



Guide to the Lewis Hine Fellowship Photographs Collection, 2003-2024

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Summary

Collection Title:

Lewis Hine Fellowship photographs collection, 2003-2024

Creator:

Duke University. Center for Documentary Studies

Source:

Archive of Documentary Arts (Duke University)

Abstract:

The Lewis Hine Documentary Fellows Program (LHDFP) is administered by the Center for Documentary Studies at Duke University to support documentary photographers who address humanitarian issues in the U.S. and abroad. The Lewis Hine Fellowship Photographs Collection represents a selection of images from the documentary projects of seven LHDFP fellows: Alex Fattal, Mital Guttman, Kate Joyce, Jonna McKone, Elena Rue, Amanda van Scoyoc, and Lucy Wilson. The photographic images and videos in the collection depict home and community life of disadvantaged families and children in several sub-Saharan African nations (South Africa, Zimbabwe, and Ethiopia), as well as Massachusetts and New Jersey. They show everyday life and activities, such as children playing and completing chores, mothers cooking meals, disabled children going to school, household living conditions, and impoverished orphans and HIV-positive children in their familial situations, as well as funerals and school presentations (among other community events). In addition to photographic prints, there are also some documents relating to the projects, DVDs of the photographers' documentary work, and an archived version of the LHDFP website. Acquired as part of the Archive of Documentary Arts at Duke University.

Extent:

5.5 Linear Feet

795 Megabytes (1 website)

Language:

Material in English

Collection ID:

RL.00811

Permalink:

<https://idn.duke.edu/ark:/87924/m12w64>

Preferred Citation

[Identification of item], Lewis Hine Fellowship Photographs Collection, David M. Rubenstein Rare Book & Manuscript Library, Duke University.

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Background

Scope and Content

The Lewis Hine Fellowship Photographs Collection spans the years 2003-2024 and consists of selected images from the documentary collections of seven of the Lewis Hine Documentary Fellows Program (LHDFP) fellows in the following locations: Alex Fattal (South Africa); Mital Guttman (South Africa); Kate Joyce (South Africa); Jonna McKone (New Jersey); Elena Rue (Ethiopia); Amanda van Scoyoc (Boston, Mass.); and Lucy Wilson (Zimbabwe). The photographic images and videos in the collection depict home and community life of disadvantaged and displaced families and children in several sub-Saharan African nations, as well as people in the communities of Chelsea and Boston, Massachusetts. Images show everyday life and activities, such as children playing and completing chores, mothers cooking meals, disabled children going to school, household living conditions, and impoverished orphans and HIV-positive children in their familial situations, as well as funerals and school presentations (among other community events). Some images, such as Jonna McKone's, are portraits. Several series reveal the after-effects of displacement and social conditions in post-apartheid South Africa (Kwazulu-Natal and Bloemfontein). Two of the photographers' projects also include black-and-white images taken by the children and their families, along with quotes from those individuals regarding the images.

The collection consists of 158 color and black-and-white unmatted prints, ranging in size from 6.5x10 inches to 24x24 inches. There are also 4 DVDs containing both still- and moving-image documentaries with text and audio interviews. Several of the projects include paper copies of the introductions to the bodies of work, as well as full captions for the photographs. Many of the photographs are also available as digital images currently mounted on the LHDFP section of the CDS website. Also included is an archived copy of a blog maintained by CDS related to the Fellowship.

Acquired as part of the Archive of Documentary Arts at Duke University.

Biographical/Historical

The Lewis Hine Documentary Fellows Program (LHDFP) is administered by the Center for Documentary Studies at Duke University to support documentary photographers who address humanitarian issues in the U.S. and abroad. The LHDFP is the first postgraduate program at Duke University's Center for Documentary Studies (CDS), and is part of a long-standing commitment to youth-focused work at the CDS. In order to work toward fulfilling this commitment, LHDFP places Fellows with organizations seeking creative solutions to the specific problems faced by women, adolescents, and children in poor, marginalized areas. Each year, Hines Fellows work with local organizations to document their chosen topic over the course of ten months. They then return to work with documentarians on their projects. Hine Fellows, selected each spring, are graduates of Duke University, the Robertson Scholars program between Duke and the University of North Carolina-Chapel Hill, or of the Continuing Studies Certificate Program at the CDS. The Lewis Hine Documentary Fellows Program is supported by The Philanthropic Initiative and the Jessica Jennifer Cohen Foundation.

Biographical/Historical

Biographical Notes for Photographers in Collection (Biographies are from the Center for Documentary Studies web site)

Alex Fattal

Alex Fattal graduated from Duke in 2001 with a B.A. in comparative area studies. Alex is a photographer who has made images of rural family life in Russia, Cuba, and most recently, in Colombia on a Fulbright Fellowship. During his time in Colombia, Alex also collaborated with local NGOs on programming related to issues of sustainable development and children's rights. He spent his time as a Fellow in Durban, South Africa, where he worked with a local NGO in its efforts for children's rights advocacy. As part of his work there, he developed the body of work contained within this collection, entitled: "Images of Childhood in South Africa Ten Years after Apartheid."

Maital Guttman

Maital Guttman is a documentary filmmaker. As a freshman at Duke University her interest in documentary work began through the Humanitarian Challenges at Home and Abroad FOCUS Program. During her senior year she produced her first full-length documentary titled *Mechina: A Preparation*. The film follows six Israeli teens three months before they become soldiers, and sheds light on Israeli society in a way that reaches beyond general images of conflict. As a Lewis Hine Fellow, Guttman worked with an NGO in Nekkie, South Africa, and documented the stories of children that attend an arts-based HIV education center in South Africa.

Kate Joyce

Kate Joyce studied sociology and photojournalism at San Francisco State University and, during fall 2003, worked on her Certificate in Documentary Studies through the Center for Documentary Studies. Kate is a photographer interested in the relationship between documentary processes and art. She spent seven months photographing in Chile, where she focused on female-headed households. Her fellowship project was spent in Bloemfontein, South Africa, photographing the body of work known as "Site Insight: Mapping Grassland Phase II", and working on documentary projects with a local NGO (DEDI) that focuses on early childhood education and parental-empowerment in rural and informal settlements. She has also photographed in Iceland, Guatemala, Spain, and the American West.

Jonna McKone

Jonna McKone is an artist, photographer and filmmaker whose work combines documentary, narrative, archives, and materials-based photography processes to explore legacies of empire, the fragility of truth, and the land and body as vessels of memory. Her ongoing project, *Slow Drift*, explores how the legacy of colonial tobacco plantations reverberates across the landscape, architecture, and personal memory and has received support from Robert W. Deutsch Foundation's Rubys Artist Grant, the Puffin Foundation, Maryland State Arts Council and the Maryland Institute College of Art. She was awarded a Center for Documentary Studies' Lewis Hine Fellowship in 2017. Jonna has been a Flaherty Film Seminar Fellow, an artist-in-residence at Monson Art's Abbott Watts Photography Residency, Platteforum, Skidmore's Storyteller's Institute and an analog photo resident at Full Circle Fine Art. Her work has been shown at Goucher College's Silber Gallery (Baltimore, MD), Connect and Collect (Baltimore, MD), Candela Gallery (Richmond, MD), Hamiltonian Gallery (Washington, DC), Zimmerli Art Museum New Brunswick, NJ), Power Plant Gallery (Durham, NC), Resort (Baltimore, MD), The Walters Museum (Baltimore, MD), Interloc Projects (Thomaston, ME), VisArts (Rockville, MD), Zo Gallery (Baltimore, MD), SE Center for Photography (Greenville, SC) and the Midwest Center for Photography (Wichita, KS).

