, reflecting on the destruction of his iPhone and its memory full of images in “a botched laptop sync,” A. O. Scott turned to Sontag to help him make sense both of his loss and of the role that images have assumed in our digital culture. *On Photography*, Scott writes “turns out to be jarringly prescient, one of a small handful of works of 20th-century criticism that speak, with uncanny directness, to the state of 21st-century culture.” With this Starenko would certainly agree. For him, efforts to diminish Sontag’s influence by noting that she never held an academic post or that her essays are not reprinted in anthologies of photographic criticism are misguided. Sontag, Starenko argues, completely changed the language of critical discussion of photography, even the language used by those who believe she was mistaken. *On Photography*, he writes, “has become so deeply absorbed into the [critical] discourse that Sontag’s claims about photography, as well as her mode of argument, have become part of the rhetorical ‘tool kit’ that photography theorists and critics carry around in their heads” (5).

[13] While I am no expert in photography criticism, my reading of Sontag helped me make sense of some of the experiences I had working with students on photo-journalistic projects. For example, in one of my first trips to the Dominican Republic, we traveled to the Dominican Republic-Haitian border so that the students could see for themselves the deplorable living conditions endured by the Haitians. I announced to the students that I intended to shoot video of the interaction, and many of the students felt instinctively that this was inappropriate. One even said that it was a violation of the dignity of these people to point a camera at their suffering. I shot the video anyway, but I also felt strongly uncomfortable, as if I were an intruder or an unwelcome presence. At the time neither the students nor I had read Sontag, so the experience seems to be independent of the critical observation. Indeed, on both backpack studies trips, many students experienced an initial resistance to their newfound role as documentarians that went beyond the butterflies of inexperience. Sontag has helped me to understand this resistance.

[14] Indeed, in my view, the ideas presented in *On Photography* offer a significant ethical challenge to projects like our Backpack Studies initiative. We need to ask ourselves, could it be true that our invasion of the spaces of the poor with our backpacks and cameras is a form of violence that, to switch to a Catholic idiom, detracts from rather than builds up the dignity of the human person? While this question is important, it is not easily answered.

Poverty Tourism

[15] In an August, 2010 op-ed article in the *New York Times*, Kenyan national Kennedy Odede writes about the phenomenon of poverty tourism. “Slum tourism,” he calls it, has a long history but has become particularly troubling in the world of cheap cameras and ubiquitous international travel. Odede grew up in Kibera, one of the worst slums in East Africa. Recounting his own experience with slum tours, he writes:

When I was 18, I founded an organization that provides education, health and economic services for Kibera residents. A documentary filmmaker from Greece was interviewing me about my work. As we made our way through the streets, we passed an old man defecating in public. The woman took out her video camera and said to her assistant, “Oh, look at that.” For a moment I saw my home through her eyes: feces, rats, starvation, houses so close together that no one can breathe. I realized that I didn’t want her to see it, didn’t want to give her the opportunity to judge my community for its poverty – a condition that few tourists, no matter how well-intentioned, could ever understand.

Odede acknowledges and dismisses arguments that claim that these tours “promote social awareness.” “Slum tourism,” he says, “turns poverty into entertainment, something that can be momentarily experienced and then escaped from.” Odede’s point would appear to find support from Sontag when she writes, “the ethical content of photographs is fragile.” So, the visitor to Kibera may share the images of human suffering with friends and family back home, but both sharing and viewing do nothing to change the situation of those left on the ground in the slum.

[16] Consider a clip from the film my students made in the Dominican Republic (see <http://vimeo.com/32807683>). In this sequence we are invited to look at the serious environmental problems that the people of Cien Fuegos live with every day. Extremely polluted water flows through the neighborhood. There is trash everywhere. The fumes from the burning dump still emit toxins. In the clip we witness animals feeding on garbage and a clearly diseased chicken. In close succession we see a family with jerry cans collecting water, presumably for household use, followed by images of a man taking a bucket shower on an embankment.

[17] We may watch this clip as we watch the news. We may be momentarily moved, but just as quickly we are likely to forget what we have seen and turn back to what we were doing before. Even for those who were witnesses to the actual trash-filled water, the actual diseased animals, and the actual bathing man, the images can quickly blend in with the sum total of human misery, blotting out the individual suffering of the people in that place.



Figure 3. Barlonyo refugee camp.

[18] During the 2011 backpack journalism trip to Uganda we visited an extremely poor community called Barlonyo (figure 3). During the war, Barlonyo was the site of a refugee camp for “internally displaced persons,” that is, those people who had been forced from their homes

because of the violence. They were herded together by the tens of thousands and forced to live in deplorable conditions.

