

MULTIPLE EXPOSURES

Newsletter of the **Urban Ecology Center Photo Club** • Vol XX No IV



Borneo Forest by **Kathy Smith**

Our first-place winner in the April Photo Challenge: Fog

See inside for more Photo Challenge entries!

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Room for More!

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Please Join Us!

Our next meeting is **Thursday April 5th**, 6:30PM to 9:00PM, in the Community Room of the Urban Ecology Center at Park

In-Person Meeting **Cancelled** This Month
 Currently meeting online.

Multiple Exposures, the official newsletter of the Urban Ecology Center Photo Club, is published twelve times a year, and is included in the club membership dues.

The Urban Ecology Center Photo Club is a member club of the Wisconsin Association of Camera Clubs ([WACCO](#)) and the Photographic Society of America ([PSA](#)).



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Photo Challenge



Stillness by **Phyllis Bankier**
was our second-place winner.

Photo Challenge



Lake Park Fog by **Steve Morse**
was our third-place winner.

Photo Challenge



Canoe and Island
by **Susan Modder.**

Photo Challenge



Canon Beach
by **Ted Tousman.**

Photo Challenge



Early Morning, Cook's Meadow, Yosemite
by **Jack Kleinman.**

Photo Challenge



Everyone's A Photographer
by **Kristine Hinrichs.**

Photo Challenge



Fog
by **Carole Kincaid.**

Photo Challenge



Fog
by **Heather Ho.**

Photo Challenge



Oregon Coast
by **David Tripp.**

Photo Challenge



Parking Lot Fog
by **Audrey Waitkus.**

Photo Challenge



Rain Delay
by **Diane Rychlinski.**

Photo Challenge



The Foggy Path II
by **Scott Norris.**

Photo Challenge



The Gloomy Walk
by **Joe Eichers.**

“We Wanted to Be in Combat Zones.” “We Were as Courageous as the Men.”

by Nazanin Lankarani

For the full article with images visit:

<https://www.nytimes.com/2022/03/09/arts/women-war-photographers-exhibition.html>

The visual stories of war have mostly been told by men through the lens of correspondents like Robert Capa and Henri Cartier-Bresson, whose photographs confronted viewers with the proximity and horrors of combat.

The lesser-known perspective of women in conflict zones is the subject of a new photography exhibition that looks at 75 years of war through images captured by eight female documentary photographers.

The show, “Women War Photographers,” organized in partnership with a German museum, the Kunstpalast in Düsseldorf, runs through Dec. 31, 2022 at the Museum of the Liberation of Paris, General Leclerc Museum, Jean Moulin Museum in the 14th Arrondissement.

“We are a museum of history, not an art center,” said Sylvie Zaidman, director of the Paris museum and curator of the show. “Our objective is to show the continuity of conflict in modern history through the eyes of women.”

Through more than 80 photographs and documents, original newspapers and magazines, the show features the work of prominent photographers whose names may be less familiar to the public than their work.

The earliest images in the show are from the Spanish Civil War (1936-39), in which Gerda Taro was killed in 1937, and the latest are from the war in Afghanistan, depicting the ravages of war alongside ordinary life. Ms. Taro, Mr. Capa’s professional partner and girlfriend, was among the first female photographers to be killed in combat.

Anne-Marie Beckmann, an art historian who co-curated the original (and larger) version of the exhibition in 2019 at the Kunstpalast, said the idea arose when the Düsseldorf museum acquired photographs by Anja Niedringhaus, a Pulitzer Prize-winning photojournalist killed in 2014 while on assignment in Afghanistan.

“We felt it was important to feature women photojournalists who were underrepresented in research, catalogs and museum exhibitions,” said Ms. Beckmann, who is also a director of the Deutsche Börse Photography Foundation in Frankfurt. “We chose these women for their singular visual strategies and their artistic eye, which went beyond just communicating information.”

