

Kevin Carter

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In March of 1993, South African photographer, Kevin Carter, snapped a photograph of an extremely malnourished child in Sudan. In this picture, the child's ribs are exposed and she is crouched in the fetal position. The story of the photograph paled in comparison to the demand for information regarding Carter's involvement before and after capturing the image. The unique context of Carter's photo raises a number of different points and questions in regards to photojournalism. First, what is the role of the photographer when he or she is capturing these controversial images? What kind of political and social action can a photographer expect? Secondly, the issue of duress and emotional unrest endured by the photographer's subject is given little [...show more content...](#)

Truly, given our innate human nature to recognize and alleviate the [suffering](#) of others, how possible is it? "To do so [bear witness to the suffering of those less fortunate]," Dougherty states, "requires distance, the distance to not feel what is at the same time acknowledging by your choice of frame is pain, that what the viewer sees is painful enough to matter" (612).

We can tell ourselves that we are able to operate at a distance, to disengage and separate ourselves from what is happening before our eyes. Vowing (in order to perform and produce the most effective art possible) to disconnect and actually disconnecting are two very different things. Perhaps one could refuse to allow oneself to experience the pain in

that present. Nevertheless, the pain will appear sooner or later. Jimmy Carter, Kevin's father, observed that his son "always carried around the horror of the work he did. Perhaps it was the burden of that horror that drove Kevin to suicide" (Kleinman...[show more content...](#))

It could be suggested that as part of their university curriculum, they are required to take psychology classes and participate in group counseling sessions with professional photographers. If more mental preparation was provided, students could become more aware of the field they are entering. Consequently, they would have the opportunity to do a serious personal evaluation and decide if, mentally, they were predisposed to handle the demands of the line of work. The most important point to take away from Carter's story is recognition of his legacy. That legacy should begin its focus on his excellent body of work, compiled over decades in which he exposes some of the most difficult images in apartheid South Africa. Secondly, his experience should influence his peers, hopefully inspiring them to seek help if it is needed, to take time away from their duties, to ensure that they remain mentally stable in the wake of the horror and suffering they

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