Abstract

Whether unconscious or not, a photographer’s framing bias appears in every aspect of his or her work, from the conceptualization of a project to the documentation process. Does an acceptance and acknowledgement of photographer’s personal gaze allow for a better understanding and connection their work? And does this provide the audience with a more intimate view of a subject than strict objectivity would allow? An interview with photographer Rania Matar about her portraits of young women and girls both in the United States and in the Middle East provides insights on the nuances of documentary and autobiographical work.