

“Images are important for grabbing people’s attention and getting them to do something, whether it’s buying a soft drink or changing the world.”

Wayne Minter, audiovisual manager of Amnesty International



*Here is New York: A Democracy of Photographs*



When the exhibition *Here is New York: A Democracy of Photographs* opened, the image most frequently chosen was one of the twin towers rising through the clouds.

Shot by NYU student, Katie Day Weisburger



SEPTEMBER 11, 2001 in remembrance...



World Trade Center, NY 2001



Kabul, Afghanistan 1996

PixelPress homepage 9/11

Doug Kanter, NYC and Sebastiao Salgado, Kabul

<http://pixelpress.org>



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# The Boston Globe

WEDNESDAY, SEPTEMBER 12, 2001

THE WEATHER  
Today: Partly sunny, then  
some clouds, 50-55  
Tomorrow: Mostly sunny, then  
morning clouds, 52-59  
High 50s: 6:04 a.m., 7:57 p.m.  
Full 10:00 p.m. Full 8:00

## New day of infamy

Thousands feared dead after planes hit towers, Pentagon

By Mitchell Zuckoff  
and Matthew Reiss  
Illustration

Terrorists hijacked their passenger jets and hurled them into guided missiles yesterday, striking at US government and financial symbols, in devastating attacks that left thousands feared dead and that shredded the nation's sense of security.

With chilling precision in under two hours, two suicide jet crashes destroyed the landmark twin towers of New York's World Trade Center. A third crumpled a section of the Pentagon, and a fourth plowed into a grassy field in Pennsylvania. A congressman and the target of the fourth jet may have been Camp David, the presidential retreat, 80 miles away in Maryland.

A somber President Bush vowed in a prime-time address that the United States would use all its resources to "find those responsible and bring them to justice. We will make no distinction between the terrorists who committed these acts and those who harbor them."

While Bush spoke, federal aviation, intelligence, and law enforcement authorities struggled to understand how they had been caught so completely by surprise. A worldwide investigation began even before the chaos had eased in New York and Washington, before the phones of each had settled, before the victims had been counted and named for, and before the enormity of events could be absorbed by stunned and grieving Americans.

Two of the commandeered flights had originated at Logan Airport, making Greater Boston a

ATTACK, Page A4



Alone amid the ruins of the first World Trade Center tower, a man called out an offer of help yesterday. "It looked like nuclear winter," said one nearby worker.

Salgado, Kabul and Boston Globe front page, 9/12/01

At PixelPress our intent is to encourage documentary photographers, writers, filmmakers, artists, human rights workers and students to explore the world in ways that take advantage of the new possibilities provided by digital media. We seek a new paradigm of journalism, one that encourages an active dialogue between the author and reader and, also, the subject.

[http://pixelpress.org/contents/  
content\\_fs.html](http://pixelpress.org/contents/content_fs.html)

War is generally shown to us as occurring on the fields of battle, but not shown originating in centers of power— governments, corporations, religious institutions and so on.

First published in 1971, *Vietnam Inc.* played a crucial part in changing public attitudes in the US, turning the tide of opinion and ultimately helping to put an end to the Vietnam War. Philip Jones Griffiths' classic account of the war was the outcome of three years of intensive reporting and is one of the most detailed surveys of any conflict in twentieth-century history.

Showing us the true horrors of the war, as well as a study of Vietnamese rural life, the author creates a compelling argument against the de-humanizing power of the modern war machine and American imperialism





THE SUNDAY TIMES *magazine*



THE VIETNAMESE NON COMBATANT





George Bush— Mission Accomplished,  
May 2003

What happened to journalists during the second Gulf War?

What did our author say the US government did to support our invasion of Iraq?

Why did the U.S. decide to withhold images of Osama bin Laden?

While the U. S. Government restricted images of actual fighting and death as a result of the gulf war, other sectors of society are finding images helpful in distributing a message.

Humanitarian Organizations incorporate extensive use of photography to engage the public but with guidelines emphasizing **appropriate** photos and those that underline the **dignity** of their subjects.





Don McCullin's photos of starvation in Biafra in the 1960s are the turning point in the growth of human-rights organizations.



This image of an albino Biafran child became a milestone for allowing humanitarian organizations to collaborate with the press (or photographers).

### Doctors Without Borders

McCullin noted in his autobiography, *Unreasonable Behaviour*—

“This unspeakable suffering was not the result of one of Africa’s natural disasters. Here was not nature’s pruning fork at work but the outcome of men’s devil desires... we cannot, must not be allowed to forget the appalling things we are all capable of doing to our fellow human beings.”



Sebastio Salgado's work with Doctors Without Borders, covering the famine in the Sahel region of Africa was similarly influential.

