

# ZEKE

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the women's issue

# VITAL SIGNS

## CLIMATE CHANGE IN ANTARCTIC WATERS

Photographs by Amy Martin

As a documentary photographer, Arizona-based Amy Martin uses her camera's lens to increase awareness, understanding and compassion across physical and social barriers. Before concentrating on photography, Amy spent years working in international development and relief, including more than two years in the Dominican Republic working on environmental health and women's health and empowerment. In Guatemala, she worked with indigenous midwives, and in Haiti on medical relief following the devastating 2010 earthquake. She has explored the issues of statelessness of Latino farm workers on the Arizona/Mexico border and the long-term effects of uranium mining on indigenous people and lands.

Martin currently works as a photographer for the Mariposa Foundation that helps to educate and empower adolescent girls living in extreme poverty in the Dominican Republic and also teaches "Identity Through Photography" workshops to children from marginalized communities. Martin is the winner of ZEKE's recent Call for Entries, *Through a Woman's Lens*. In her winning series shown here, "Vital Signs: Climate Change in

Antarctic Waters," she poetically captures the haunting beauty of the ice in every stage of decomposition as a warning and reminder of the ominous shifting in the vital signs of the planet due to human-driven climate change. "... Photography can impassion a wide audience of people by sharing the hidden story behind issues that I advocate — be it health, the environment, gender equality, or social justice. Through the dark and contemplative mood of these images, I hope to allow an exploration of the emotions surrounding these changes, acknowledge their imminent effects on humanity and, thus, provide motivation for action," concludes Martin.

—Anne Sahler



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Formerly a glacier, this large iceberg decomposes gradually off the Antarctic Peninsula.

Photo by Amy Martin.

# DECONSTRUCTING POWER

## FACES OF SEXUAL VIOLENCE

**Photographs by:**

**Diana Zeyneb**

**Alhindawi**

**Jean Chung**

**Anica James**

**Heba Khamis**

**Photograph by Jean Chung**

Tuombe, 18, at Keshero Hospital in Goma, North Kivu province, Democratic Republic of Congo. Tuombe said she and her eight-year-old sister, Odetta, were raped by three gunmen from FDLR (Democratic Forces for the Liberation of Rwanda) in September 2007 as the two sisters were farming potatoes.



**Photograph by Heba Khamis  
From *Banned Beauty***

Mothers in Cameroon iron their daughters' breasts using heated objects to delay maturity and protect them from rape and early marriage.

In this photo, Noopiote-Justine is massaging her 11-year-old daughter's breasts with a warm stone. Cameroonians do breast ironing secretly at home, feeling ashamed that their daughters have breasts.

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# WOMEN WORK

## Photographs by

Delphine Blast  
Joan Lobis Brown  
Vidhyaa Chandramohan  
Susan Kessler  
Valerie Leonard  
Maranie Staab  
Beata Wolniewicz

**Photograph by Joan Lobis Brown**  
**From *Women of an UNcertain***  
**Age: *Indomitable Baby Boomers***  
**Challenging Cultural Norms**

"I had my first son when I was in high school. I went to nursing school and graduate school to become a family nurse practitioner. I worked 100 hours a week to buy the equipment for my own practice while I raised three kids. I have seen over 7,000 patients and I have 3,500 active patients. I eventually became depressed and gained a lot of weight. I joined the Black Girls Run club. Then I joined two half-marathon clubs. These running clubs transformed my life. I see how everyone struggles." —Adrienne



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**Photograph by Beata Wolniewicz  
From *Tough Life, Strong Women***

I took pictures of these women in Ghana who were working to make cocoa oil. I observed that all the labor was done by hand, and was very difficult to do. The women worked under quite dangerous conditions. Ghana is a very poor country and the economy is still very much agriculturally based.