[19] Barlonyo was also the site of a rebel massacre that left hundreds dead, their bodies left to rot and to be consumed by dogs. Barlonyo is an extremely difficult place. As part of our visit, we sat down to talk to the people to try to find out about their efforts to recover. Instead they asked us why we had come. They said that there had been other groups who had come, made promises and left, but their lives were unchanged. At the same time, some of the women asked our students to please take their children so that at least the children could have a better life. We saw these people, we met them, and we are trying to tell other people about them with our film. We even hope to raise some funds to try to do something. But, do these reasons justify the visit?

[20] Odede does not think so and argues that the minimal gains in consciousness-raising accomplished by slum tourism are not worth the price of violating the dignity of the people who actually live with these challenging realities. Here is Odede:

To be fair, many foreigners come to the slums wanting to understand poverty, and they leave with what they believe is a better grasp of our desperately poor conditions. The expectation, among the visitors and the tour organizers, is that the experience may lead the tourists to action once they get home. But it's just as likely that a tour will come to nothing. After all, looking at conditions like those in Kibera is overwhelming, and I imagine many visitors think that merely bearing witness to such poverty is enough. Nor do the visitors really interact with us. Aside from the occasional comment, there is no dialogue established, no conversation begun. Slum tourism is a one-way street: They get photos; we lose a piece of our dignity.

[21] Odede's charges are as understandable as they are challenging, but I think he significantly underestimates the ability of experiences like this to change both the people who have them directly and those who experience them indirectly through photography. In the specific context of the Backpack Studies course, the key is to ensure that the students have some framework within which to think about what they are doing and seeing. We cannot just hope that the reality will be self-interpreting by itself.

[22] My wife once related to me a story about what happened to a student she knew during a visit to the slum in the city of Kampala, Uganda. Upon leaving, the student became angry and defiant, demanding to know "why he had been forced to see this." According to my wife, on that particular trip insufficient time had been given to preparation. As a result, it was impossible for this student cognitively to traverse the distance from first-world prosperity to developing-world deprivation.

[23] I do not know what kind of preparation the poverty tourists envisioned in Odede's op-ed piece received, if any, but I do know students at Creighton who travel to the developing world are given tools to help them understand the reality they are witnessing. These tools are grounded in the principles of Catholic Social Teaching and the fundamental Christian ideal of the dignity of the human person. Students study the reasons for economic inequality around the world, and they are challenged to consider their own contribution to it. Students

are also encouraged to consider how they might live differently having seen what they have seen and how they might contribute to making the world better.

[24] A few years ago I made a short film about our study abroad program in the Dominican Republic. I interviewed all of the students who were there at the time, and one of the questions I asked was “what do you intend to do with this experience when you get home?” I recall one answer in particular. This student said, “Gandhi said that we need to be the change that we want to see in the world. Every day I ask myself, how can I be that change.” This student is now serving as a Jesuit volunteer in Tanzania. So, it is simply not accurate to say that exposure to very difficult places does not produce meaningful change in the people who go there. Some people are changed a great deal. It is true that this student spent an entire semester in the developing world, which is quite different from a one time stroll through a third world slum, but I could cite other examples of people whose lives have been meaningfully impacted by much shorter immersions. I know of several students from last year’s Backpack Studies program who changed in significant ways. Some changed majors, some altered long-standing career plans, one moved to Latin America for six months to deepen her knowledge of the culture as a prelude to later service. These are all potential counter examples to the argument that nothing good can come from such visits.

[25] While it may be true that these experiences can transform people, we are still faced with the question, why risk robbing people of their dignity by taking cameras along and pointing them at people who are suffering? We know from experience that there is no way that the people back home who are seeing the images can have the same experience as those who actually witnessed what the camera records. Part of the answer may be that it is not always necessary for people to have a direct experience of something in order for them to be moved to action. Simply seeing the images of these realities can have an impact, if we are open. For example, as noted above, on one trip to the Dominican Republic I traveled with students to the town of Dajabon, on the border with Haiti. There is a road near there that serves as the actual border between the two countries. Along this road extremely poor Haitians survive by means of low-grade subsistence agriculture and begging. Sensing the same unease as Sontag and Odede, some of the students were very uncomfortable with me bringing the camera. I brought it anyway, and made my first short journalistic film. I have been told that this film has a strong impact on people, even those who have not been to this place (see *The International Road* at <http://www.youtube.com/watch?v=BTKUFn53IUI>).