Elena Rue

Elena Rue is a 2003 graduate of Kenyon College, where she studied anthropology and photography. During an intensive semester at the Center for Documentary Studies at Duke University (CDS) in 2001, she completed a number of undergraduate documentary studies courses and was involved with CDS's Youth Document Durham program and Student Action with Farmworkers, an organization housed at CDS. She spent that following spring semester in Ghana documenting the unique sign language of the isolated deaf community of Adamorobe. Rue spent nine months as a Fellow in Addis Ababa, Ethiopia working with an NGO that supports children whose families have been affected

by HIV. The project she developed while working with these families is called "Love After Loss."

Amanda van Scoyoc

Amanda van Scoyoc graduated from the University of Pennsylvania in 2005 with a B.A. in psychology and a minor in fine arts. For the last six years, she has worked on a variety of documentary projects, including a series of photographs, interviews, and writings about the impact that adopting nine-year-old Russian twin sisters has had on her family as well as on their own adjustment and development. She has also volunteered as a photographer with two nonprofits in Guatemala and Honduras, and worked as an art teacher at a Boy's Club of America, where she has incorporated journaling into her teaching. As a Fellow, van Scoyoc worked with an NGO in Chelsea, Mass. that helps at-risk youth become self-sufficient, responsible citizens. Her project regarding low-income and teenage mothers is entitled: "Raising Them Right: Young Motherhood in Chelsea, Massachusetts."

Lucy Wilson

Lucy Wilson graduated from Duke in 2001 with a major in public policy studies. After graduation, Lucy lived in Ghana, where she worked for the United States Refugee Resettlement Program - Overseas Processing Entity (OPE), interviewing refugees throughout West Africa and leading circuit rides for the OPE field team. While at Duke, Lucy initiated Teaching Together, Learning Together, a partnership between Duke professors and Durham public school teachers. She was also a research assistant with CARE's Office of Public Policy and Governmental Relations, where she worked on a public advocacy campaign to increase international family-planning funding. As part of her coursework at the Center for Documentary Studies, she photographed a Nigerian family living in Chapel Hill, North Carolina. Wilson's project as a Fellow ("The Highfield District of Harare, Zimbabwe") reflects her time with the NGO Child Protection Society (CPS), a local child rights advocacy organization in Zimbabwe.

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Arrangement

The collection is arranged alphabetically by photographer, whose bodies of works are then arranged in original order as identified by the photographer.

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Administrative Information

Publication Statement

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Use Restrictions

The copyright interests in this collection have not been transferred to Duke University. For more information, consult the copyright section of the Regulations and Procedures of the David M. Rubenstein Rare Book & Manuscript Library.

Acquisition Information

The Lewis Hine Documentary Fellowship Photographs Collection were received by the David M. Rubenstein Rare Book & Manuscript Library as a gift from 2008-2010, and as a gift from Jonna McKone in 2024.

Processing Information

Processed by Karen Glynn, 2008-2010

Encoded by Paula Jeannet and Jessica Carew, February 2011

Accession 2024-0144 added by Leah Tams, February 2025.

Accessions described in this collection guide: 2008-0128, 2008-0129, 2008-0130, 2008-0131, 2009-0277, 2010-0005, 2010-0153, 2024-0144.

Archived website added, March 2024.

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Names and Subjects

- Ethiopia -- Social conditions -- 21st century -- Pictorial works
- Chelsea (Mass.) -- Social life and customs -- Pictorial works
- Bloemfontein (South Africa) -- Social conditions
- Black people -- Relocation -- South Africa -- KwaZulu-Natal
- Zimbabwe -- Social conditions
- Zimbabwe -- Pictorial works
- South Africa -- Social conditions -- Pictorial works
- Color photographs
- Black-and-white photographs
- Documentaries (motion picture genre)
- Documentary photography -- South Africa
- Documentary Photography
- DVDs
- Poor children -- Massachusetts -- Boston -- Social conditions
- Orphans -- Ethiopia -- Addis Ababa -- Social conditions
- Post-apartheid era -- Kwazulu (South Africa)
- HIV-positive children
- HIV infections -- Social aspects -- Africa
- Orphans -- Africa, Sub-Saharan -- Social conditions
- Nongovernmental organizations -- Social aspects
- Children -- Zimbabwe -- Social conditions
- Children -- South Africa -- Pictorial works
- Children with disabilities -- Education
- Children's rights -- Africa, Sub-Saharan
- New Jersey -- Social conditions -- Pictorial works
- Audiovisual materials
- Wilson, Lucy
- Van Scoyoc, Amanda
- Rue, Elena
- Joyce, Katie
- Archive of Documentary Arts (Duke University)
- Fattal, Alexander L.
- Guttman, Maital

Physical Characteristics and Technical Requirements

Some materials in this collection are fragile audiovisual formats that may need to be reformatted before use. Contact Research Services for access.

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Physical Characteristics and Technical Requirements

Some materials in this collection are digitized audiovisual materials that require special equipment. Contact Research Services with questions.

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Collection Inventory

Alex Fattal photographs, 2003-2004

Physical Description: 1 box

Scope and Contents note

As a 2002-2003 Lewis Hine Documentary Fellow, Fattal became a documentary researcher for the Children's Rights Centre (CRC) in Durban, South Africa from February 2003 to August 2004. The CRC, initially a peace building organization during the violence in KwaZulu-Natal in the 1980s and early 1990s, has grown into a national non-governmental organization mobilizing and advocating for children's rights in every sector of South African society. Fattal's assignment was to explore challenges to children's rights in a qualitative, visual and participatory way, which he undertook over sixteen months by way of traveling to and stay with various households. While staying with these families, he worked with the children leading a series of discussions about photographs in their everyday environment and taught them the basics of framing, lighting, and operating a camera (which they then taught to their family members). Fattal's project (entitled "Images of Childhood in South Africa Ten Years after Apartheid") consists of photographs in color that he took, and photographs in black and white that children and their parents or caregivers took. Various family members would tell stories about the images they would make, and these narratives are included below with the captions. (Note: all names and specific locations have been changed by Fattal.)

Twenty-nine color images and twelve black-and-white images on 8.5 x 11" Epson paper. Captions taken from original texts.

Paper copy of introduction and captions, 2004

Box 1

Physical Description: 1 folder

Color prints, 2003-2004

Running around tree Box 1 > Image 1

Scope and Contents note

Children of a family in the Metlagole, North West.

Classroom scene of interracial/disabled school Box 1 > Image 2

Scope and Contents note

School with special services for children with disabilities in Ramfontein, Free State.

Songwa and Wilo in market, refugees with shoes in foreground Box 1 > Image 3

Scope and Contents note

Children from a refugee family Sunday at market in Baldwin, Kwa Zulu-Natal.

Boy pulling mules carrying water Box 1 > Image 4

Scope and Contents note

Fetching water from rivers running through an asbestos-laden dam in Ag-
Thabane, Limpopo.

Going to school on tractor Box 1 > Image 5

Scope and Contents note

Children of farm laborers on the way to school in Hirsensbosch, Western Cape.

Dishing out food for 13 Box 1 > Image 6

Scope and Contents note

Preparing to serve dinner for thirteen, nine children, five adopted from sisters who have passed away in Unkunkulu, Kwa Zulu-Natal.

