

THE ART CONCEPT

BLACK HISTORY MONTH, FEB 2ND 2020, HAMBURG, GERMANY.

OKHIOGBE OMONBLANKS OMONHINMIN

Wrong Identity, Can I Please Tell My Story

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VENUE: KAMPNAGEL

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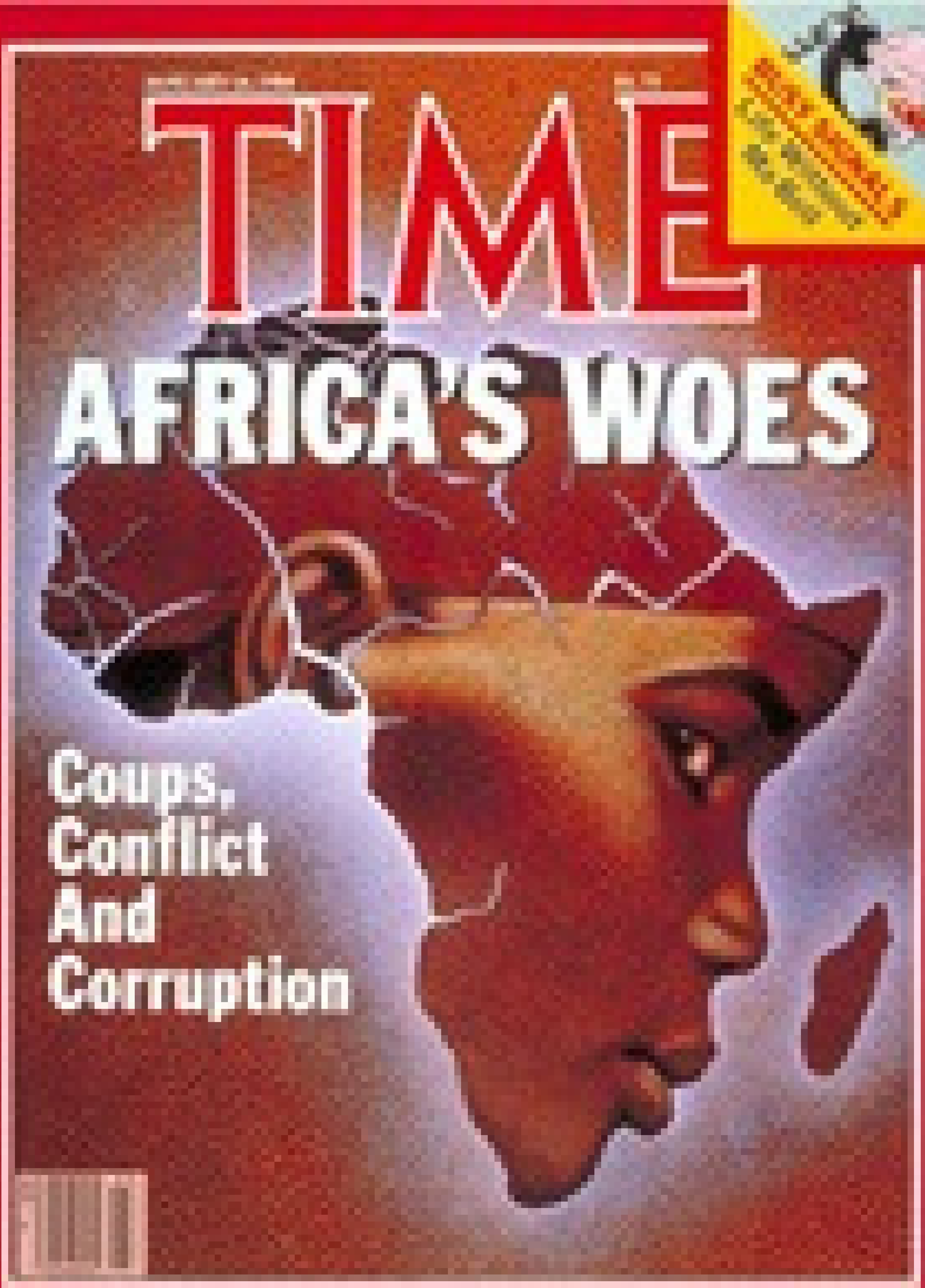
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TIME

AFRICA'S WOES

**Coups,
Conflict
And
Corruption**



TIME

Though photography is a much younger medium than painting—the first photo is widely considered to date from 1826—the astonishing technological advances since then mean that there are now far more pictures taken every day than there are canvases in all the world's galleries and museums. In 2016 alone, hundreds of billions of images were made.

We began this project with what seemed like a straightforward idea: assemble a list of the 100 most influential photographs ever taken. How do you narrow a pool that large? You start by calling in the experts. We reached out to curators, historians and photo editors around the world for suggestions. Their thoughtful nominations whittled the field, and then we asked TIME reporters and editors to see if those held up to scrutiny. That meant conducting thousands of interviews with the photographers, picture subjects, their friends and family members and others, anywhere the rabbit holes led. It was an exhaustive process that unearthed some incredible stories that we are proud to tell for the first time, in both written stories and original documentary videos.

There is no formula that makes a picture influential. Some images are on our list because they were the first of their kind, others because they shaped the way we think. And some made the cut because they directly changed the way we live. What all 100 share is that they are turning points in our human experience.

