



IMAGINE YOU ARE BORN INTO THE MAJORITY WORLD YOU LIVE IN CONGO YOU ARE NOT RICH YOU ARE A WOMAN YOU ARE TWENTY-TWO YOUR COUNTRY IS IN WAR YOU HAVE NOT MADE THE WAR YOU DO NOT WANT THE WAR NO ONE WILL LISTEN TO A 22-YEAR-OLD WOMAN FROM NORTH KIVU YOU HOPE AND DREAM OF FLEEING OF LEAVING THE WAR BEHIND TO SEE BETTER THINGS TO SEE THE WORLD WITHOUT WAR YOU ARE GANG RAPED THEY CUT OUT YOUR EYES YOU SEE NOTHING THEY KEEP RAPING YOU NO ONE WOULD LISTEN TO A WOMAN SCREAMING IN NORTH KIVU YOU NEVER WANTED THE WAR YOU WILL NEVER SEE THE WORLD AGAIN YOU WILL NEVER SEE THE WORLD WITHOUT WAR THE LAST THING YOU SAW WAS THE RAPISTS THE LAST THING YOU SAW WAS THE FACE OF WAR THE BODY HEALS FASTER THAN THE SOUL THEY TOOK YOUR HOPES THEY TOOK YOUR DREAMS YOU HAVE NO EYES YOU HAVE NO MONEY YOU HAVE AIDS YOU ARE A 22-YEAR-OLD WOMAN IN THE MAJORITY WORLD

IMAGINE YOU ARE BASEMAE

COVER: BASEMAE MAOMBI, 22 YEARS OLD
IMAGE BY ROBIN HAMMOND
TEXT BY KATRIN KOENNING

PICTURING HUMAN RIGHTS

Remembering
Peter Davis
2008

EXECUTIVE EDITOR

David Lloyd

Not too long ago, while guest lecturing at another university, I found myself in front of a class of unimpressed, frustrated and even angry students. They were completing a course in photojournalism. Most were in the final semester before graduating and seeking a career as journalists. I was showing some of the world's best, stories that, more often than not, are omitted from mainstream media. In full flight, I believed, if nothing else, I would convince the group why journalism matters. When in the midst of one of the more poignant stories on human rights abuse a brave soul called out, "Why do we need to see anymore of these depressing images?"

Stopped, stunned, the class broke into rowdy calls for a break from the horror stories. What followed was a rigorous debate about negative imagery, scepticism and compassion fatigue. Most were barely into their twenties, yet it was as if they had been fed on a daily diet of murder, massacre and mayhem. Asked if anyone had an offending image with them or if they could name a mainstream media publication where they had seen such images or any books, journalistic web sites.... no one could. But they were convinced they were drowning in this type of storytelling.

I challenged them to bring to the next class the shocking images they consumed during that week. None arrived. A small group and I then went to the local newsagent and scoured the shelves looking for the journalistic horror images. We found sports, fashion, celebrities and a surprisingly large number of bridal & women's magazines. Sure the newspapers told stories of a traumatic world, but always these stories were presented in ways that

were certain not to upset the advertiser – the mainstay of the modern newspaper. There were no horror images. But there were images that gave clues to stories that, save the sensitivities of the editor and the financial interests of the advertiser, should have had visuals that would alarm us. Yet still the students were fatigued.

When the Australian PhotoJournalist began more than a decade ago it was a crusading magazine that sought to challenge many of the tired and outdated notions permeating our discipline. It did this by showcasing some of the best journalism the world had to offer. But over time a subtle change has occurred. While it continues to seek greater ethical understanding, compassion, access and storytelling skills from those who seek to call themselves journalists, this mission has become secondary to the stories the APJ publishes. Stories are not owned by journalists, nor do they belong exclusively to those about whom the story is told. Stories, when voiced, become communal property and, by extension, storytelling becomes a political act. It doesn't change the world, but storytelling changes people and people change the world.