Woman with baby behind curtain Box 1 > Image 7

Scope and Contents note

HIV+ mother with her baby Haupterville, Kwa Zulu-Natal.

Morning preparations, combing and dressing Box 1 > Image 8

Scope and Contents note

Preparing for school in Unkunkulu, Kwa Zulu-Natal.

Two girls at Hindi temple

Box 1 > Image 9

Scope and Contents note

Sisters playing at Hindi temple in Baldwin, Kwa Zulu-Natal.

Playing rock game with wig

Box 1 > Image 10

Scope and Contents note

San children at play in Vleifontein, Northern Cape.

Muslim prayer

Box 1 > Image 11

Scope and Contents note

Children performing afternoon Du'as in Baldwin, Kwa Zulu-Natal.

Justine and Yolanda cuddle

Box 1 > Image 12

Scope and Contents note

Children of farm laborers in Hirsensbosch, Western Cape.

Handing baby from back of boy to hand of woman

Box 1 > Image 13

Scope and Contents note

Family in Metlagole, North West (Note: within the old homeland of Boputatswana).

Men sitting on red stools with backs to camera

Box 1 > Image 14

Scope and Contents note

Unemployed in Unkunkulu, Kwa Zulu-Natal.

Confrontation at Kids Haven with tie

Box 1 > Image 15

Scope and Contents note

In a shelter for neglected and abused children in Wanoni, Gauteng.

Disabled children portrait in front of sandbox

Box 1 > Image 16

Scope and Contents note

Morning playtime in Ramfontein, Free State.

Watching soccer taken from behind

Box 1 > Image 17

Scope and Contents note

Watching a soccer match in Vleifontein, Northern Cape.

Girl in pink skirt carrying younger boy

Box 1 > Image 18

Scope and Contents note

In Vleifontein, Northern Cape.

Kids with aqua bowls at sunset

Box 1 > Image 19

Scope and Contents note

Late afternoon in Unkunkulu, Kwa Zulu-Natal.

Ironing with coils on ground

Box 1 > Image 20

Scope and Contents note

Ironing and keeping warm in Unkunkulu, Kwa Zulu-Natal.

Being bad in Limpopo

Box 1 > Image 21

Scope and Contents note

Being mischievous in Ag-Thabane, Limpopo.

Old man sitting in mealies, corn

Box 1 > Image 22

Scope and Contents note

Grandfather resting in Vleifontein, Northern Cape.

Slingshot

Box 1 > Image 23

Scope and Contents note

In Vleifontein, Northern Cape.

Soccer, header

Box 1 > Image 24

Scope and Contents note

In Vleifontein, Northern Cape.

Playing card despondent Box 1 > Image 25

Scope and Contents note

Orphaned children in Hauperville, Kwa Zulu-Natal.

Church music in house Box 1 > Image 26

Scope and Contents note

Church at a neighbor's home in Hirsensbosch, Western Cape.

Michele watching TV happily Box 1 > Image 27

Scope and Contents note

Watching cartoons in Baldwin, Kwa Zulu-Natal.

Tshepo and young boy portrait Box 1 > Image 28

Scope and Contents note

In shelter for neglected and abused children in Wanoni, Gauteng.

Tent, dramatic sky Box 1 > Image 29

Scope and Contents note

Scottsdrift, Northern Cape.

Smiling in doorway Box 1 > Image 30

Scope and Contents note

Metlagole, North West.

Black and white prints, 2003-2004

Scope and Contents note

Made by children, as well as parents and caregivers, with narrated captions.

Girl squatting extending arms; Location:
Baldwin, Kwa Zulu-Natal; Photo by: Father

Box 1 > Image 1

Scope and Contents note

"I have a sister her name is Furaha, she was born in South Africa. Actually she has never been to Burundi from the time she was born until now. She is two years already. She'd like to go to Burundi and visit her grandmother and uncle and people who know us from the time we were in Burundi. I think even Gerard and Jacques can't remember Burundi very well because they left the time they were kids. I think they don't know anything about

the war there because they were young. I don't know." - **Wawa, 15 years old.**

Cooking on ground; Location: Vleifontein,
Northern Cape; Photo by: Father

Box 1 > Image 2

Scope and Contents note

"I can't explain what [Katolo] tastes like, you can taste for yourself, it grows wild. It comes from Namibia and is part of our staple diet. You can eat it with pap or other food but if you really want to enjoy it you must have it with meat." - **Father.**

Tall building; Location: Wanoni, Gauteng;
Photo by: Marlene, 15 years old

Box 1 > Image 3

Scope and Contents note

"It reminds me of the time I ran away from home and came to Gauteng. I was around these huge buildings and I was so frightened, just to look at the buildings. I was so scared I didn't know where to go. I was just crying all the way and people were just staring at me. I was so frightened. Then I thought, maybe I should go and sit where there are no buildings and lots of people around, so I went to this place over here. I was sitting over there and it was so quiet but still I was crying. When these big men would just pass I was so scared, I just thought that maybe one would come and rape me. I just thought something bad can happen to me. But I just sat there until the other girl who I was with said "we must take another walk." " - **Marlene, 15 years old.**

Two houses, tent and cinderblock, people
hanging outside; Location: Vleifontein,
Northern Cape; Photo by: Father

Box 1 > Image 4

Scope and Contents note

"In Vleifontein we now have taps and don't fetch water from the river. Because we are becoming modernised we now have to pay for water. It is going to be difficult since many people are unemployed and do not have an income to pay for water." - **Father.**

Tug of war; Location: Wanoni, Gauteng; Photo
by: Thomas, 12 years old

Box 1 > Image 5

Scope and Contents note

Tug of war.

Bending over ball; Location: Metlagole, North West; Photo by: Mom

Box 1 > Image 6

Scope and Contents note

"Willem started getting therapy from the age of around three months, six months something around there...He's still keeping on with his therapy. He gets therapy twice a week from school, he has improved a lot." - **Mom.**

Walking under arm, protection; Location: Haupterville, Kwa Zulu-Natal; Photo by: Sicelo, 5 years old

Box 1 > Image 7

Scope and Contents note

"When we were playing we stayed close so if [our mother] called us we would hear her because she was sick. Me and Lungile were discussing that, and how our mother was important to us. She helped us get what we wanted at school." - **Nikiwe, 11 years old.**

Portrait with magazine of white girl with baby; Location: Haupterville, Kwa Zulu-Natal; Photo by: Nikiwe, 11 years old

Box 1 > Image 8

Scope and Contents note

"I'd like to be very famous and have money." - **Nikiwe, 11 years old.**

Baby photographed outside in middle of the frame; Location: Metlagole, North West; Photo by: Pule, 9 years old

Box 1 > Image 9

Scope and Contents note

Baby's portrait.

Hold up; Location: Haupterville, Kwa Zulu-Natal; Photo by: Sicelo, 5 years old

Box 1 > Image 10

Scope and Contents note

"If I go to school that's good because there is no future without education. I want to train to become a policewoman, not just become one. I'd like me and my sisters to be successful and admirable in our community, to be able to help other people like we were helped to be educated." - **Gcina, 17 years old.**

Devout pose; Location: Baldwin, Kwa Zulu-Natal; Photo by: Salumu, 14 years old

Box 1 > Image 11

Scope and Contents note

"This is my older brother Wawa he wants to be a musician in his life, his favorite musician is Tupac. He calls himself Tupac whatever he's doing. Even in this picture he posed like Tupac. If you know Tupac you will see how it resembles Tupac. Everything is Tupac, Tupac, Tupac...In this picture he's dressed "pocket down" and calls himself "a nigga." In every part of his life he wants to be like Tupac." - **Salumu, 14 years old.**

Sunspot; Location: Hirsensbosch, Western
Cape; Photo by: Mother

Box 1 > Image 12

Scope and Contents note

Vineyard workers.