In 1976, before heading to Nicaragua, the American photographer Susan Meiselas joined the international grouping of freelance photographers at Magnum Photos, the Paris-based cooperative agency co-founded by Mr. Capa and Mr. Cartier-Bresson.

“The community around Magnum encouraged me to go out into the world with a camera,” Ms. Meiselas, now 73, said in an interview at the Magnum Gallery in Paris. “I

am not someone who parachutes into a full-blown war, but I went to Nicaragua to witness the crushing of a popular movement.”

“It was the unpredictability of history that interested me, and the response of citizens to the possibility of war,” she said. “I was drawn to the making of history and those who were making it.”

A 1979 photograph of hers, known now as “Molotov Man,” is featured in the Paris show. The shot — of a Sandinista rebel preparing to throw a homemade explosive — became a defining image and helped to raise international awareness of the Somoza dictatorship.

“Women have never been the dominant voice in conflicts and will be never be,” Ms. Meiselas said. “But they are encouraged by other women who are out there in the field.”

Christine Spengler, now 77, is an award-winning French photographer and writer who covered the war in Vietnam and Cambodia with two of her contemporaries in the 1970s, at the height of the fighting. (She also worked in Northern Ireland, Western Sahara, Afghanistan and Iraq.)

“I never wore a helmet or a bulletproof vest,” Ms. Spengler said in a phone interview. “With Catherine Leroy and Françoise Demulder, we wanted to be in combat zones. We were as courageous as the men.”

Ms. Leroy, who died in 2006, was said to be the first female war correspondent to take part in a combat jump when she parachuted with the 173rd Airborne into Vietnam in 1967. Ms. Demulder, who died in 2008, gave up a modeling career in France to cover that war. She went on to win the World Press Photo of the Year award for her 1976 image of a Palestinian woman pleading with a gunman in Beirut, Lebanon. Work by both women is part of the exhibition.

Ms. Spengler’s arresting photograph of the devastation in Phnom Penh, Cambodia, after the Khmer Rouge bombing in April 1975 was chosen for the exhibition’s advertising poster and catalog cover.

“It was noon on that apocalyptic day when 250 rockets fell on Phnom Penh in 20 minutes,” Ms. Spengler said. “I took a single photo just as the boy turned around.”

Lee Miller, a New York fashion model who died in 1977, traveled to Europe to cover World War II for Vogue, dispatching images of the liberation of the Dachau and Buchenwald concentration camps.

Taking a great photograph in a war zone can be a matter of access, an advantage that women have because they are perceived as less threatening than men.

“War is most often dominated by men, so as a woman I could observe without being a threat,” Carolyn Cole, 60, wrote in an email. A Los Angeles Times photojournalist since 1994, Ms. Cole has covered conflicts in Kosovo, Israel, Gaza, Sudan, Liberia, Iraq and Afghanistan.

“I sometimes felt invisible, which only helped me gain access,” Ms. Cole said. “I found purpose in being the eyes for those who couldn’t see for themselves the inhumanity of war and the humanity of those caught in the crossfire.”

What's the Point of Conflict Photography?

by Lauren Walsh

For the full article, with photos, visit their website at:

<https://witness.worldpressphoto.org/whats-the-point-of-conflict-photography-ee565909f778>

“I don’t see why I should care about that person.” These words have stuck with me, over the years, since I heard them spoken by a student in one of my classes at New York University.

At the time, I was teaching a course that concentrated on conflict photography and ethics. At one point during the semester, we were studying the coverage of a famine in Sudan in the early 1990s. My students had to read about the history of that famine and about the political forces that shaped it. They studied the photojournalistic and documentary coverage of this crisis and they read critiques of that work. On the day we were to discuss the coverage of that famine, I put up an image in class; it came from the homework that was assigned to the students. It’s a black-and-white photo taken at a feeding center in Sudan and it portrays a man who is severely emaciated, as thin as you can imagine a person to be. In fact, he is so weak that he cannot stand; he’s crawling on the ground. In this sense, it’s a painful photograph that confronts you with how dire situations of suffering can be.

