YELLOWBUTTERFLY

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Bradley S. Workman



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Haiti and the Transformation of an American Photojournalist

Book Two - Limited Edition

Bradley S. Workman

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Turning World Communications, LLC

Let not mercy and truth forsake you: bind them about your neck; write them on the table of your heart:
-- Proverbs 3:3, American King James Version Bible

# YELLOW BUTTERFLY Haiti and the Transformation of an American Photojournalist Book Two - Limited Edition

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Correction: Image on page 98 of Book One - Limited Edition is copyright 2017, Bradley S. Workman

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(continued from "Yellow Butterfly" Book One)

EVEN if I had explained in my original submitted caption that I did not know the charcoal porter's intended or actual destination my use of the word "toward" would have still been a bad choice. It would have been just as true to say -- especially since I knew the woman was not merely steps away from the market -- that in that photographed instant she was heading "toward" any place on the planet that was not immediately behind her.

The fault for the inaccurate caption being published is all mine. *The Monitor* placed in me great faith, which I betrayed. After publication I felt a shame that became an omnipresent vibration deep within me. The pain did rise and fall under different conditions on different days, but I do not believe it ever left me before my salvation on Thanksgiving Day. Though the haunting I brought upon myself is gone I have no wish to forget its past presence and causes.

# P R E R

While I today gladly carry the blame for the incorrect caption I find it interesting that I was initially somewhat angry that *The* Monitor had changed "toward" to "for" in it. Whether I understood at the time or not I was, of course, really only angry at myself for the poor reporting I had come home to America with and for the choices I was facing. I could oddly withhold any response to the prepublication content The Monitor presented to me for review or speak up about the inaccurate caption and my poor reporting, either of which would put me at risk of professional ostracism. Or, I could approve the inaccurate caption and try to live with any remorse until at least the truth was revealed, which I believe always happens eventually.

Obviously I owed no anger to the person who changed the word in the caption. That person likely assumed I would point out any problem with the caption before approving it, which was my obligation. The

change might have been considered a proper check on my work or just one that quickly made the report more authoritative. Indeed, it is almost unthinkable that the word editor could have known all that at least each reader now knows about my poor reporting.

Not only was I at first unjustifiably angry about the change *The Monitor* made but in some moments I felt I would have some justification, however unsatisfying and cynical, for approving the more powerful yet even less accurate word "for." In other words, there were moments of self-delusion when I pretended or believed that I would just be giving *The Monitor* the error that it created and deserved by having the gall to state at least one unknown, the porter's intended destination, as a known. I cannot promise that the self-deception ended even after I approved the inaccurate caption!

With the aim of aiding understanding and without seeking sympathy I would like it known that before or after (and perhaps

"for" there were moments when I wished I had the courage to disappoint *The Monitor* people by pointing out that my reporting was disappointing even to me. I could have and should have done so prior to publication. Instead I surrendered to some disgraceful combination of likely all the following: hunger for undue money, anger, cynicism, embarrassment, and fear that calling attention to my failings would stain my name and thereby undercut any desire I might have for freelance work with *The Monitor* and other publications.

The Monitor had been a preferred outlet. Even before pitching the charcoal story I had contacted the publication multiple times (as early as 2000) making overtures and trying to create opportunities for myself. Certainly, after publication of my charcoal story I became indecisive about trying to work with *The Monitor* again. There were times when I thought that it would help me

live with myself and move forward if I simply never tried. On the other hand, being willing to live without *The Monitor* and its audience meant living with one critical question: why? Answering would mean admitting to myself that one key reason was because *The Monitor* had done nothing wrong in editing the charcoal story caption.

My variable desire to work with *The Monitor* again was at least once resolved -- however uncomfortably and fleetingly -- because my papers show that in April 2010 I pitched a new idea for a Haiti story to my main editorial contact at the publication!

After the charcoal story came out I went at least once to a library near my home in Florida and looked at the story in a print edition of *The Monitor*. Was I hoping exposure to the piece might weaken my remorse by helping to convince me that what I had done was actually less reprehensible? Did I want to punish myself? Was I hoping to learn something about myself and what I

had done or perhaps clarify my future plans? I do not remember ever being joyful about approving the inaccurate caption. I pursued the story because it was important, and I wanted to do it correctly. In the end I was not even highly satisfied with my published photographic efforts.

At some point I recognized that approving the inaccurate caption was at least in part my attempt to sabotage the life and future I had been pursuing in photojournalism. It was an obstacle I placed in my own path because I viewed my weak reporting as meaningful evidence that despite my education I did not have adequate amounts of the strengths needed to succeed professionally. Moreover, this evidence helped me to remember that my profession was emotionally and sometimes physically a dangerous one to which I had been giving my time and limited treasure.