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Maital Guttman documentary, 2005-2006

Physical Description: 1 box

Scope and Contents note

As a Lewis Hine Fellow, Guttman spent the 2005-2006 academic year working with the 10 Million Memory Project (10MMP), which is supported by the Regional Psycho-Social Support Initiative (REPSSI) and its partners. The purpose of these non-governmental organizations is to provide a therapeutic approach to healing psychological wounds in the southern region of Africa by way of creating safe spaces for children to share their memories and tell their life stories. More specifically, REPSSI is a non-profit regional organization that works to lessen the social and emotional effects of HIV and AIDS, poverty, and conflict among children and youth in thirteen countries in East and Southern Africa. Guttman was sent to Nekkie, South Africa to work with MADaboutART, an arts-based HIV education and youth empowerment program that is affiliated with 10MMP and REPSSI. While there, Guttman filmed a documentary entitled "Three in a Million: a hero book story." She also aided in the filming of a short drama developed by the students at MADaboutART ("Broken") and a short film about the students' efforts to clean up their community ("Gardening Eden"). Her project as a whole is entitled: "Breaking the Silence."

This collection includes two DVDs that include a documentary film and two short films.

Access Restrictions:

Access note. Some materials in this series are fragile audiovisual formats that may need to be reformatted before use. Contact Research Services for access.

DVD: "Broken " and "Gardening Eden" ,
2005-2006

Box 2

Scope and Contents note

"Broken" is a short drama created by the students of MADaboutART that brings to light the issue of incestuous rape and family stigma against children in their community. "Gardening Eden" is a short film that documents the understanding of the importance of caring for the environment, as well as the efforts of the students at MADaboutART to reduce and clean up garbage dumping within their community. Each short film has a running time of approximately four minutes.

Access Restrictions:

[Original audiovisual materials are closed to use. Use of these materials may require production of listening or viewing copies. Please contact Research Services before coming to use this collection.]

DVD: "Three in a Million: a Hero Book Story,"
2005-2006

Box 2

Scope and Contents note

This film is a documentary that highlights three Hero Book stories from MADaboutART, an arts-based HIV education center in South Africa. A Hero Book is a hand made book in which the child is the author, illustrator, and main character. The aim of the "One Child, One Hero Book" campaign is for youth to share with other youth their own strategies in the face of problems. The documentary guides the viewer through the stories of three HIV positive individuals (two children and one young adult) who have created Hero Books. The prompts for the sharing of their stories include: 1. My Self-Portrait; 2. My Community's Problems and Strengths; 3. An Early Memory; 4. My Problem; 5. One Shining Moment - When I Overcame My Problem; 6. Tricks to Overcome My Problem; 7. Me, the Hero. The running time for this documentary is approximately twenty-five minutes.

Access Restrictions:

[Original audiovisual materials are closed to use. Use of these materials may require production of listening or viewing copies. Please contact Research Services before coming to use this collection.]

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Kate Joyce photographs, 2004-2005

Physical Description: 1 box

Scope and Contents note

As a 2004-2005 academic year Lewis Hine Documentary Fellow, Joyce worked in South Africa with the nongovernmental organization Diketso Eseng Dipuo Community Development Trust (DEDI). This NGO focuses on empowering parents and facilitating early-childhood development programs in rural and informal settlements throughout South Africa's Free State province. Joyce was introduced to Grassland Phase II (the subject of her photograph series) through DEDI. Grassland Phase II is a government-subsidized settlement located on the fringe of an expanding black township in South Africa's judicial capital, Bloemfontein. This settlement was developed in an effort to address the land and housing needs of people living in the rapidly growing informal settlement of Bergman Square (a local municipality that was divided into 2,883 half-hectare [1.2 acre] sites in 2003 and renamed Grassland Phase II). Subsidized urban settlements, like Grassland Phase II, provide residents with a springboard for growth and independence from living environments that are no longer sustainable; however, this type of development is still characterized by urban sprawl and racial segregation. The title of Joyce's project is: "Grassland Phase II: Residents and Government Reshaping South Africa's Informal Settlements."

Thirty-three 10.5 x 16" black-and-white images and seven 10.5 x 16" color images on 13 x 19" paper. Captions taken from original texts. Includes DVD with collection photographs, documentary texts, and audio interviews.

Access Restrictions:

Access note. Some materials in this series are fragile audiovisual formats that may need to be reformatted before use. Contact Research Services for access.

Paper copy of full captions and introduction to body of work, 2004

Box 3

Physical Description: 1 folder

Black and white prints, 2004

Scope and Contents note

All photographs are made in Grassland Phase II, Bloemfontein, South Africa by Kate Joyce.

Arm adjusting veil over girl's head

Box 3 > Image 1

Scope and Contents note

Preparation for a "white wedding ceremony" performed by Lesedi la Bophelo Cultural Group, a dance and drama group for children living in Grassland Phase II, Bloemfontein, South Africa, 2004.

Portrait of brother and sister with arms around each others shoulders

Box 3 > Image 2

Scope and Contents note

Siblings in front of their home, a four-room shack attached to a Black Apostolic church where their father is pastor. Grassland Phase II, Bloemfontein, South Africa, 2004.

Teapot and interior texture of wallpaper

Box 3 > Image 3

Scope and Contents note

Teapot against the texture of wallpaper made of newspaper advertisements. Grassland Phase II, Bloemfontein, South Africa, 2004.

Left-side, child in arms of a man, right-side, woman bending down over large iron pots

Box 3 > Image 4

Scope and Contents note

Funeral ceremony feast. Grassland Phase II, Bloemfontein, South Africa, 2004.

Hand holding negative to light

Box 3 > Image 5

Scope and Contents note

Four years ago the owner of a tuck shop or dry goods store in Grassland Phase II fled his home of Bangladesh, leaving his wife and two children. "Do you want to see them," he asks, pulling a negative of his children out of his wallet and holding it up to the light. Grassland Phase II, Bloemfontein, South Africa, 2004.

Two girls dancing in dust mote

Box 3 > Image 6

Scope and Contents note

Rehearsal, Lesedi la Bophelo Cultural Group. Grassland Phase II, Bloemfontein, South Africa, 2004.

Two children in chaotic-looking yard, foreground, large teapot steaming over fire

Box 3 > Image 7

Scope and Contents note

Children in front yard doing chores. Grassland Phase II, Bloemfontein, South Africa, 2004.

Looking into grave at casket while people crowd along its edge

Box 3 > Image 8

Scope and Contents note

Family and friends take turns throwing the first fistfuls of dirt into the deceased's grave. Grassland Phase II, Bloemfontein, South Africa, 2004.

Foreground, round plant bed, background, man squatting in rectangle garden plot

Box 3 > Image 9

Scope and Contents note

After Nicho's sister passed-away he moved into her shack. On his day off from work he plants his garden, both for food and decoration. Grassland Phase II, Bloemfontein, South Africa, 2004.

One tall pointed tree standing alone

Box 3 > Image 10

Scope and Contents note

A landscape formerly owned by Afrikaner farmers is reshaped as the land's new inhabitants fell trees and disassemble abandoned structures to harvest firewood and collect building materials. Grassland Phase II, Bloemfontein, South Africa, 2004.