I had the image projected on a screen and was just starting the discussion when my student chimed in. “I don’t see why I should care about that person. There’s nothing I can do anyway. So why should I be made to feel bad?”

He went on to tell the class that he had plans that night and this image was a downer, and he didn’t want to be put in a bad mood by a situation that he had no part in. I froze, even if just momentarily.

In my entire teaching career, I had never before heard a student say something like that. This isn’t a required course; all students have elected to be there, studying these challenging issues. So I was, to say the least, caught off guard by this — by hearing a student articulate what sounded like apathy, like a seeming disregard for another person’s suffering.

On my way home from work that day, I ran into a photographer friend of mine who covers conflict around the world. I told him this anecdote and expected him to be as stunned as I was, but he wasn’t. He was 180 degrees off from me, and he said, essentially: Why are you so surprised? There’s nothing provocative about what your student said. I hear this all the time. At that moment, something clicked: If this is a common response, then what is the point of taking and distributing images of conflict?

I set out to write a book that answered that question, and along the way I wound up addressing many themes, including: the physical dangers, the psychological tolls, the

power (or not) of photography in the contemporary moment, the ethical complications of this kind of imagery, forces that act as censors, the topic of clichéd images and efforts to alter the visual narratives, journalism in an era of “fake news,” and much more. I did this by interviewing photographers all around the world who cover conflict, photo editors who play a principal role in the dissemination of this work, and key figures at human rights and humanitarian organizations, because those agencies are now leading funders and distributors of this kind of imagery. The interviews are framed by short essays that contextualize the conversations.

With *Conversations on Conflict Photography*, it was important to me to have a breadth of voices represented. Historically, this line of work is more male than not and more Western than not — so I wanted to get beyond that. I interviewed men and women, as well as photographers from both Western and non-Western backgrounds. I also wanted diversity in terms of experience; there are photographers in the book with 40 years of expertise as well as photographers who represent a younger generation of conflict photography. And, of course, there is diversity across the industry itself — conversations with photographers, editors, and directors at humanitarian organizations — because the goals and agendas for such imagery, as well as how and where these pictures are used, differ depending on who is making or distributing the photography. This plurality of voices permits a rich conversation, one that doesn't bog down in repetition because there is such an assorted range amidst these individuals and their experiences.

Photography, of course, can enlighten all of us in the news-consuming public so that suffering and atrocity are not rendered unseen and unknown. I firmly believe in the imperative of a free press, and I also believe that a deeper understanding of the how's and why's of journalism is crucial for public engagement, particularly at a moment when studies show wide distrust in the media.

In the end, my goal with this book is to help readers better understand the mechanisms that bring these distressing, but also highly pervasive, images to us. Because a savvy news-consuming audience demands ever better and smarter journalism, which makes for a more politically and socially informed and engaged public — ultimately that benefits everyone.

Conversations on Conflict Photography includes interviews with photographers Shahidul Alam, Susan Meiselas, and Ron Haviv; MaryAnne Golon, the Director of Photography at the Washington Post; and directors from Human Rights Watch and Doctors Without Borders/MSF, among many others. Here are four excerpts from interviews in the book, to give a glimpse into what *Conversations* covers:

Eman Helal is an Egyptian photographer [from] Cairo. She covered the 2011 Egyptian revolution and its aftermath, including a project on injured protesters as well as work on sectarian violence against Christians, especially after the 2013 military coup. She also focuses on social issues, such as the physical and sexual harassment of women in Egypt,

and efforts to empower women there. She has freelanced for the Associated Press, where her photos were distributed internationally, and her images have appeared in the New York Times, Stern, and Newsweek, among other publications.