If instead of seizing the opportunity to sabotage myself I had owned up to my poor

reporting before the story was published -and especially if I had done so before approving the inaccurate caption -- then my
comprehensively costly career as a freelance photojournalist might have recovered
to my larger detriment. The people at *The Monitor* itself might have turned out to be
too forgiving, too understanding.

By simply changing "toward" to "for" it was as if *The Monitor* had provided to me a perfect opportunity to make myself become at least less solicitous -- meaning, even more independent -- or to even throw myself into a different career. Then, if I was alive when the truth about the charcoal porter was revealed I would have traveled far enough down a new path that I would be better equipped to tolerate the consequences.

I always assumed the truth would be revealed even if I revealed it. When I traveled to Haiti after 2009 I told myself more than once that I would summon the diverse resources needed to return to L'Azile to try

finding the woman in the photograph to ask if she was indeed going to the market to sell the charcoal on that September morning.

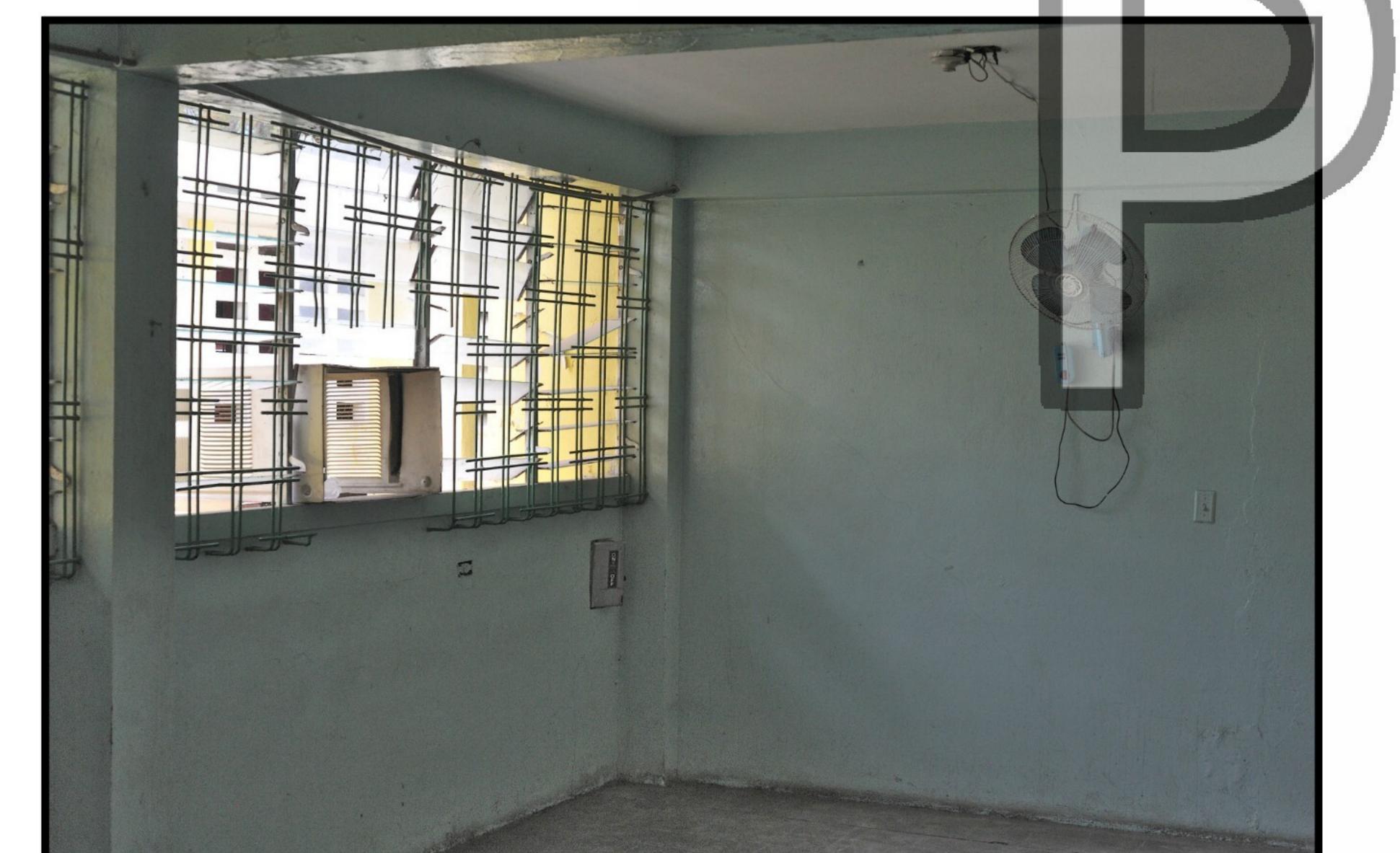
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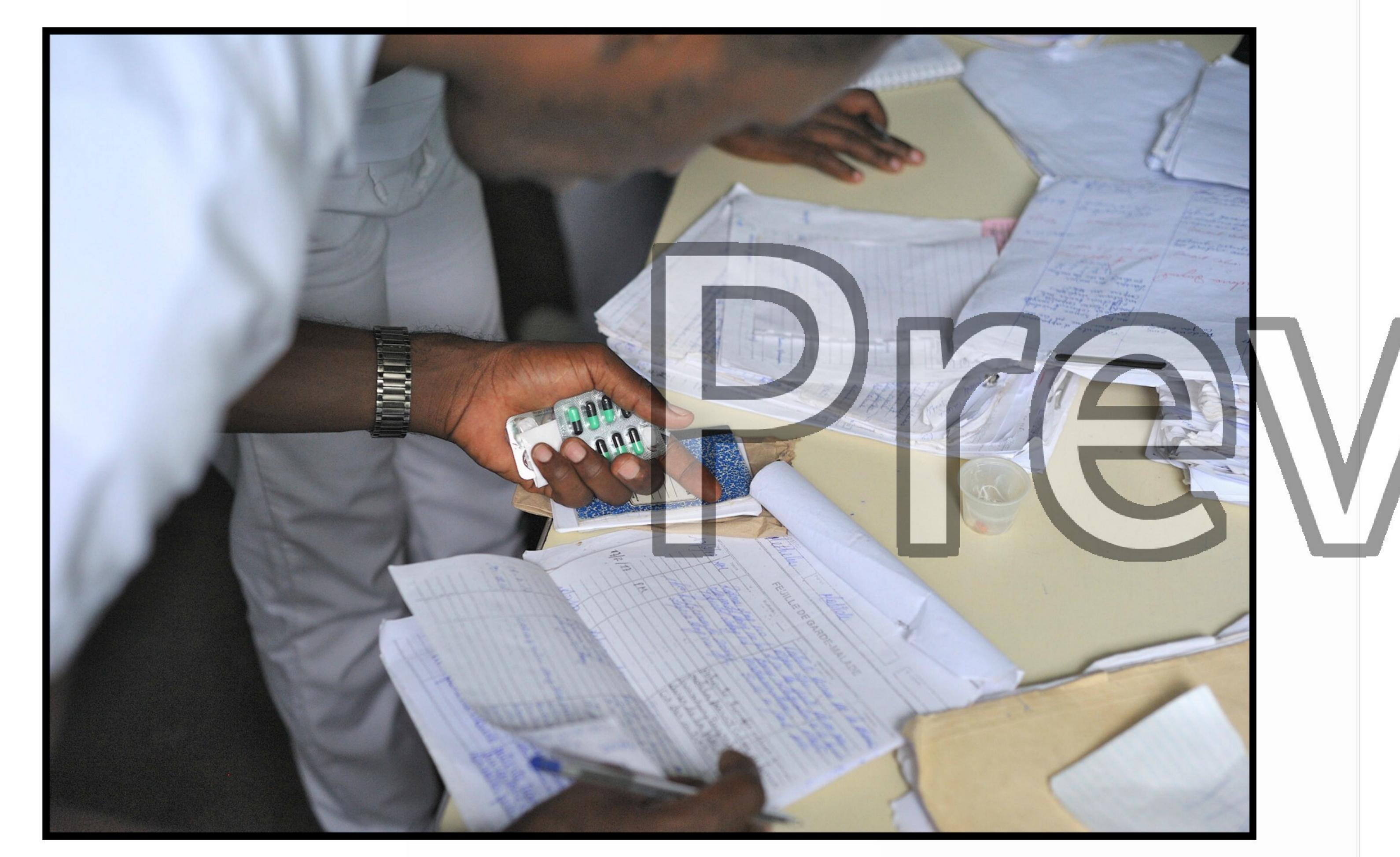
After I approved the inaccurate caption on the Haiti image and the story was published I never contacted *The Monitor* to request a correction or clarification!