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# through, a woman's lens

By J. Sybylla Smith

The historiography of women's photojournalistic work, while still sparse, has gained ground in the past thirty years, due to the stellar and consistent work of female photographers, academics, museum curators, and editors. The fields of photojournalism and documentary photography reflect the political, social and cultural configurations of predominant ideologies.

Our understanding of what is history-making and newsworthy has been predominately defined and captured through a patriarchal lens. We need to know and understand our own history.

This article illustrates the myriad ways in which women photographers have always been in the picture despite historically inequitable access—seeking truth, bearing witness and making invaluable contributions. We look back to reclaim history and honor the creative strategies of these women. We also look at innovative storytelling by contemporary women whose practices illustrate how seeing the world through a woman's lens concurrently informs and transforms photojournalism and our understanding of the truth.

< Female Engagement Team member and hospital corpsman Shannon Crowley, 22, of Swampscott, MA on patrol. Attached to 1st Battalion 8th Marines Bravo Company 3rd Platoon. Credit: Rita Leistner, Basetrack, Courtesy of Stephen Bulger Gallery, Afghanistan, 2011.

## Witness: A Historical View

Women photographers have witnessed and chronicled our world since the camera was invented in the mid-19th century. Unlike other fine art forms, women were introduced to photography in tandem with men. In 1893, the Eastman Kodak Company targeted the use of their newly invented hand-held camera to women. Their highly successful marketing campaign featured the "Kodak Girl," an independent camera-carrying world traveler. At the same time **Frances Benjamin Johnston** (1864–1952) set up her Washington D.C. studio and became the first woman press photographer in the United States. She covered the White House and published an article, "What a Woman Can Do With a Camera," in 1897.

Journalist Elizabeth Bisland made this observation in 1890: "Women with their cameras surpass all traditions and stand as the equals of men in their newly found and now more ardently practiced art...Indeed it seems as though for six thousand years women have been nurturing a talent to which she could give no expression with paint, brush or sculpture...Our greatest painters have been men, have we not a right to expect that our most famous photographers will be women?" This quote was featured on the wall of the 2015 exhibition "Who's Afraid of Women Photographers? 1830–1919 and 1918–1945" held jointly at Musee de l'Orangerie and Musee D'Orsay in Paris.

**"Our greatest painters have been men, have we not a right to expect that our most famous photographers will be women?"**

— Elizabeth Bisland, 1890

The exhibition highlighted women photographers' positive impact on the outcome of the suffrage movement while acknowledging their important coverage of World War I. The catalog states; "This was the time when they covered the struggle for women's civil rights and the events of the Great War — a time when, through various forms of social commitment, the history of photography and the history of women joined forces...By the start of the First World War, the medium had enabled women, for the first time in their history, to control their public and political image."

Meanwhile, groundbreaking documentary work was being made in America by pioneering



Frances Benjamin Johnston's "New Woman," a full-length self-portrait holding a cigarette in one hand and a beer stein in the other, in her Washington, D.C. studio. Library of Congress.

photojournalist **Alice Austen** (1866–1952). Austen chronicled her native New York City's response to the immigrant influx for a decade beginning in the 1890s. She photographed the quarantined migrants, the medical laboratories and the equipment used to clear immigrants for entry. Austen has 150 of her photos copyrighted with the Library of Congress, many of which were exhibited in Buffalo at the Pan American Exposition in 1901.

Hilary Roberts, the Research Curator of Photography at the Britain's Imperial War Museums, adds immensely to our historical knowledge. In *A Woman's Eye: British Women and Photography during the First World War*, she introduces us to **Christina Broom** (1862–1939) and **Olive Edis** (1876–1955), professional photographers working to support their families in 1903. Broom was given an official military appointment in 1904 and is recognized as Britain's first female press photographer. Though denied access to the battlefield, Edis received official permission to travel and documented the end of Y

Val Williams, in *Subscribe »* *Observers: Women the Present*, notes the significant role that women photographers have consistently had: "Many women took their cameras with them when they