“This is from the big Muslim Brotherhood camp at a mosque called Rabaa al-Adawiya. The day before this, police killed a huge number of people, trying to break up the camp. Some from the Muslim Brotherhood escaped with these bodies because they were afraid the police would take them. They brought the bodies to another nearby mosque. Hundreds of people died in this attack, and the people who managed this other mosque wrote down and posted the names of the dead. Everyone who had relatives in that camp went to this other mosque for information about their family members. They went to see if they could find the bodies of their relatives. This particular photo shows a woman crying by the body of her son.

I went to cover the attack on the day it happened, but unfortunately I lost all my pictures from that date. I was shooting at the entrance of a building under construction. There were lots of clashes; it was very loud; I saw many dead bodies. I was taking a picture at this entrance, because I remembered a picture by a photographer who was covering Libya that had a similar framing and the lighting was so nice, and as I was shooting, a man appeared. He had a kitchen knife in his hand and didn't want his picture taken, so he started shouting at me. Then he put the knife up to my face and demanded to know who I was and which newspaper I worked for. At this time, the Muslim Brotherhood didn't trust any news outlets, because Egyptian newspapers were publishing things against Morsi and against the Muslim Brotherhood. There was little to no truly balanced press; newspapers aligned with the military. I was afraid this man would kill me, so I answered his questions, and all of a sudden, I was surrounded by about 30 men. They were saying they wanted to smash my camera. They were cursing at me and telling me, 'You kill us all.' They were saying I was responsible for Muslim Brotherhood deaths because I'm a journalist. I was very, very afraid.

A young woman with the Muslim Brotherhood came over because she heard me screaming. I hugged her and told her, 'My life is in your hands. Please don't leave me.' I told her that I came to tell the true story, not to put a spin on my coverage. She asked to see my photos, so I showed her — pictures of dead bodies, injured people. There was nothing that made the Muslim Brotherhood look bad. She tried to convince the other people of this, but they didn't want to listen to her. After negotiations, they said I could take my camera with me if I left the memory card. So I had to leave without any pictures. That was really hard.

The next day, I went to the mosque where the bodies had been moved. I was afraid that someone from the day before might remember me, so I worked quickly. [...]

This was one of the first times I saw dead bodies, that I smelled the blood. It was disgusting, and yes, I was affected. I cried. I knew I needed to stay calm and focused to

take good pictures, to think about composition and light. But at the same time my shoes . . . I thought about it . . . I was walking on the blood of other people. It was very hard, and for about two months after this I had nightmares.

When I was there, with the bodies, I met a photographer working with the Associated Press. He's Lebanese, so he has covered war before and seen such things. He took me outside that day and told me, 'Eman, you should try to 'lose' everything you're seeing. Because if you continue to remember what is going on here, you will not have the ability to keep taking pictures like this. You won't be able to continue as a photographer.' Essentially, he told me that it'll take time, but that I should try to forget this experience. 'Cover this now and try to forget it later.' He was very kind and checked on me two days later, to make sure I was okay.

[...] It's hard to leave these things behind. I do try. But of course sometimes it comes back. Sometimes a sound — something sudden like a balloon popping — it'll scare me very much. It makes me think of gunshots. I was never like that before."

Alexander Joe worked for over three decades as a wire photographer. Born in Zimbabwe, he began his career there (when the country was called Rhodesia), first as a freelancer and later as staff with the Rhodesia Herald. He subsequently moved to London and worked for The Times of London, The Observer, and the Daily Mail. He then returned to Zimbabwe and worked for Agence France-Presse (AFP), where he covered thirteen countries, documenting multiple wars, famines, and protests, among other social and political strife. During this time, he also covered Nelson Mandela's release from prison. Joe was later based in Nairobi, Kenya and his final posting with AFP was in Johannesburg, South Africa for over a decade. Joe is now based in Madagascar as a freelancer.

"I believe there is value to both insider and outsider coverage. Personally, I think it would be interesting to see multiple perspectives published right alongside one another. You'd get different aspects, different ways of viewing the same events. Because the truth is that no one person can see it all; sometimes you take your way of seeing for granted without realizing. But I was not always supported in thinking across perspectives.