Silhouette of large tree, below its branches a person tossing a little kid in the air

Box 3 > Image 11

Scope and Contents note

A young child finds playfulness in front of her home. Grassland Phase II, Bloemfontein, South Africa, 2004.

Portrait of woman standing in doorway looking at camera with hand to her chin

Box 3 > Image 12

Scope and Contents note

Ntabitseng requests a portrait in front of her home. Grassland Phase II, Bloemfontein, South Africa, 2004.

A map being held by three unidentifiable women

Box 3 > Image 13

Scope and Contents note

Women holding a map of Grassland Phase II showing the division of land into 2,883 individual half-hectare plots, referred to as sites. Grassland Phase II, Bloemfontein, South Africa, 2004.

Foreground, agave spines hanging over fence,
background, minimalist shack

Box 3 > Image 14

Scope and Contents note

While several residents are busy upgrading their living structures with mud and cement brick, the majority of Grassland Phase II residents continue living in shacks. Grassland Phase II, Bloemfontein, South Africa, 2004.

Woman with house motif on shawl of her
dress, service attendees in background

Box 3 > Image 15

Scope and Contents note

During a funeral service at the St. Johannes Lutheran Church for a deceased resident of Grassland Phase II. Grassland Phase II, Bloemfontein, South Africa, 2004.

Older woman reading newspaper under porch
tarp

Box 3 > Image 16

Scope and Contents note

Elizabeth on her front porch a few weeks before her husband passes away. Grassland Phase II, Bloemfontein, South Africa, 2004.

Looking up the former driveway, wire fences
down the middle, shacks surrounding

Box 3 > Image 17

Scope and Contents note

Flanked by lion statues, the former entry to an Afrikaner-owned farm is divided down the middle where two sites meet. Grassland Phase II, Bloemfontein, South Africa, 2004.

Foreground, white wall with lion statue on
right, man in truck backing out of drive

Box 3 > Image 18

Scope and Contents note

Flanked by lion statues, the former entry to an Afrikaner-owned farm is divided down the middle where two sites meet. Grassland Phase II, Bloemfontein, South Africa, 2004.

Left-side, inside shack is a girl with head on table, right-side, open door looking outside

Box 3 > Image 19

Scope and Contents note

An orphaned young girl lives with her grandmother, brother, two sisters, and nephew. Grassland Phase II, Bloemfontein, South Africa, 2004.

Woman holding dog surrounded by laughing children

Box 3 > Image 20

Scope and Contents note

Mpewane Adelineh Mananzi, matron of Lesedi la Bophelo (Light of Life) Creche, provides early childhood education for several children in Grassland Phase II. She recently opened her crèche and is receiving support and practical information from Diketso Eseng Dipuo Community Development Trust (DEDI) concerning the sustainability of her crèche. Grassland Phase II, Bloemfontein, South Africa, 2004.

Many children falling over themselves filling the frame

Box 3 > Image 21

Scope and Contents note

A group of children crowd around the camera's viewfinder, interrupting their chores. Grassland Phase II, Bloemfontein, South Africa, 2004.

Two sweaters hanging water marks on ground below

Box 3 > Image 22

Scope and Contents note

Wet laundry on the line. Grassland Phase II, Bloemfontein, South Africa, 2004.

Two children looking at each other divided by two long socks hanging on clothesline

Box 3 > Image 23

Scope and Contents note

Children hanging out in the yard. Grassland Phase II, Bloemfontein, South Africa, 2004.

Left-upper corner, girl with head on bench looking at camera, cat crawling out from under bench below her, right-side, bottles and barrel

Box 3 > Image 24

Scope and Contents note

Child living with her grandparents, while her mother remains living in Lesotho. Her grandfather works at a golf course and her grandmother sells homemade African beer. Selling homemade beer is illegal, yet, because it is relatively inexpensive and easy to produce, many people find it to be a lucrative business, especially in the face of 40-45% unemployment rates among Grassland's population. Throughout the day neighbors come to drink at their house. Grassland Phase II, Bloemfontein, South Africa, 2004.

Dog in steeldrum doghouse

Box 3 > Image 25

Scope and Contents note

Fifty-gallon steel drum doghouse. Grassland Phase II, Bloemfontein, South Africa, 2004.

Left-side, unidentifiable kids picking bone,
right-side, older man standing with cane

Box 3 > Image 26

Scope and Contents note

Shadrack's grandchildren pick the remaining pieces of meat from the bone after he has finished eating from it. Grassland Phase II, Bloemfontein, South Africa, 2004.

Boy in suit jacket carrying a plat of pap in one
hand and mug with the word "Dad" on it in the
other hand

Box 3 > Image 27

Scope and Contents note

At a community day celebration children are served soup and pap, a corn porridge, donated by the owner of a corner store. Grassland Phase II, Bloemfontein, South Africa, 2004.

On shack roof a wire toy car, man picking up
pliers, kid on ladder with head resting in arms
leaning against edge of roof

Box 3 > Image 28

Scope and Contents note

Repairing the roof. Grassland Phase II, Bloemfontein, South Africa, 2004.

Right side, man with dreadlocks in doorway,
left-side, two zones painted on wall

Box 3 > Image 29

Scope and Contents note

Monaheng in the doorway of his home. Monaheng and his wife, Mpewane, moved into an abandoned farmhouse a year before the land it stood on was

bought and died into the 2,883 individual half-hectare sites that now make up Grassland Phase II. Grassland Phase II, Bloemfontein, South Africa, 2004.

Girl with ice cream cone on dress and one end lifted by wind, looking at camera

Box 3 > Image 30

Scope and Contents note

During funeral preparations for her grandfather, four sheep are sacrificed the night of the vigil. Grassland Phase II, Bloemfontein, South Africa, 2004.

From above looking at a dusty horizon of shacks, foreground, a kid kicking a bottle

Box 3 > Image 31

Scope and Contents note

Nine-year old boy kicking a bottle dangling on a string in the wind and dust. He is visiting his mother during school vacation, but will return to his grandparent's home in a town several hundred kilometers away at the end of his two-week stay. His mother is unemployed and his father is in Johannesburg looking for work. Grassland Phase II, Bloemfontein, South Africa, 2004.

Man sitting in yard in chair facing camera, girl running in opposite direction, background, people walking along road

Box 3 > Image 32

Scope and Contents note

Dusk. Grassland Phase II, Bloemfontein, South Africa, 2004.

Hands smooth over fresh braids

Box 3 > Image 33

Scope and Contents note

Braiding her boyfriend's hair. Grassland Phase II, Bloemfontein, South Africa, 2004.

Color prints, 2004

Scope and Contents note

All photographs are made in Grassland Phase II, Bloemfontein, South Africa by Kate Joyce.

In front of shack, mother holding baby in air, girl in doorway, cement face of a woman hanging above door

Box 3 > Image 34

Scope and Contents note

Mother of seven, Elsie lifts her 3-week old son in front of the entrance of her home. Grassland Phase II, Bloemfontein, South Africa, 2004.

Inside shack with stove, shelving, and TV, door open looking outside

Box 3 > Image 35

Scope and Contents note

Despite a shack's outside appearance it is not uncommon to find modern appliances filling its interior spaces. In some homes these appliances are used, but for the majority they prove too expensive to actually plug in. Grassland Phase II, Bloemfontein, South Africa, 2004.

Dust motes and light daggers passing through burlap in otherwise dark room

Box 3 > Image 36

Scope and Contents note

Sun, dust and other elements of weather pass through holes in corrugated iron sheets and burlap that make-up this family's shack. Grassland Phase II, Bloemfontein, South Africa, 2004.