Stories make us stakeholders in the lives of others. And as stakeholders we are invested in their good or bad fortune. Stories direct the depth and breadth of our compassion. Those who belong to our 'moral community', who share our culture and social mores, automatically receive our care and concern. Those outside are viewed with deference and, at best, compassionate distance. Good storytelling loosens the boundaries

surrounding 'moral communities' and requires each member to invest more broadly in the wellbeing of others. I suspect the fatigue so strongly voiced by the students was really fear, fear that compassion shared is compassion lost.

Picturing Human Rights is a timely reminder that there are no "them and us" and that compassion shared is compassion communally experienced.



ISSUE EDITOR

Kelly Hussey-Smith

For a minute there I almost lost the big picture. It was of course still there; I just couldn't see it. Deadlines, page numbers, funding. They make the world of news spin, allow great journalism to prosper and to be shared, but also set agendas and control our appetite for news. Sometimes too they can distort our vision of what it was we set out to achieve.

I found the big picture in one woman's story - Basemae, 22, from North Kivu in the Democratic Republic of Congo. On the cover of this edition Katrin Koennig urges us to imagine being Basemae, a woman who has been raped and had her eyes cut out, who has no resources, no voice and is unable to protect herself in a country at war. I contemplated a life in her shoes, and shuddered to think about how loud Basemae's thoughts would be.

It was upon imagining Basemae's life that my frustration and anger gave way to compassion. And upon turning the pages, and no longer seeing with jaded eyes, the big picture returned. Strangely, and perhaps imperfectly, the experience of finding it again made the experience of momentarily losing it worthwhile. The stories that make up this edition, Picturing Human Rights, urge you to do just this.

It has become increasingly difficult to affect people. The authors of the stories in this edition understand this, and have displayed a bold determination to rise above it. We publish the Australian PhotoJournalist because we believe that documentary photography can continue to effect beneficial social outcomes. This edition is about human

rights, specifically human rights abuses. The quality of documentary work featured in Picturing Human Rights has shown us that despite cries from the industry that journalism is dying, the craft of storytelling is alive and well. The photographers featured in this edition are experienced storytellers who have donated their work because they believe it can make a difference. Equally, the efforts of the volunteer editorial board and editors are to be commended. The editorial board pitched story after story to the editors, challenging our responsibility to publish each story and drawing our attention to many unreported abuses. I speak on behalf of all the editors when I say that choosing one person's story over another was the hardest part of compiling this edition, and some of the stories that we left behind continue to haunt me.

Any of us can lose the big picture. Keeping it in our sights is indeed our challenge. Hopefully Picturing Human Rights will allow you to imagine alternative futures, and to engage with the individuals who have agreed to share their stories with the world. I believe this edition presents us with an opportunity to reflect on our terribly imperfect world and to question how we got here. And if, like me, you feel the big picture slipping away, remember that it is in the minds of the apathetic that the greatest human rights abuses occur. The big picture is always there, we just can't always see it.





Australian PhotoJournalist, Griffith University,
P.O. Box 3370, South Bank, QLD 4101 Australia,
p: (07) 3735 3168 e: editor@photojournalist.com.au

PUBLISHER
Paul Cleveland

EXECUTIVE EDITOR
David Lloyd

ISSUE EDITOR
Kelly Hussey-Smith

ASSOCIATE EDITOR
Angela Blakely

PICTURE EDITOR
Katrin Koenning

TEXT EDITOR
Naomi Mills

ONLINE EDITOR
Alan Hill

ADMINISTRATOR
Earle Bridger

DESIGNERS
Skye Smith
Anya Lange

EDITORIAL BOARD
Angus Martin
Brodie Standen
Chani Ridley
Eileen Kenny
Jaime San Martin Benard
Jay Cronan
Morgan Roberts

Peace Lee
Renee Melides
Sam Hussey-Smith
Stefanie Mellon

PRINTER
Platypus Graphics

COVER IMAGE BY
Robin Hammond
from the series
Rape as a Weapon of War

VOL 14 NO.1 ISSN 1323-9007

© January 2009 Australian
PhotoJournalist

The views expressed in the Australian
PhotoJournalist (APJ) are not
necessarily those of its Editorial
Board.