For instance, during the Bosnian War, I said to my editor, 'I'd like to go, not to cover the war, but to document the refugees in Bosnia. I would like to show it from an African's perspective.' It made complete sense to me. I said, 'White photographers are always photographing African refugees or African crises. Let me go there as a black man and see the story from this perspective.' I never got a response on that request.

More generally, I wasn't always able to do the stories I wanted to cover and which I thought were important. After the Ugandan War [1981–86], for example, I wanted to go back to Uganda to do an in-depth feature on former child soldiers. I was very interested in this. How are they reintegrating? Are they being educated? Are they going to military academies? But AFP said no. My editor had checked into it and the BBC, I was told, hadn't

done anything on this topic, so there was no interest. Then a few months later, my editor approached me to say that the New York Times had done a story on this very topic and wanted photographs for it. The point I want to make is my own work seemed constrained by what Western publications determined to be news. Because, in turn, that determined what my editor would have me cover.

Now I'm retired from AFP. When I was with them, my pictures had a very wide reach and I had a salary. So for a long time I felt I couldn't leave that. But now I can focus on the stories that I wasn't able to do before. I'm no longer covering conflicts; I'm doing social documentary. It's work I've wanted for a long time and now I give myself my assignments.

Though the rest of the world envisions China when they think about rice, it is, in actuality, a major product in Madagascar. Here, typically, you find only men out working in the fields. The women plant the seedlings. The men do the rest of the agricultural work, until harvest time when women are involved again in the process. And then, of course, women are responsible for meal work. But this group of women in the image has been doing the whole process. Their husbands aren't here with them and they need to feed their families. They're going against the grain, out there physically preparing, plowing, working the fields. Many other women admire them. They're fighting the social and gender norms."

Marion Mertens is the Senior Digital Editor of Paris Match, a weekly French-language magazine that covers national, international, and entertainment news. Mertens oversees content on all web, social media, and mobile formats at Paris Match, including the magazine's daily edition on Snapchat Discover. Prior to this, she was the magazine's Deputy News Editor for 15 years.

"We actually ran a first-person piece on one of those terrifyingly tense situations — when one of our photojournalists was shot. It was Alvaro Canovas, who was covering Libya with Alfred de Montesquiou, our writer. It was close in time to the victory of the anti-Gaddafi rebel forces in Tripoli in 2011. Alvaro and Alfred had been working in various places, including Misrata, where two of their friends, [photojournalists] Chris Hondros and Tim Hetherington, were killed. Then Alvaro was wounded — a bullet in the leg. He was shot by loyalists.

We published the piece, where Alvaro describes his experience of getting shot, because we wanted to tell that story, that is, about our team being wounded. I think it's helpful to have the public understand what we do. [...]

As an editor, you place people very close to the story and therefore very close to the danger. Sometimes they risk their lives. But they know what they are doing, and you have to trust them. And likewise, it's very important that my reporters and photographers trust me. They know I'm there for them, to help them. And in the end, to do a good story, they have to go for it. You can't stay at the hotel; you're on the frontline. This of course is what I

respect in these journalists. But it's not reasonable; this isn't a reasonable job, and it's certainly not typical work.

[...] I have to find the right people to do these jobs. For example, I don't send people who are too young. When we assign photographers, whether staff or freelance, we're thinking about their level of experience, especially when they're on dangerous stories. They have to be used to working in a hostile environment, and we'll pair them with an experienced writer. It is very important to never work alone in a conflict zone. But once my journalists go to cover a story, I have to let them work.