(to be continued in "Yellow Butterfly" Book Three)







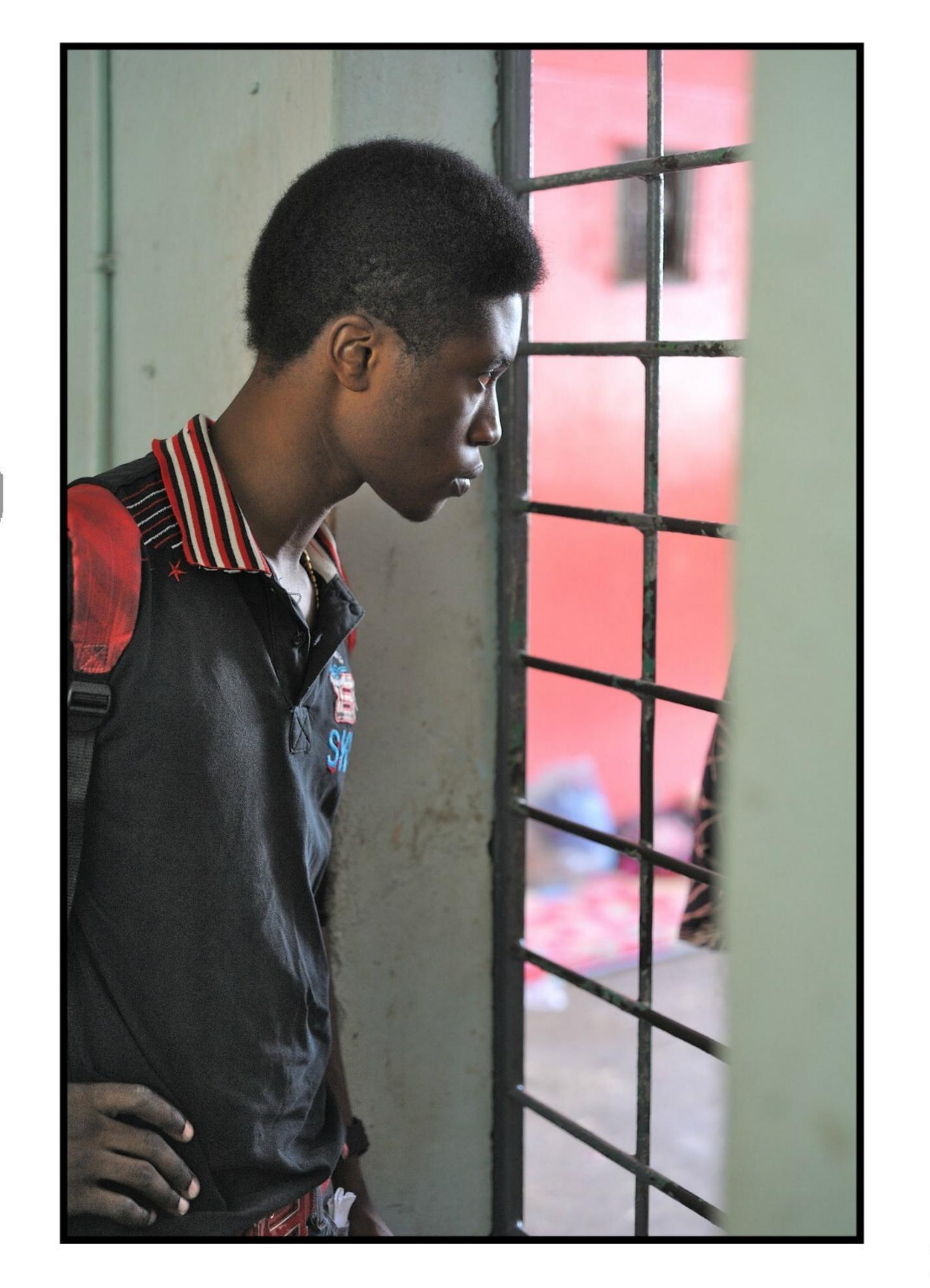


