Portrait of pregnant woman in green dress inside shop

Box 3 > Image 37

Scope and Contents note

Margaret, 7 months pregnant, in her shop where she sells fruits and vegetables, snacks, paraffin, and other staple goods. Grassland Phase II, Bloemfontein, South Africa, 2004.

Kids embracing with hands waving above them, with sun spot halos

Box 3 > Image 38

Scope and Contents note

The embrace. Lesedi la Bophelo Cultural Group, a dance and drama group for children, perform a "white wedding ceremony" for the residents of Grassland Phase II. Grassland Phase II, Bloemfontein, South Africa, 2004.

Girl looking out window at camera

Box 3 > Image 39

Scope and Contents note

Dikeledi, 16, lives with her grandparents after being orphaned a year ago. Grassland Phase II, Bloemfontein, South Africa, 2004.

Shadow on floor

Box 3 > Image 40

Scope and Contents note

A child's shadow falls on a patchwork floor. Grassland Phase II, Bloemfontein, South Africa, 2004.

Site Insight: Mapping Grassland Phase II.
Bloemfontein, South Africa, 2004-2005

Dvd RL-00811-OP-0001
Digital-materials RL00811-SET-
OP0001 > Video-file RL00811-
OP-0001.mp4

Access Restrictions:

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Scope and Contents

Duration 0:10:25. Presentation containing photographs from collection as well as documentary text and interviews of individuals living with Grassland Phase II. Material concerning the situations and struggles the community encounters.

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Jonna McKone photographs, 2019-2020

Scope and Contents

Jonna McKone was a 2017-2018 Lewis Hine Fellow and worked with Price Family Fellows at Rutgers University in New Jersey on her "A Note From Home" Project. "A Note From Home" is a larger collaborative project that McKone describes as a "a long-term, participatory project using photography, portraiture, oral history, writing and archives to explore the complexity of family and personal narratives." As part of the larger project, each person creates their own collection that examines and reflects upon their experiences of homelessness or the foster care system. The photographs in this series are selected portraits taken by McKone as part of "A Note From Home."

Series consists of eleven color 20 x 20" archival pigment prints from medium format film, printed on 24 x 24" Epson Premium Luster Paper.

Source: "A Note From Home," Jonna McKone's personal website (accessed February 4, 2025); "Jonna McKone 2017-2018," Lewis Hine Fellowship blog (accessed via the Wayback Machine, February 5, 2025).

Alberto, 2020

Oversize-folder 1 > Image 1

Anthony, 2020	Oversize-folder 1 > Image 2
Giselle, 2020	Oversize-folder 1 > Image 3
Stephanie M., 2020	Oversize-folder 1 > Image 4
Dios, 2019	Oversize-folder 1 > Image 5
Anita, 2019	Oversize-folder 1 > Image 6
Cameron, 2019	Oversize-folder 2 > Image 7
K'la, 2020	Oversize-folder 2 > Image 8
Autumn, 2020	Oversize-folder 2 > Image 9
Harlin, 2019	Oversize-folder 2 > Image 10
Mahogany, 2020	Oversize-folder 2 > Image 11

[Return to Table of Contents](#)

Elena Rue photographs, 2005-2006

Physical Description: 1 box

Scope and Contents note

As a 2005-2006 academic year Lewis Hine Fellow, Guttman worked with Hope for Children (HFC) in Addis Ababa, Ethiopia, beginning in January 2006. Hope for Children is a local, non-governmental organization that supports young children affected by HIV/AIDS by ensuring they have access to basic services, such as food, shelter, education, and medical care. HFC's seven group homes are the size of a traditional Ethiopian family (six to eight children) and are headed by a group home mother. Once the children are brought together and given everything they need, HFC steps back to allow them to become a family. Rue spent time in each of Hope for Children's group homes during her nine months in Ethiopia, and her photographs provide a sense of the family life within the group homes and give a face to the statistics within the media about HIV/AIDS orphans. All of the photographs were made by Rue in Ethiopia in 2006 for her project "Love after Loss," and the names of the children have been changed to protect their identities.

This collection includes twenty-one color photographs, one of which is a duplicate. There are seventeen 10.5 x 16" images, three 13 x 20" images, and one 15 x 15" image. Captions are taken from text of multimedia presentation.

Group home playroom

Box 4 > Image 1

Playing outside the group home	Box 4 > Image 2
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Dreams of being a doctor	Box 4 > Image 3
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Scope and Contents note

When I asked Tesfaye what he wants to be when he grows up, he answered that his dream is to be a doctor. The next day, a group of doctors came to the home to do check-ups, and Tesfaye received his first medical lesson.

Dreams of finding a cure	Box 4 > Image 4
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Scope and Contents note

Salam slips off into a daydream as she comforts the group home mother who is HIV positive and feeling sick. Salam aspires to be a doctor when she grows up so she can cure her beloved group home mother.

Getting ready for school	Box 4 > Image 5
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Scope and Contents note

After washing her face, Addis patiently waits for her group home mother to fix her hair for school.

In the neighbors' house	Box 4 > Image 6
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Physical Description: 2 prints, 10.5x16", and 13x20"

Scope and Contents note

Alem and Mesfin (seated) are surrounded by the neighbors who took care of them. I accompanied Yewoinshet when she went to get the children to take them into HFC. I could see that the neighbors loved them dearly but could not be their caretakers.

Mother to all	Box 4 > Image 7
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Scope and Contents note

In addition to running Hope for Children (HFC), founder and director Yewoinshet Masresha serves as a parental figure and confidant for many of the children.

Family	Box 4 > Image 8
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Scope and Contents note

When at all possible HFC allows children to stay in their own communities and families. Sarah's aunt, and primary caretaker, points to a photograph of Sarah's mother who passed away from the virus several years ago.

Identification card	Box 4 > Image 9
Scope and Contents note	
Alem shows off her mother's identification card, one of the only items she brought with her to the group home.	
A moment alone outside the group home	Box 4 > Image 10
Comforting mother	Box 4 > Image 11
Scope and Contents note	
Margaret, a group home mother, explains to me her sorrow at the departure of two of the children. Although the children's needs were met, they were unhappy in a controlled environment and decided to return to the streets of Addis Ababa.	
Religion	Box 4 > Image 12
Scope and Contents note	
Muslim and Christian children living together in the group homes has not caused a problem other than the different cooking requirements. When asked if they would rather live in separate homes, the children responded, We don't want to be separated, we are brothers and sisters. At present, living together seems to create understanding and tolerance, but I sensed that HFC staff members worried about what will happen when the children enter their teenage years.	
In the group home	Box 4 > Image 13
Inseparable since week one	Box 4 > Image 14
Scope and Contents note	
Rahel and Kaleb have been raised by Nazanet since they were both a few weeks old. They are inseparable and have a very special love for each other. Over the years the relationship between these two children has become an inspiration for people in the HFC community. When someone is having a bad day, the remedy is to go and visit Rahel and Kaleb.	
Portrait with a flower	Box 4 > Image 15
Scope and Contents note	
During an impromptu photo session, Abebech asked me to take her picture and struck a pose for the camera.	
In the group home	Box 4 > Image 16

Mary's first week

Box 4 > Image 17

Scope and Contents note

Days after joining her new family Mary has begun to interact with the other children but is not yet ready to join them in the daily routines.