The work is subject to copyright.
Copyright of all images is owned by
the artists. Copyright of the text is
owned jointly by the writer and the
APJ. Copyright of all other material
including graphics is owned by the
APJ. All rights are reserved. For any
kind of reproduction or use, in whole
or part, permission of the copyright
owner must be obtained.

DESIGNED BY

➤ LIVEWORM

 **Griffith** UNIVERSITY
Queensland College of Art



006 ROBIN HAMMOND
Rape as a Weapon of War

030 JOAKIM ENEROTH
Testimony

042 LORI GRINKER
AFTERWAR

052 JODI BIEBER
Survivors

076 KATE SCHERMERHORN
Left Behind

086 PAOLO WOODS
Oil – A Crude World

096 SIMON NORFOLK
Refuge – The First Safe Place

110 ALVARO HOPPE AND ALEJANDRO BUSTOS
35 Years of Chile: Fragments of a lost hope

126 DONALD WEBER
The Underclass and its Bosses:
Crime and Punishment in Ukraine

146 JANET JARMAN
Dream of the Rich North

160 GILLES SABRIE
750M

178 HENRY FAIR
Industrial Scars

188 JUAN MEDINA
The Atlantic Wall

196 SHIHO FUKADA
Child Labour

206 ANGELA BLAKELY AND DAVID LLOYD
We're talking... anyone listening?

218 PETER MENZEL
Hungry Planet

234 LAUREN GREENFIELD
Teen Lipo

242 KAREN ROBINSON
Stories of Human Trafficking

258 ALFREDO D'AMATO
Cocalari Iron People

272 SOURCES



“WE KNOW NOW, AS WE KNEW EVEN BEFORE THE PASSAGE OF THIS RESOLUTION, THAT RAPE IS A KIND OF SLOW MURDER.” SLAVENKA DRAKULIC,

In 2008 the Security Council of the United Nations unanimously passed resolution 1820 recognising sexual violence used in armed conflicts as a war crime, a crime against humanity or an act of genocide. Arguably one of the most vicious crimes any human can suffer, within the context of war or armed conflict, rape has for too long been ignored and left undocumented. For too long the perpetrators and the states that sanction and encourage its use have gone unpunished. For too long has the world known and refused to respond.

It has taken the United Nations 60 years to act, but finally resolution 1820 will begin to raise awareness of rape as a weapon of war. Unfortunately, it will not stop the crime immediately, nor will it erase the physical and psychological damage suffered by those abused. ‘Too little too late’ are four words that may come to define the United Nations to future audiences.

In his project, *Rape as a Weapon of War*, Robin Hammond argues that “it is our moral duty to do what we can to stop atrocities like this from happening. It is wrong to care less about people because they are further away, don’t speak your language, or look different from you. If this happened in front of us we would be outraged into action.”

Hammond’s intimate portraits are testament to the fact that such crimes continue. The stories give the women a voice, and their experiences of humiliation, torture, ostracism and displacement a long overdue place in contemporary history.

Intro by Renee Melides

AS A WEAPON OF WAR

ROBIN
HAMMOND

Robin Hammond believes that photography can make a difference to the lives of the under- or misrepresented. This belief has led to many projects around the world, ranging from school children to governmental brutality. Originally from New Zealand, Hammond moved to the UK in 2002 and currently resides in London. He works for national magazines and newspapers, non-governmental organizations and corporate clients. In addition to his work in Western Europe, Japan and New Zealand, Hammond’s photography has taken him to over thirty countries including Mexico, Russia, India, Kenya, South Africa, Ethiopia, Kenya, Tanzania and Zimbabwe. He is a member of the Panos Photographic Agency. www.robinhammond.co.uk

AN ESTIMATED 250,000 WOMEN HAVE BEEN VICTIMS OF SEXUAL VIOLENCE DURING THE DEMOCRATIC REPUBLIC OF CONGO'S CIVIL WAR. IN THE EASTERN STATES OF THE COUNTRY A RECENT PEACE AGREEMENT STRUGGLES TO KEEP WARRING FACTIONS FROM FIGHTING, AND AS THE CHAOS THAT ACCOMPANIES WAR CONTINUES, SO DOES THE RAPE OF WOMEN IN THE AREA.