[26] This film may be amateurish, but was it an act of violence to record these images, and did I rob those people of their dignity by doing so? In some ways the answer is yes. One of the reasons these people beg is because the occasional vehicle comes along carrying gringos who are justifiably horrified by what they see. They know that horrified gringos are likely to give them some money. So, in a way, our road trip and our filming helped to perpetuate a particular behavior, in this case naked children running after cars and begging for alms. On the other hand, the answer is clearly no. I am a different person than I was before I witnessed these things, the students are different for having witnessed them, and I hope that, in some small way, those who view this and other such films are different for having witnessed them. I did not know that there were little naked children living on mangos and alms on the border between the Dominican Republic and Haiti. Now I do, and now others do also. Would those children somehow be better off if we did not know they were there? If

the tourism went away, the children would still be poor. The indignity is the suffering caused by their poverty, not that I witnessed it and chronicled it.

[27] I am now even more likely than I was before to help when I can and to respond where I can to the massive needs of the world. I am now more likely to critique my own lifestyle and attempt to keep those children in mind when I contemplate what I will buy or where I will place my priorities. One could even say, that in my case at least, that this particular road trip added a new and completely unanticipated dimension to my career, namely the idea to partner with journalism and to attempt to do theological reflection in association with cameras, and hopefully though this to make my theology a bit more gritty and more relevant to the needs of the world. We have similar hopes for the students who participate in the Backpack Studies project. We want to open their eyes to the world, not to horrify them so they can come home and be happy they were not born Dominican, or Haitian, or Ugandan. Rather, we hope that they will be more responsible, less selfish, more active in the world, and more responsive to God's call to serve the weakest.

Image as Sacrament

[28] My experience, thus, leads me to conclude that while Sontag's fears of photography masking violence resonates at many levels, there are serious, powerful, ways for photography to serve as antidote to violence and as a partner to those seeking to advocate on behalf of the poor. However, *On Photography's* critique reaches beyond the ethical to the aesthetic.



Figure 4. Outtake from *Esperanza*.

According to Sontag, one of the more troubling dimensions of photography is that it can make anything beautiful. Indeed, it troubles her deeply that a well-executed photograph of someone in misery can be lovely (see Sontag 2003). Reconciling these two things is complicated, and a full theological response to Sontag's insight would require a long excursus into theological aesthetics, something that I cannot do here. What I can offer is a basic outline of what such a theological response might include.

[29] But first, we need to understand the problem a bit better. Consider the image of the little girl in figure 4, captured by one of the Backpack Studies students in 2010. The framing is careful, the colors are vibrant, and the pink in her pigtails is complemented by light blue of the wall next to the door. Overall, as an image, it possesses strong appeal. Yet it is also misleading because this is an image of a child who lives in extreme poverty. If the camera were to pull back to include the entire scene, we would see something much less lovely; that is, we would see the total context of the neighborhood of Cien Fuegos (see figure 5).

Although this is not a photograph of someone suffering at the moment, if we follow Sontag's thesis, the image deceives. If she is correct, our class may be part of the deception: we actively encouraged the students participating in the Backpack Studies project to try to make beautiful images because no one wants to see ugly video even when watching a difficult story. But were we, are we, in fact, deceivers?



Figure 5. Poverty in Cien Fuegos.

[30] The award-winning documentary *Born into Brothels*, presents an excellent professional example of this problem. The film follows the lives of the children of prostitutes in a slum in Calcutta. The filmmaker, who is also a character in the film, tries to teach the children photography as a way to help them escape from their situation (Dreyfous and Kauffman). The film is a work of art and beautiful to watch, but it is also a work that depicts suffering beautifully.

[31] I think about this problem frequently. I have a photograph of a poor Ugandan family mounted on the wall above my desk in my home office (see figure 6). When I took the image, I was in a very poor village in Northern Uganda, not far from the town of Lira. I think this image is quite nice. The framing is balanced, the colors attractive, the facial expressions probing.



Figure 6. Ugandan family.

However, if we pull away from the scene we see that this loveliness is surrounded by harshness. The people in the image are too poor for shoes; they are subsistence farmers who struggle to get enough to eat and they live in a society that has been racked by decades of civil war. They live in a mud hut

with a grass roof. The lives of the people captured in this image are profoundly hard (see the reflection in O’Keefe 2011).

[32] For Sontag, this conflict between the beauty of the image and ugliness of the reality depicted makes photography suspect and aesthetically ambiguous. This ambiguity is certainly there, and photography does indeed have the power to make difficult situations appear sublime. However, that power need not lead one to conclude that photography is a kind of dark art. As a theologian, it seems to me that one could, instead, think about a beautiful photograph, even of a difficult subject, as a sacrament or an icon of the holiness of the material world. Said another way, photography can help us to see beyond the veil of ordinary experience to a deeper, more sacred level of reality.