Images of those in refugee camps were lyrical, dignified, attempting to show the dignity of those suffering.

It raised the awareness of the enormity of the problem.



Salgado's images were harshly condemned as romanticizing the horror of starvation.

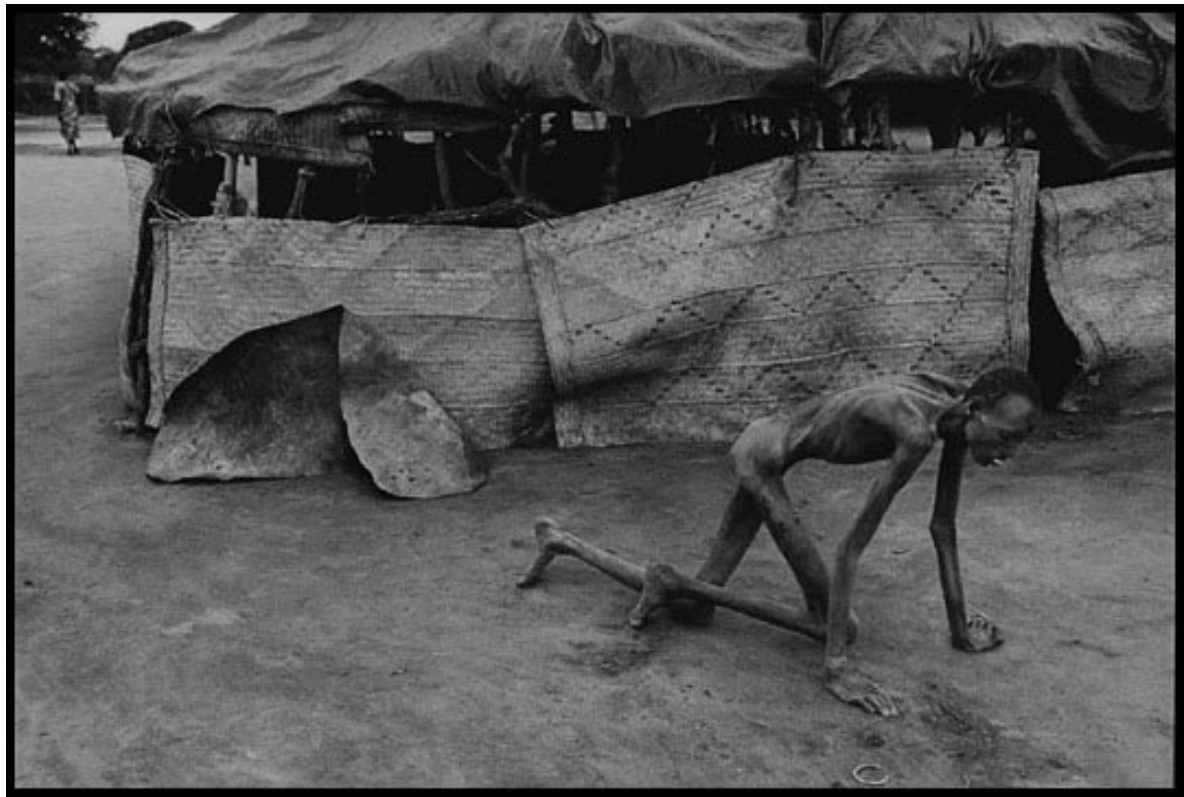
20 years later, judged as too depressing, it appeared in a book, *Sahel: The End of the Road*