I then support them from Paris, giving them directions, talking to them on a daily basis about what they're doing, and giving them input about whether they're going in the right direction on a story. They might think they're on a big story, but it's not really big and we don't care about it at the magazine, so you have to redirect them. They need the right information in order to get their work out. And then every week, all the editors meet to finalize the make-up of the upcoming issue, selecting stories that are already done and ready to be published. So as editor, you also have to protect your journalists' stories, because other editors want magazine space, too — 10 pages on some ridiculous feature story when you have had your guys in the field for 10 days risking their lives, and the response you hear is, 'but we saw that on TV already so we don't care.' So you stand up for your journalists and their work.”

Ellen Tolmie was the Senior Photography Editor at UNICEF from 1990 to 2013, directing the organization's global photography operations. This included contracting photographers worldwide to document the situation of children, in daily life and in crisis; and creating and promoting global policies for the photographing of children — by international professionals and by children themselves — and for the appropriate use of such images, consistent with UNICEF's commitment to child and other human rights. She has contributed to various publications and forums, particularly on the subject of visual representations of children, including in the books *The Rights of Children* (2009), *Full of Grace* (2007), and *The End of Polio* (2003).

“I think everyone now knows and accepts that the starving, usually African, sometimes Asian, child who is severely, chronically malnourished, almost dying, looking hopelessly and helplessly into the camera, is a cliché. Its ubiquitous proliferation is often condescending and verging on racist, and this iconography is extremely difficult to dislodge. Many fundraisers within UNICEF, as well as beyond it, contend that it still raises money. In the current fundraising environment, competing with many different NGOs and other organizations, and in a media environment super crowded with imagery, you have a few seconds to make an impression. That's why the fundraisers argue for this dramatic, shocking image. Alternatively, some say that this imagery is so clichéd now that nobody cares any more about it; that is, people are not moved by clichés, because they're worn-out images, used over and over.

For me, the more important issue is that this clichéd representation of the hopeless child has had ramifications. Studies, going back to the early 1990s, have shown that a majority of viewers in wealthier Western countries associate Africa with poverty, disease, and famine. There is also a complete misunderstanding of the diversity in Africa. It's a continent of 54 countries with hugely varied cultures. But when you show the same kind of image, that diversity is reduced to a single cliché. And it's a cliché that just isn't true. All of Africa is not, for example, in dire poverty.

This idea of a clichéd representation of a continent or a culture also applies to the clichéd representation of children in general. There is diversity among them and their experiences, and this needs to be represented respectfully. My interest in how children are portrayed grew very much out of my upbringing, in the 1960s and '70s, when the representation of women was under discussion in the feminist canon. We began to see that the visual representation of women was dominated by the male gaze, which is overwhelmingly paternalistic, chauvinistic, highly based on appearances, and expecting an attitude of servitude or seductiveness. All of those clichés of what femaleness is. I realized that similarly clichéd representations are applied to children for the same reason: like women (still too often today), children have almost no say in how they are visually depicted. This is determined by the "adult gaze," so to speak. And, like the traditional male gaze vis-à-vis women, it creates imagery that responds to and satisfies adult perspectives and desires — for example, for a pure, idealized childhood. This is not an accusation. It's a fact, which has to be examined and understood.

As an awareness of children's rights has grown, including their right to expression and to participate in decisions affecting them, many groups, including UNICEF, began to organize child photography workshops to explore what their images, of each other and their worlds, might show. Given current mobile phone saturation and selfie culture, particularly among young people, it's hard to remember that, a little more than 10 or maybe 15 years ago, photographs by children were relatively rare, especially in poorer countries. One of the first workshops by UNICEF was in the small town of Beslan, Russia, with children affected by the 2004 terrorist occupation of their school. Working with [photographer] Giacomo Pirozzi and psychologists, students viewed images of children in other countries who had experienced tragedy, getting some basic technical pointers and discussing what they wanted to photograph. Then they chose to return to the school (many had not been there since the siege) to document what remained, also visiting affected families and showing moments of everyday play and affection.

Author Lauren Walsh teaches at The New School and New York University, where she is the Director of the Gallatin School's Photojournalism Lab. She is also the Director of Lost Rolls America, a national public archive of photography and memory.