[33] Such an image does stretch the traditional meaning of the words “sacrament” and “icon” beyond the notions of ritual conduits of grace and holy paintings. However, in the Catholic tradition since Vatican II, theologians have deliberately worked to recapture the ancient meaning of sacrament as an expression of the mystery of the Incarnation, that is, as an expression of God’s intimate involvement in time and history in the person of Jesus. From this perspective, the word sacrament captures the possibilities of the material creation to be a conduit of divine grace and sacred encounter. Bread and wine are capable of mediating the divine, as are sunsets, ancient forests, and children’s smiles. The creation reveals the mystery (the sacrament) of God by its very existence.

[34] Similarly, in the Eastern Orthodox tradition, creating painted icons depicting Christ and the saints has also been justified by appeals to the Incarnation. At the Second Council of Nicaea in 787, the defenders of icons argued against the iconoclasts that because God was revealed materially in Christ it is now, and forever, possible for the material world to reveal God. Thus, if Christ is the very image of God, then an icon can be an image of the image. Moreover, they argued, icons have the power to lead the material minds of humans to knowledge of heavenly things.

[35] It is this confidence in the sacredness of the material world, shared by both the Catholic and the Orthodox traditions, that I wish to capture in my suggestion that photographs of difficult subjects, including the pain of others, can be sacramental and iconic. If we are convinced that suffering is always an example of the callous indifference of the universe to the plight of its inhabitants, then a photograph of suffering could be said to be perverse by depicting such a harsh reality as lovely. If, on the other hand, we think about photographs sacramentally, we can be led to a quite different conclusion.

[36] The Christian tradition explicitly says that joy and suffering are not incompatible. The image of Jesus on the cross, which reveals the paschal mystery, definitively declares that suffering is not the end of the story. It is, instead, a necessary condition of a transformed life. Holding these two realities in tension and discovering the sacramental dimension of suffering is extremely difficult, but it is an essential part of Christianity. For this reason the image of Christ on the cross is not, per se, ugly. One can say that in some way it is, in fact, beautiful. The suffering of Christ on the cross and our knowledge of his subsequent resurrection proclaim that suffering and death are not, in the end, an affront to human dignity.

[37] A photograph of suffering can bring us face to face with this reality. It can force us to ponder the very strange idea that beauty can actually co-exist with suffering. Such a possibility is consistent with the idea of the paschal mystery, but coming to terms with this often challenges the possibilities of human comprehension. I do not wish to suggest that the suffering of others is somehow good or that its iconic pointing to the paschal mystery somehow diminishes the horror of the suffering: the suffering is real and its horror is real. I wish to suggest only that the suffering and the horror are not the last word and that the image, by adding the layer of the sublime, enables us to see that this is so. It seems then, that what Sontag sees as one of photography's most serious deficits could be precisely what makes it so rich a resource for theological reflection. It is also the best argument I know for continuing the Backpack Studies program.

Bibliography

Baird, Lisa

- 2008 "Susan Sontag and Diane Arbus: the Siamese Twins of Photographic Art." *Womens' Studies* 37: 971-86.

Dreyfous, GERALYN WHITE, and ROSS KAUFFMAN

- n.d. "Kids with Cameras." Website at <http://www.kids-with-cameras.org>.

Keilbach, Judith

- 2009 "Photographs, Symbolic Images, and the Holocaust: On the (Im)possibility of Depicting Historical Truth." *History and Theory, Theme Issue* 47 (May): 54-76.

Odede, Kennedy

- 2010 "Slumdog Tourism." *The New York Times* (August 9).

O'Keefe, John

- 2009 *The International Road*. Available online at <http://www.youtube.com/watch?v=BTKUFn53IUI>.
- 2011 "On Photography and Other Mysteries." *This Ignatian Life* (March 28). Available online at <http://ignatianlife.org/on-photography-and-other-mysteries>.

O'Keefe, John et al.

- 2010 *Esperanza*. Available online at <http://www.vimeo.com/15660985>.

Mitchell, W. J. T.

- 1984 "What Is an Image?" *New Literary History* 15, 3: 503-37.

Scott, A. O.

- 2011 "On (Digital) Photography: Sontag, 34 Years Later." *The New York Times* (May 6).

Sentilles, Sarah

- 2010 "Misreading Feuerbach: Susan Sontag, Photography and the Image-World." *Literature & Theology* 24, 1: 38-55.

Sontag, Susan

1969 *Against Interpretation and Other Essays*. New York: Dell.

1977 *On Photography*. New York: Picador.

2003 *Regarding the Pain of Others*. New York: Picador.

Sorensen, Sue

2004 "Against Photography." *Afterimage* 31, 6: 16-17.

Starenko, Michael

1998 "Sontag's Reception." *Afterimage* 25, 6: 1-6.