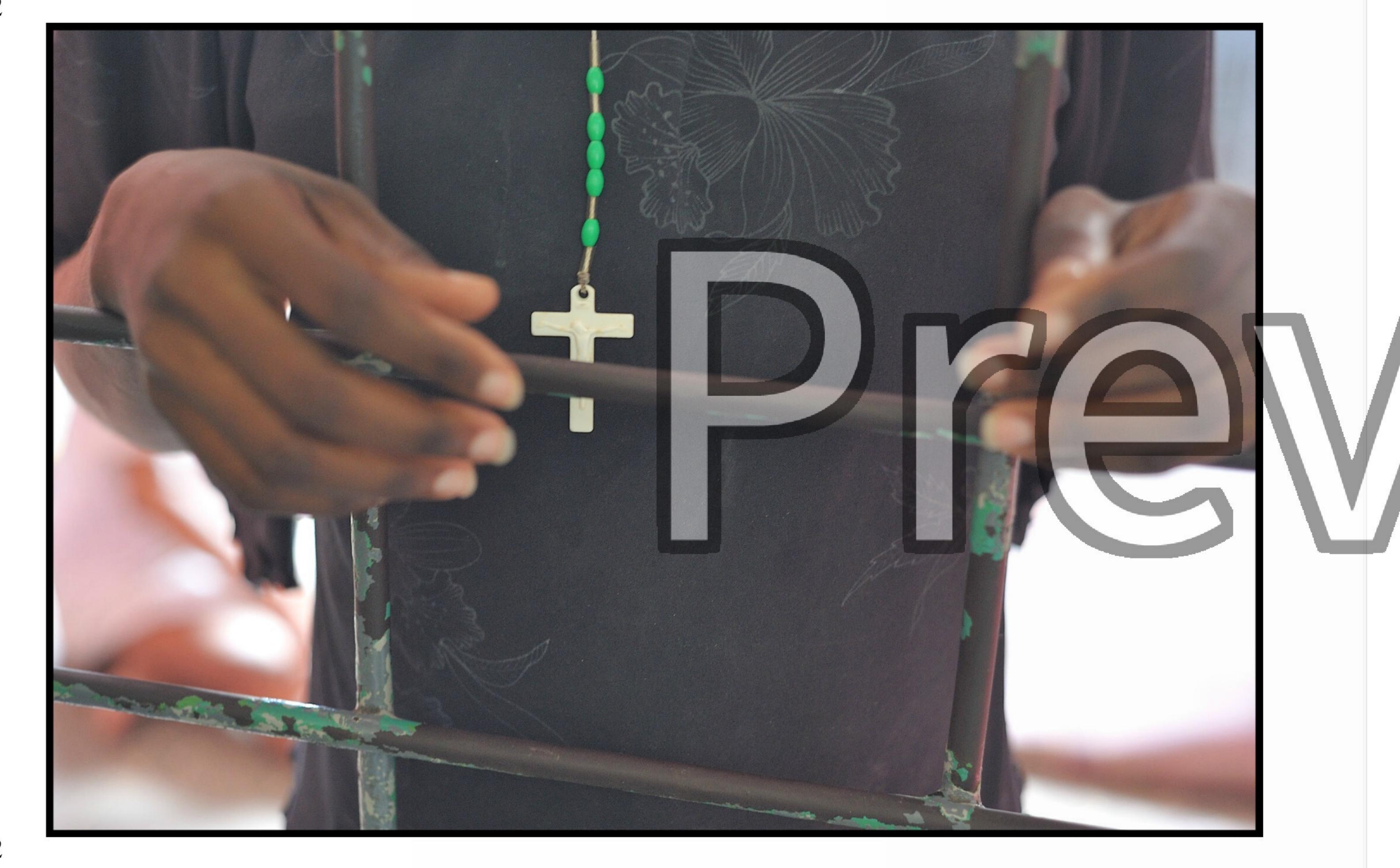












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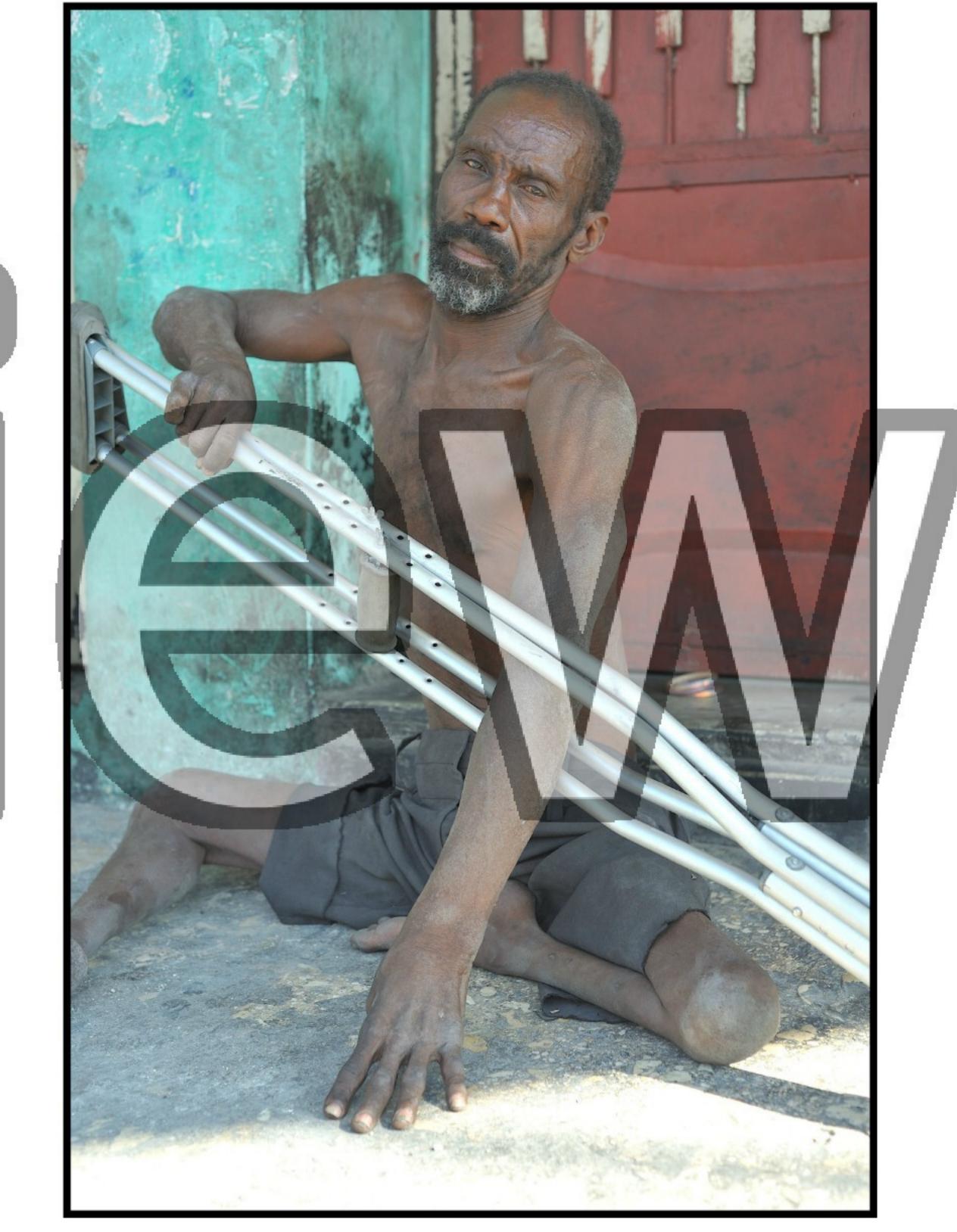