ZJ's husband was held down and made to watch his wife being gang raped. After they had finished with her they took a knife and slit his throat. (name not used for her protection)

**BETWEEN
25,000 AND
50,000 WOMEN
WERE RAPED
IN BOSNIA AND
HERZEGOVINA
DURING THE
1992-1995
CONFLICT IN THE
BALKANS. ONLY 11
MEN HAVE BEEN
CONVICTED.**









INTERVIEW: ROBIN HAMMOND

What initially made you interested in photo-documentary?

When I went to study photography I had no understanding of what documentary photography was. I thought I'd be a landscape or portrait photographer. While there, I fell in love with the idea of being able to tell a story with my work. Above all, I was going through a period in my life where I was looking to do something more. It is a cliché - but I wanted to do something that I could find meaning in. I was shown Eugene W. Smith's work on Minamata and everything fell into place. I copied out a quote and put it on my wall: "Each time I pressed the shutter release it was a shouted condemnation hurled with the hope that the picture might survive through the years, with the hope that they might echo through the minds of men in the future - causing them caution and remembrance and realization." It was a hugely exciting time. A new world had been opened up to me.

What motivated you to document women who had survived rape?

I am always looking for stories that need to be told. I'd love to run around choosing my own assignments but the reality of the job is you need the work to be published somewhere if you want it to be seen (and it needs to be seen to make an impact), and to continue working you need someone to pay for it. I saw a report put out by Save the Children about rape in Democratic Republic of Congo. I called a women's magazine I regularly work for and asked them if they'd be interested in running this story - they were.

How did you gain the women's trust? What was your process?

I think it shows in the work when you are rushed. It is quite rare that I have the budget to spend as much time with people as I would like to. This is a constant problem I run up against - not having enough time to do the story justice. I have developed strategies to gain trust quickly in sometimes very difficult situations. In this case I met the women with people they knew - either their doctors or NGO's working with them. On a couple of occasions I was able to meet the women twice but in most cases I would sit with them, hear their stories, and ask if I could take their picture and then move on.

Why do you think it has taken so long for the UN to pass Resolution 1820 finally recognising rape as a weapon of war?

To be honest I don't know. Why does the UN do - or not do - anything? It is a body made up of its members all arguing to protect their own interests. Unfortunately I don't think impoverished women in the forests of the Democratic Republic Congo are of huge strategic importance.

How do people respond to your imagery?

I've gone from thinking I can change the world with my pictures to feeling my work is meaningless when trying to compete with the cult of celebrity - to where I am now - somewhere in between. I have come to the conclusion that, by myself, I am powerless to change anything on a large scale but I believe the media has huge power, and I am a cog in the wheel of forming consensus. I am sometimes asked by people I photograph, or people around them, how will what I am doing make a difference to them. Often people who refuse to be photographed or interviewed say they have been interviewed before and it didn't make any difference so why do it again. I don't think my reporting will change much but 100 or 1000 reports might.

If you could leave you viewer with one thought to share with their friends and families after viewing your images what would it be?

I would like viewers to empathise with the people in these pictures, for them to see their mother, sister, or themselves in the faces of these women. I strongly believe that all of us have a moral duty to do what we can to stop atrocities like this from happening. I think it is wrong to care less about people because they are further away, don't speak your language, or look different from you. If this happened in front of us we would be outraged into action. I feel the job of documentary photography is to make people connect with what they see. I think the potential power of documentary is turning that connection into action.

By Renee Melides

To purchase your copy of the Australian PhotoJournalist's
272-page Picturing Human Rights issue visit:
<http://www.photojournalist.com.au/>