Sarah's injury

Box 4 > Image 18

Scope and Contents note

While playing outside her house Sarah suffered a terrible fall. The subsequent gangrenous infection took such a hold that she had to have her arm amputated. Hope For Children is currently raising money for a prosthetic arm. Medical attention for amputees in Ethiopia is limited, and many of them end up using their disability to beg on the street.

A missing generation

Box 4 > Image 19

Scope and Contents note

After their parents passed away Tesfaye and his older brother lived with their blind grandmother. Although the grandmother is no longer able to look after the two boys she visits them regularly. During this visit Tesfaye's grandmother touched his shoes, clothes, and face to make sure he was being well looked after. With my basic Amharic I was able to understand that she was whispering to him to study hard, mind his group home mother, and become an important person.

Aster comforts Eyerus

Box 4 > Image 20

Scope and Contents note

Each HFC group home is different, but the love and support the children give each other exists in every one of them. I was amazed to observe the empathy and understanding between children who were not born siblings but have become family.

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Amanda van Scoyoc photographs, 2007-2008

Physical Description: 1 box

Scope and Contents note

As a Lewis Hine Documentary Fellow, van Scoyoc spent the 2007-2008 academic year working with the nonprofit organization Roca, which means "rock" in Spanish. Located in Chelsea, a primarily immigrant, low-income neighborhood in Boston, Roca serves Greater Boston communities by helping

at-risk youth become self-sufficient, responsible citizens. During her fellowship project, van Scoyoc worked closely with a group of six teenage mothers from a Roca parenting group to design a documentary project that would give them and 24 other young mothers from Roca an opportunity to tell their stories. She found that many these women focused their lives around the well-being of their children and, being familiar with the cycle of poverty, actively sought out opportunities to secure a better future for them. In order to document their stories, van Scoyoc made a formal portrait in each mother's home and conducted a detailed interview; then, each mother took her own photographs; and finally, van Scoyoc and the young women chose the images and mothers' own words that made up this exhibit. The title for van Scoyoc's project is: "Raising Them Right: Young Motherhood in Chelsea, Massachusetts."

Twenty-four 14 x 14" color images on 16 x 21" paper. All photos were made by Amanda van Scoyoc in Boston, Massachusetts, in 2007 and 2008. Photos were taken with a Hasselblad, scanned and printed with an Epson color printer. Captions taken from original texts.

Access Restrictions:

Access note. Some materials in this series are fragile audiovisual formats that may need to be reformatted before use. Contact Research Services for access.

Paper copy of introduction and captions, 2008 Box 5

Physical Description: 1 folder

DVD: Amanda van Scoyoc, Hine Fellow
2007-2008 Box 5

Physical Description: "jpeg files of final show, captions, introduction"

Access Restrictions:

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"I told my mom. She said she knew already because of her dream. Where we're from in Jamaica, when you have a dream about fishes that means that somebody in your family is having a baby. I'm my mother's only child, so she knew I was having a baby." Christina (17) and Mariyah (1 month).

Box 5 > Image 1

"Before I had him, I didn't want to hold him immediately after he was born because I thought he would be so nasty and disgusting. But when he came out, I wanted to hold him. I cried. I told the doctor, "I can keep him, I can

keep him." You know, I don't need to return him or anything." Christina (20), her boyfriend, and Isaih (1).

Box 5 > Image 2

"I had missed my period a lot of times, and I didn't go to the doctors to get myself checked. So when I was about five and a half months pregnant, I finally went in. I asked my doctor if I could get a pregnancy test, and she just laughed at me and said that I don't need a pregnancy test. She went and got the prenatal lady and got the machine so you can hear the baby's heart beat." Desiree (23) and Marcus (4).

Box 5 > Image 3

"When I was young, I used to say, "I don't want to have a kid because I don't want them to grow up, I want them to stay a baby." But then seeing him learn how to walk, learn how to crawl, everything; like it's amazing." Erica (22) and James (4).

Box 5 > Image 4

"The main reason we are still together is Denise. I grew up without my father and I don't want her to go through that. We have our problems and stuff, but we put them aside and deal with them so that Denise can have both parents under the same roof. " Inalvis (24) and Denise (6).

Box 5 > Image 5

"My mom had her first child at 18. My sister had her first child at 18. And me, I'm the one in the family that broke it. It's almost like once you hit 18 you're an adult and they look at you weird if you don't have a kid already." Jackie (26), Elijah (1), and her mom.

Box 5 > Image 6

"When my dad found out that I was pregnant, he told me that he was very angry. He didn't want to talk to me. He insulted me. But I told him that I don't care. I told him that I wouldn't get an abortion because it wasn't his baby. It's my baby and I want it." Kendra (16) 6 months pregnant.

Box 5 > Image 7

"All I asked him was, "How does he look?" And his response was, "He's perfect, Baby. He's perfect." I thought he was going to come

out with 11 fingers. I was just really, really nervous. But when I saw him, he was absolutely beautiful." Melissa (21) and Troy Jr. (2).

Box 5 > Image 8

"I'm going to raise her right. I don't want her to turn out like me. I want her to be a better person." Melissa (20) and Grace (3 months).

Box 5 > Image 9

"The only time I was ever locked up I was already pregnant. I was basically in an adult jail and everybody was telling me everything about my case. I could do two years or five years and I was getting scared. I was thinking, "I hope I get out, cause I wouldn't like to have my baby in jail and have my baby go somewhere else."" Mercedes (19) and Ameliana (7 months).

Box 5 > Image 10

"Well, the most fun part of being a mom is that you always have someone there to show love to you and always have someone to give you hugs and kisses. And, the worst part is when they're teething and they just cry and cry and cry all day. And they get into everything. She throws my phone in the toilet. She wants to stick tissue in the toilet and eat it. But she's fun." Monique (20) 5 months pregnant and Treasure (1).

Box 5 > Image 11

"It will be different for my son because he was born here and I was born in Africa. It's easy to grow up here. He's a citizen. I'm from Somalia and there's a lot of war in Africa. In America there is freedom to learn language and have a good education." Oliya (21), Noordin (4 months,) and 5 of Oliya's nephews.

Box 5 > Image 12

"First I wasn't ready. First I was like, "I don't want to have her." But my mom was like, "If you take her out then I'm going to take you to the police. I'm going to take you to court cause that's like killing somebody." But then I started thinking that I could be a mother by myself. I could achieve my goals with her." Rosemary (15) and Karolyna (3 weeks).

Box 5 > Image 13

"I had Naisha when I was 15. I'm only 20. She's four. I'm just about to finish my GED. I like what I'm doing. I want to travel with Naisha. I

want to go to Africa and Europe with her. South America, and have this road trip in the States. I don't think I want to go through pregnancy again. I want to adopt orphans. So maybe I'll just adopt orphans after I turn 25 or after I turn 30, and give my love to other kids instead of having more kids." Roxannie (20) and Naisha (4).

Box 5 > Image 14

"I was 14 when I found out that I was pregnant. At first I didn't want to have it. My mother told me that if she found out I was pregnant she was gonna kick me out of the house. I was like, "No, no, I can't have this baby." But then, you know how when you are pregnant you get curious and you want to know everything? What's growing inside of you? So on the computer I started searching on the word "abortion," and then there were these pictures of abortions and I saw them and I just couldn't abort." Tatiana (16) and Yaitza (2).

Box 5 > Image 15

"Before, I loved my boyfriend a lot. But now, I don't think of him as my boyfriend. I see him as someone who I want to be responsible for my baby. I want him to be there for her when she needs it. She's my daughter and she's the world to me and I don't want nobody to be ignoring her." Yessenia (15) and Emily (11 months).