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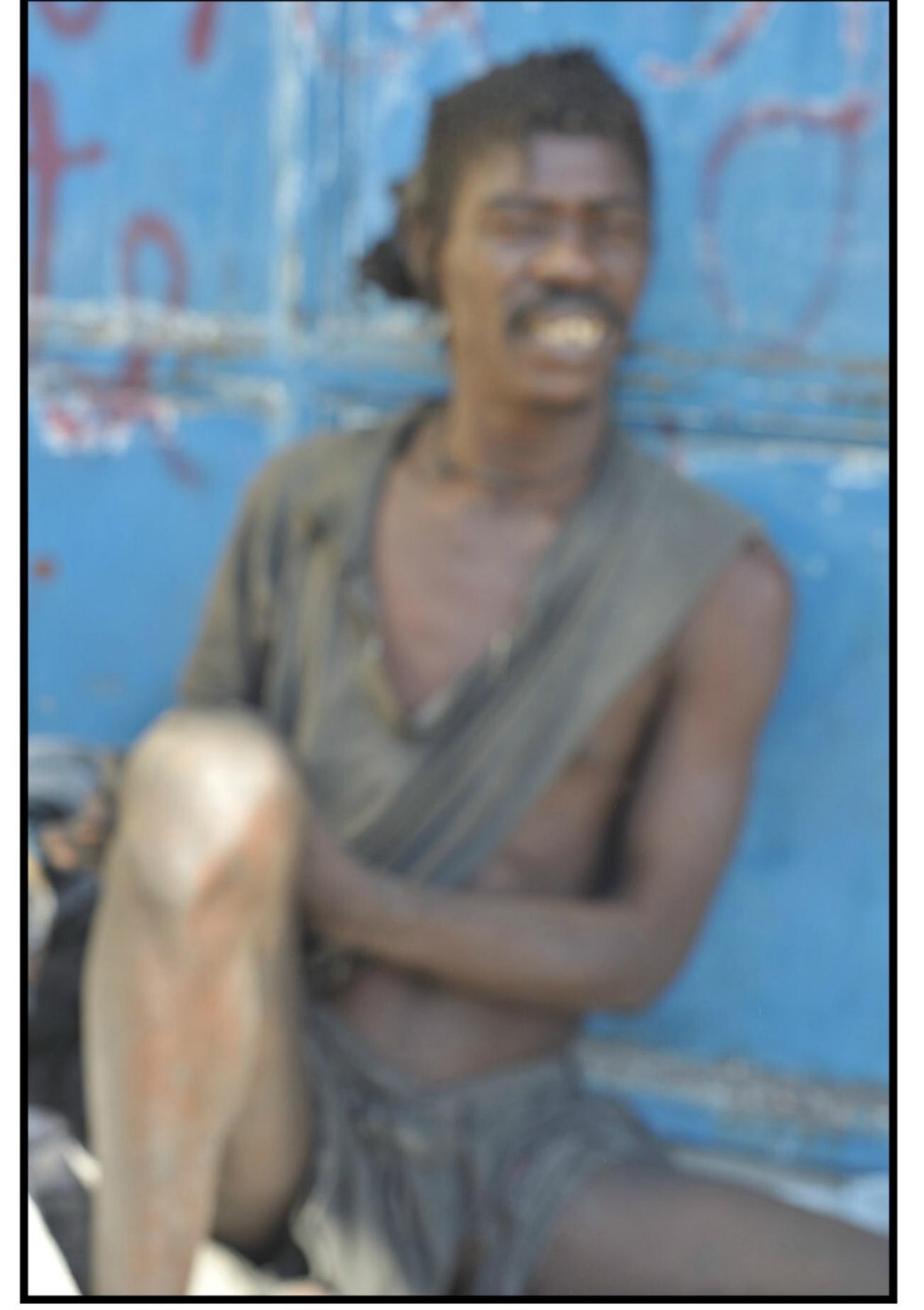