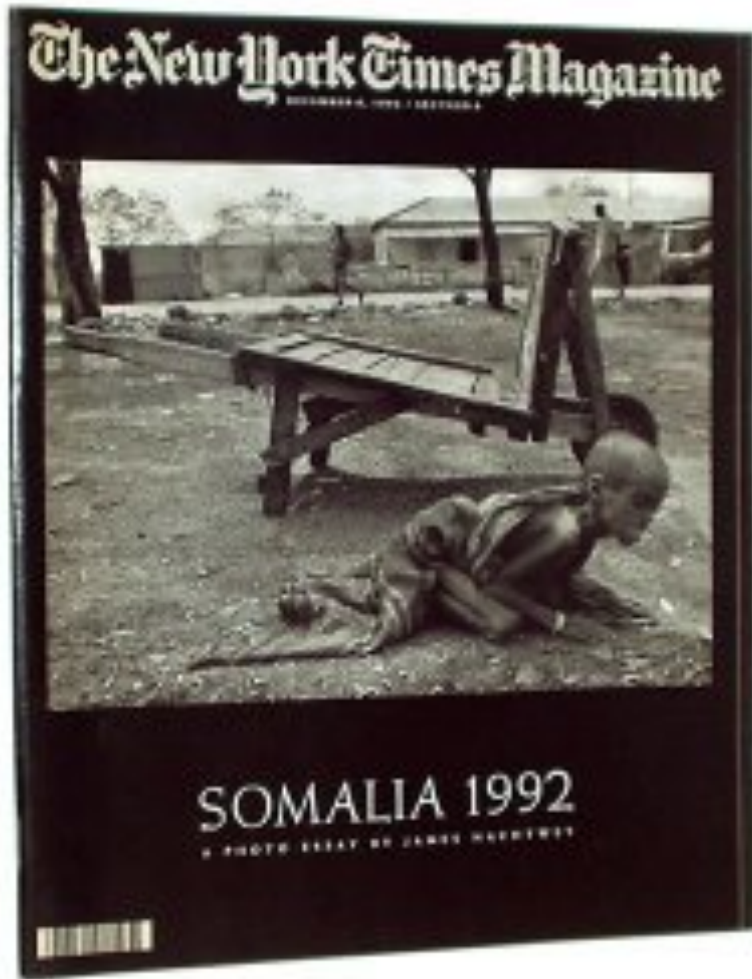




**James Nachtwey** brought global awareness to famine by the **International Committee of the Red Cross**.

Somalia 1992





While the NYTimes Magazine had not assigned the work, they decided to publish the images.

The article and images brought the immediate attention of the U.S.

Government, followed by the U.K, France and then the world.



# HUMANITY *in* WAR

FRONTLINE PHOTOGRAPHY SINCE 1869



INTRODUCTION BY JAMES NACHTWEY



In the introduction to *Humanity at War*, 2009, commemorating the 150<sup>th</sup> anniversary of the Red Cross, Nachtwey agrees that the collaboration between documentary photographers and NGOs work symbiotically. The primary function of the photography is to complement and support the work of the humanitarian organizations.

It finally became clear and accepted that photography was useful to the goals of humanitarian organizations.

But... there are problems...

In the article, NGOs to the rescue 2008, by Judith Gelman Myers, she notes that the NGO sector is the 8<sup>th</sup> largest economy in the world—worth more than a trillion dollars a year.

While collaborating with NGOs can be helpful, the photographer is working in the service of the NGO goals, which can dictate where the photographer goes, what he shoots and which images can be displayed.

However, most photographers find ways to satisfy both goals, the NGO and their own.



Marcus Bleasdale, photographer whose work with **Human Rights Watch** on the exploitation of gold miners in the Democratic Republic of Congo was exhibited to financiers of Africa's gold industry, "to show them the effects of their actions on the general population."



Marcus Bleasdale, working toward affecting policy makers.



Wayne Minter, of **Amnesty International** acknowledges that “Amnesty uses images as propaganda for human rights, and propaganda against human rights violations. So the index of effectiveness is whether, or by how much, an image has promoted human rights, or prevented a violation. Not an easy thing to measure.”

They mandate:

- Images should portray human dignity and positive action in the face of human rights violations.
- One should not use photos purely to shock or disturb and that—
- Every effort will be made to ensure that individuals in photographs are identified, or not, according to their expressed wishes.

Other NGOs have developed detailed guidelines for best practices. A general mandate now is that:

--Photographers avoid typical depictions of victimization

--concentrate on pictures that respect their subjects and reflect a sense of their agency.

The Red Cross states, disaster victims are photographed as dignified human beings, not hopeless objects.

Public sympathy is a perception to be developed, not a commodity to be exploited.



Images of needy, vulnerable people may generate the cash in the short-term but they often perpetuate the negative opinion that a poor country's problems will never be solved.

This doesn't help the efforts to give them a stronger voice.

UNICIF is concerned too many images of suffering create desensitization, numbness and even rejection of the images.

However, there's a problem too with showing more 'feel good' images as this has become a calculated ingredient in marketing from seeing almost everything.

Social documentarian, Eugene Richards a multiyear project documenting those in Mental Hospitals. He challenges the notion there is something ennobling about suffering. 'we like these images for their optimism—all that serenity makes the squalor more palatable.



But often when people are locked up, they lose their dignity. Psychiatric patients rarely look transcendent—mostly they seem frightened, vacant, miserable. ...but it can be too much to bear.



WITNESS is a 20 year organization trains people throughout the world to use video cameras to tell their own stories of human rights abuse.

How to Film Protests: Video Tips Series for Activists at Occupy Wall Street, in Syria and Beyond.

<https://witness.org>



Guidelines proposed by humanitarian organizations are clearly self-promotional—some more explicitly than others.

The United Nations Development Programme, in a section called “Reaching the Outside World, makes it clear what is expected of its imagery uses:

“Photographs must show people who have benefitted from our work. Images of destroyed buildings or landscapes or machinery without people are virtually useless, especially for advocacy or fundraising.

Photographs of meetings or of staff sitting around a table or standing in a room are also not useful.