In the process of putting this list together, we noticed that one aspect of influence has largely remained constant throughout photography's nearly two centuries. The photographer has to be there. The best photography is a form of bearing witness, a way of bringing a single vision to the larger world. That was as true for Alexander Gardner when he took his horse-pulled darkroom to the Battle of Antietam in 1862 as it was for David Guttenfelder when he was the first professional photographer to post directly to Instagram from inside North Korea in 2013. As James Nachtwey, who has dedicated his life to being there, put it some years ago, "You keep on going, keep on sending the pictures, because they can create an atmosphere where change is possible. I always hang on to that."

—Ben Goldberger, Paul Moakley and Kira Pollack



Gorilla in the Congo

Brent Stirton

2007

Senkwekwe the silverback mountain gorilla weighed at least 500 pounds when his carcass was strapped to a makeshift stretcher, and it took more than a dozen men to hoist it into the air. Brent Stirton captured the scene while in - Virunga National Park in the Democratic Republic of Congo. Senkwekwe and several other gorillas were shot dead as a violent conflict engulfed the park, where half the world's critically endangered mountain gorillas live.

When Stirton photographed residents and park rangers respectfully carrying Senkwekwe out of the forest in 2007, the park was under siege by people illegally harvesting wood to be used in a charcoal industry that grew in the wake of the Rwandan genocide. In the photo, Senkwekwe looks huge but vaguely human, a reminder that conflict in Central Africa affects more than just the humans caught in its cross fire; it also touches the region's environment and animal inhabitants. Three months after Stirton's photograph was published in *Newsweek*, nine African countries—including Congo—signed a legally binding treaty to help protect the mountain gorillas in Virunga.



Soweto Uprising

Sam Nzima

1976

Few outside South Africa paid much attention to apartheid before June 16, 1976, when several thousand Soweto students set out to protest the introduction of mandatory Afrikaans-language instruction in their township schools. Along the way they gathered youngsters from other schools, including a 13-year-old student named Hector Pieterse. Skirmishes started to break out with the police, and at one point officers fired tear gas. When students hurled stones, the police shot real bullets into the crowd. "At first, I ran away from the scene," recalled Sam Nzima, who was covering the protests for the *World*, the paper that was the house organ of black Johannesburg. "But then, after recovering myself, I went back." That is when Nzima says he spotted Pieterse fall down as gunfire showered above. He kept taking pictures as terrified high schooler Mbuyisa Makhubu picked up the lifeless boy and ran with Pieterse's sister, Antoinette Sithole. What began as a peaceful protest soon turned into a violent uprising, claiming hundreds of lives across South Africa. Prime Minister John Vorster warned, "This government will not be intimidated." But the armed rulers were powerless against Nzima's photo of Pieterse, which showed how

rulers were powerless against Nzima's photo of Pieterse, which showed how the South African regime killed its own people. The picture's publication forced Nzima into hiding amid death threats, but its effect could not have been more visible. Suddenly the world could no longer ignore apartheid. The seeds of international opposition that would eventually topple the racist system had been planted by a photograph.



Famine in Somalia

James Nachtwey

1992

James Nachtwey couldn't get an assignment in 1992 to document the spiraling famine in Somalia. Mogadishu had become engulfed in armed conflict as food prices soared and international assistance failed to keep pace. Yet few in the West took much notice, so the American photographer went on his own to Somalia, where he received support from the International Committee of the Red Cross. Nachtwey brought back a cache of haunting images, including this scene of a woman waiting to be taken to a feeding center in a wheelbarrow. After it was published as part of a cover feature in the *New York Times Magazine*, one reader wrote, "Dare we say that it doesn't get any worse than this?" The world was similarly moved. The Red Cross said public support resulted in what was then its largest operation since World War II. One and a half million people were saved, the ICRC's Jean-Daniel Tauxe told the *Times*, and "James' pictures made the difference."

Starving Child and Vulture

Kevin Carter
1993

Kevin Carter knew the stench of death. As a member of the Bang-Bang Club, a quartet of brave photographers who chronicled apartheid-era South Africa, he had seen more than his share of heartbreak. In 1993 he flew to Sudan to photograph the famine racking that land. Exhausted after a day of taking pictures in the village of Ayod, he headed out into the open bush. There he heard whimpering and came across an emaciated toddler who had collapsed on the way to a feeding center. As he took the child's picture, a plump vulture landed nearby. Carter had reportedly been advised not to touch the victims because of disease, so instead of helping, he spent 20 minutes waiting in the hope that the stalking bird would open its wings. It did not. Carter scared the creature away and watched as the child continued toward the center. He then lit a cigarette, talked to God and wept. The New York Times ran the photo, and readers were eager to find out what happened to the child—and to criticize Carter for not coming to his subject's aid. His image quickly became a wrenching case study in the debate over when photographers should



wrenching case study in the debate over when photographers should intervene. Subsequent research seemed to reveal that the child did survive yet died 14 years later from malarial fever. Carter won a Pulitzer for his image, but the darkness of that bright day never lifted from him. In July 1994 he took his own life, writing, "I am haunted by the vivid memories of killings & corpses & anger & pain."

190 years of photography, *Time magazine's* 100 most influential photos has the above photos to represent Africa.

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