### **GUIDE TO IMAGES**

Note: Images were prepared by some combination of resizing; cropping (of those atop pages 20 and 21); adjusting one or more of exposure, color levels, shadows, and highlights; and fullimage sharpening. Black borders were added. Some images run off page, or bleed. The image that bleeds on page 03 is shown in full everywhere else on 03. The images that bleed on page 09, 20, and 21 are not fully shown in this book. Images are shown in the order captured (disregarding the book's covers and duplicates on page 03). True sequences are identified via underlined page numbers. Brad Workman owns the images and has transferred copyrights to none but does not, by publishing herein, claim sole copyright to the one on page 12 (center) or those on 19. Some of the images appear to be portraits, portrait-like, or otherwise demonstrative. Some people depicted did, because of utterances, comments, gestures, or acts by Workman or others on the scene, pose or take positions or abandon or hold ones taken on their own. Any such or similar case, 19 (right), at least suspected by Workman is noted. Proper nouns below lack any diacritics needed for correct spelling.

Front/Back Covers: Feb. 23, 2017 -- View into a segregated area of Mars and Kline Psychiatric Hospital in the capital. While at the hospital Brad Workman received a business card bearing

the Ministry of Public Health and Population acronym, MSPP. On Jan. 15, 2024, the hospital was a listed ministry facility on website <a href="https://www.mspp.gouv.ht">https://www.mspp.gouv.ht</a>. The image is also on 22.

O3: Sept. 30, 2013 -- Street march near National Palace grounds in the capital on the anniversary of the overthrow of Jean-Bertrand Aristide. The palace was damaged in the 2010 earthquake and might have been gone in 2013 after demolition. These images are duplicates. The image is also on 93 and 98 in "Yellow Butterfly" Book One.

**08 (bottom):** Feb. 23, 2017 -- At Mars and Kline Psychiatric Hospital in Port-au-Prince.

**08 (top)-09 (top):** *Feb. 23, 2017* -- If these were paintings rather than a journalist's photographs each might be called a "study." The point is that a journalist more self-possessed and thorough than Brad Workman was then would know more about this person who reached out at Mars and Kline Psychiatric Hospital in Port-au-Prince.

**09 (bottom):** *Feb. 23, 2017* -- They were being admitted by the woman in blue to a segregated area to serve or be among patients at Mars and Kline Psychiatric Hospital in Port-au-Prince.

10: Feb. 23, 2017 -- Capsules and paperwork at Mars and Kline Psychiatric Hospital in Port-au-Prince. This sequence ends on 11.

11: Feb. 23, 2017 -- Toward a better future for Haiti? At least some of these people were likely studying or serving the mentally ill. They were at Mars and Kline Psychiatric Hospital in Portau-Prince. This sequence starts on 10.

**12 (top):** *Feb. 23, 2017* -- These people were being admitted to a segregated area to serve or be among patients at Mars and Kline Psychiatric Hospital in Port-au-Prince.

Mars and Kline Psychiatric Hospital in Port-au-Prince. It notifies Ministry of Public Health and Population personnel that due to improper use the green cord is no longer a sign of ministry membership. (The cord is likely a lanyard to hang a badge from one's neck.) The paper warns of sanctions for wrong use of the cord. Personnel are to return the cords to the administration at their work place. The paper seems to be signed by the ministry's named general manager.

