The international World Press Photo 2017 awarded the second place in the long-term project category to the Iranian photographer Hossein Fatemi and his project *An Iranian Journey*. The nomination sparked a controversy among professional photojournalists when an external report revealed some photographs of the documentary series as being staged. While discussions in online blogs and forums critically questioned the ethics of both, the profession of photojournalism as well as of international photo award committees, the notion of ‘self-Orientalist’ imagery became a serious issue that several respondents in the field of photojournalism indicated throughout this controversy. Whereas the journalism industry can be accused for supporting self-oriental imagery, it is the aim of this paper to provide critical insights into the complex and contested regime of the photographic situation (Ariella Azoulay), the notion of truth telling, and the inherent practices of contemporary cultural representation that affects photographers and photographed persons alike. This talk refers to the recent research about Iranian photographers who live and work in the European Diaspora and my interest in investigating photography as central cultural practice of negotiating identification and belonging in transnational migration contexts.

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