The best photographs show specific actions (such as unloading supplies or building homes) and direct interaction with the people UNDP assists.”



United Nations Population Fund (UNFPA)  
—a photo exhibition called, Chasing the Dream.—concerns the UNs Millennium Development Goals to enable young people around the world to pursue their dreams.

Photographers were given image related rules—no photos of groups of people in economically underdeveloped countries sitting down (this would denote passivity).

Focus on individuals and their potential as free and independent people. Show movement rather than stagnation. The viewers response should be of empathy and interest, not pity.

Eric Gottesman traveled to Ethiopia to collaborate with people who were HIV-positive, and gave cameras to children who had lost parents to AIDS. They used Polaroid so they could immediately verify if faces were being shown as to avoid stigmatization.



The children's photos were shown with letters directed to absent parents. The collection traveled to different places and a few of the children with their grandmothers accompanied the show.

Abul Thona Baraka: A Traveling Coffee Ceremony.



The children agreed to work with Gottesman on the condition their work would be used to help other kids.

He noticed the children chose different photos than he would have and wondered why. So he started to educate himself about what he was missing.



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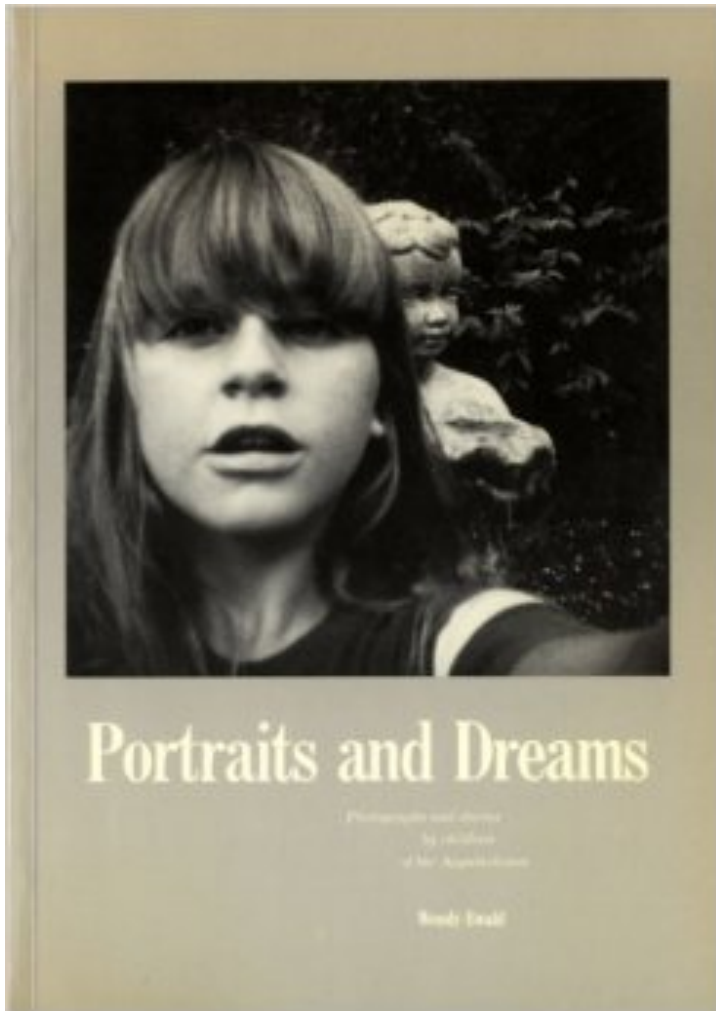


<http://www.foto8.com/live/what-is-their-ground-is-his-figure-eric-gottesman-on-collaboration/>



Wendy Ewald—known as the pioneer in collaborations with a focus on self-representation, asked children from Appalachia coal country to photograph themselves and families.

***Portraits and dreams***—revelatory about the children's inner lives, as well as fears and aspirations.



Fotokids, collaboration set up in Guatemala by Reuters photographer Nancy McGirr, with children who live in a garbage dump.







## Fotokids

Now the program, which began in 1991, offers workshops for young people throughout Guatemala and in Honduras who photograph in their harsh environments.





Born into Brothels—Zana Briski and Ross Kauffman documentary, Calcutta.

Started a foundation in 2002 Kids with Cameras to children living in the red-light district in Calcutta.



<http://headfirstdevelopment.org/kidswithcameras/>





In 2000 David Jiranek, *Through the Eyes of Children: The Rwanda Project*.

The young people in an orphanage, survivors of Rwanda's genocide have come up with their own vision of contemporary Rwanda.





In 2000 David Jiranek, Through the Eyes of Children: The Rwanda Project.

Even though he died in an accident the project continues.

<http://www.rwandaproject.org>