**12 (bottom)-13 (left):** *Feb. 23, 2017* -- Views (that hide any face) into a segregated area (beyond bars) at Mars and Kline Psychiatric Hospital in Port-au-Prince.

13 (right): Feb. 23, 2017 -- He was looking into a segregated area (beyond bars) at Mars and Kline Psychiatric Hospital in Port-au-Prince. This sequence ends on 15.

14-15: Feb. 23, 2017 -- Views of Mars and Kline Psychiatric Hospital in Port-au-Prince. This sequence starts on 13 (right).

**16:** Feb. 23, 2017 -- A view (that hides any face) into a segregated area (beyond bars) at Mars and Kline Psychiatric Hospital in Port-au-Prince.

17-18: Feb. 23, 2017 -- An exchange between a worker (at far left) at Mars and Kline Psychiatric Hospital in Port-au-Prince and an upset woman who, Brad Workman learned via translator(s), came seeking her son she had not seen in months.

19 (left): Feb. 23, 2017 -- Woman holding a portrait at Mars and Kline Psychiatric Hospital in Port-au-Prince. She is also on 17-18. She came, Brad Workman learned via translator(s), seeking her son. She had not seen the son in months. Workman does not know when the portrait was made. Please assume Workman, at least, asked her to show the portrait.

19 (right): Feb. 23, 2017 -- Portrait on a desk at Mars and Kline Psychiatric Hospital in Portau-Prince. The portrait is also on 19 (left). Please see the prior caption and assume the portrait was placed by request so it could be photographed.

**20 (left):** Feb. 23, 2017 -- This begins a series that advances on 20 (right)-21 (top). It is a woman passing something (likely money) to the hand

of a person behind the bars of a segregated area of Mars and Kline Psychiatric Hospital in Portau-Prince. The woman, Brad Workman learned via translator(s), came seeking her son. She had not seen the son in months. She is also on 17-18 and on 21 (bottom). Workman learned that the portrait shown on 19 depicts the son she sought.

20 (right)-21 (top): Feb. 23, 2017 -- These end the series that begins on 20 (left) and shows a woman passing something (likely money) to the hand of a person behind the bars of a segregated area of Mars and Kline Psychiatric Hospital in the capital. The woman, Brad Workman learned via translator(s), came seeking her son. She had not seen the son in months. She is also on 17-18 and on 21 (bottom). Workman learned that the portrait shown on 19 depicts the son she sought.

21 (bottom): Feb. 23, 2017 -- She had passed something (likely money) to the hand of a person in a segregated area of Mars and Kline Psychiatric Hospital in Port-au-Prince. The woman, Brad Workman learned via translator(s), came seeking her son. She had not seen him in months. She is also on 17-18, 19 (left), 20 (left), and on 20 (right)-21 (top). Workman learned that the portrait shown on 19 depicts the son she sought.

**22:** *Feb. 23, 2017* -- View into a segregated area of Mars and Kline Psychiatric Hospital in Portau-Prince. The image is on this book's covers.

23: Feb. 23, 2017 -- Bulletin board, gratitude plaque, and a pharmacy window at Mars and Kline Psychiatric Hospital in Port-au-Prince. Minus company names the plaque translates: The construction of this office is due to the generosity of three pharmaceutical companies.

24-25: Feb. 26, 2017 -- He was in the capital and visible to passing traffic in an area we may loosely call downtown. The image on 24 is also on 98 in "Yellow Butterfly" Book One. Brad Workman also photographed him on May 18, 2012. Images of him made then are on 28-29 in that year's Second Quarter edition of Turning World Magazine.

**26:** Feb. 26, 2017 -- This man gave his name as Emmanuel Joseph. He was in the capital and visible to passing traffic near the state university hospital (General Hospital) in an area we may loosely call downtown. In "Yellow Butterfly" Book One, Joseph is on 70 (right), 71, and on that book's covers. Those images though were made on a different day.

27: Feb. 27, 2017 -- He was in the capital and visible to passing traffic in an area we may loosely call downtown. Brad Workman also photographed him on May 23, 2012. An image of him made then is on 44 in that year's Second Quarter edition of *Turning World Magazine*. Please assume his smile was prompted by a third person.

### BOOK THREE PREVIEWS:



## WORDS OF THANKS

The author offers his *very special thanks* to the generous and brave people in Haiti who have helped educate him about their country and have assisted him in his work there since 2003. The work could not have been done without their insight and cooperation. Some of them have passed away, which deepens rather than diminishes the author's gratitude.