Box 5 > Image 16

"I bought a pregnancy test. He was waiting for me at John's pizza. We ate. We were kind of quiet. I was like, "Don't worry, we're not pregnant. We're just not." And we went back to work and I went straight to the bathroom. At first I didn't really wait and it came back negative. It was a relief for him, you know. Then I looked at it again and it came out positive. I let it sit and wait a little bit, and it came out positive. And of course, I was really happy and he was too, but we were nervous cause we knew our life was going to change." Damaris (8 months pregnant) and her boyfriend.

Box 5 > Image 17

"I forget to eat sometimes. I'll come to work and be like, "Shoot, I forgot to eat." And my boss will just look at me like, "How do you forget

to eat?" But I'm just trying to get them ready and get to work on time. They're cute. They're adorable. But they are a handful." Emily (20), her boyfriend Esli, and sons Evan and Ethan (2 months).

Box 5 > Image 18

"My baby's father is 21 years old. He supports me a lot in all my decisions. He's good. He buys the baby stuff a lot now so I know he will be a good father." Jennifer (16) 8 months pregnant.

Box 5 > Image 19

"I think it's basically the same being a young mom or an old mom. Because when you are 30 and you have a baby, you don't know what's going on. When you are 18 --or younger-- you don't know either. The only difference is an older one has been working and has her education. But moms 18 and younger, they don't." Kenny (19) and Angellina (3 months).

Box 5 > Image 20

"I thought he was going to change. Through the four and a half years that we've been together he had always cheated on me. So he said, "I promise I'll change. I'll never play you cause I love my son, cause I want us to be a happy family." So we moved to NY. We were there for about eight months. The fourth month he started to do the same thing." Sindy (19) and Rey (2).

Box 5 > Image 21

"What's my baby like? Um, let me see. He just is his own little person. It's really hard to explain. He just has his own little personality. He's just him." Tatiana (18) and Jamari (1 month).

Box 5 > Image 22

"Being a young mom is really hard. Maybe because you don't know about life, or you are just starting to know about life. You think it'll be really easy, but it's not." Xiomara (17) and Edwin (18 months).

Box 5 > Image 23

"When you are a child and you get pregnant, that's difficult. I'd love to have another little baby, but not until I finish high school. If I don't graduate then I will wait until I get a GED and a husband, and after that, I will have another one." Zeinab (18) and Ali (3).

Box 5 > Image 24

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Lucy Wilson photographs, 2003-2004

Physical Description: 1 box

Scope and Contents note

As a 2003-2004 Lewis Hine Documentary Fellow, Wilson spent six months in 2004 working with the Child Protection Society (CPS), a local child rights advocacy organization. CPS was established in 1952 to promote the rights of children in difficult circumstances in Zimbabwe. Wilson photographed and wrote about CPS's community-based child care project in the Highfield District, a low-income, high-density suburb of Harare, Zimbabwe's capital. CPS programming in Highfield includes educational sponsorship, food assistance, youth development, and psychosocial support, as well as community support to child-headed households whose parents have most likely died from HIV/AIDS. As part of the youth development programming, Wilson taught nine children and youth the basics of photography, giving them cameras and black-and-white film. She first asked the youth to write short essays on topics often drawn from the students' own interests. (The students wrote in English, their second or third language.) They were then encouraged to take photographs based on their writing. Once students developed the images, they selected their best pictures and wrote captions for them (which can be found in the Black and White Prints Subseries). These assignments asked the youth to reflect on the realities of their lives. Wilson's collection from her time in Zimbabwe is entitled "The Highfield District of Harare, Zimbabwe."

Twenty-one color (10) and black-and-white (11) 6.5 x 10" images. Captions for some prints taken from multimedia presentation of the images; others supplied by processing archivist.

Color prints, 2004

Scope and Contents note

In some cases brackets indicate supplied titles for uncaptioned prints.

[Unidentified woman and young girl beside gate]

Box 6 > Image 1

Christina takes a break from cooking lunch for her son, Kundai, and her younger siblings, all of whom she has looked after since her parents died

Box 6 > Image 2

Precious, a friend of Christina's comes by nearly every day to visit, sharing chores and meals, and generally supporting Christina	Box 6 > Image 3
Three young girls enjoy an afternoon spent playing with jump ropes made from grass	Box 6 > Image 4
A barefoot boy runs down his street with a homemade kite	Box 6 > Image 5
At camp, Roberta sits and reflects quietly while two boys play as dinnertime approaches	Box 6 > Image 6
[Young girl standing by a chair looks to the camera]	Box 6 > Image 7
[Man full of joy has he holds infant]	Box 6 > Image 8
[Older woman and young boy sit together by a walkway]	Box 6 > Image 9
The students test out their new cameras	Box 6 > Image 10

Black and white prints, 2004

Scope and Contents note

Made by children in Highfield District, Zimbabwe, with narrated captions. In select captions, the names of children have been changed. In other cases, brackets indicate supplied titles for uncaptioned prints.

"When I grow up I want to be a pilot. I want to be a pilot so that I can travel all around the world. I know my uncle who is a pilot. I want to pass my primary education and my higher education so that when I grow up I will become a pilot. My uncle can help me so that when I grow up I become a pilot." - Vavariro Kuvenga, 12	Box 6 > Image 1
[Handmade "Air Zimbabwe" paper airplane]	Box 6 > Image 2
"This is my form teacher, Mr. Marimo. He is a great teacher. He teaches woodwork and AIDS. He is also a great counselor. He is busy always, and he is a serious man. I like this photo because it is clear and beautiful." - Cecelia Chigwida, 15	Box 6 > Image 3

"The one on the left side is my sister Chiedza; the one on the right side is my older sister, Tariro; the one in the middle is my brother, Harold; and the last one in the picture is my father. I took this picture so that I can have a memory when they are not around or alive. I was thinking, is the photo going to be ugly or not, and the people who I was taking the photo of were thinking the same as I was thinking. When I look at it now I think it is the best photo. I like it because almost everyone in our family is in this photo." - Vavariro Kuvenga, 12

Box 6 > Image 4

[Man holding two small children in lap while looking to the camera]

Box 6 > Image 5

[At home, preparing to eat a meal]

Box 6 > Image 6

[Woman and boy, sitting and enjoying each other's company]

Box 6 > Image 7

"The people in this photo are my family. I didn't take them for real because they are not around but are faraway. I like this photo because it reminds me of all the people in this photo." - Cecelia Chigwida, 15

Box 6 > Image 8

"This is the NSSA house in town. I took this photo because I dreamt I went to NSSA to claim my father's money. When I took this photo I was thinking that I could not photograph the whole building, but I tried my best. I like this photo because I can remember my father through it." - Farai Tango, 14

Box 6 > Image 9

Scope and Contents note

"The NSSA house is the government building where a Zimbabwean would file to collect a deceased relative's pension. The process of claiming a pension, however, is made difficult by a complicated system that requires multiple forms of identification and documentation. So far, a lack of proper documentation has made it impossible for Farai to receive his father's pension."

"Here is my mother and her daughter's child. She was ironing my uniforms. I photographed her because I was trying to take photos inside

the house. When I look now I will think of my
mother's love for me." - Farai Tango, 14

Box 6 > Image 10

[Young boy playing outside]

Box 6 > Image 11

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Web archives, 2024

Lookout - Lewis Hine Fellowship blog, 2024

(online item available)

Physical Description: 795 Megabytes

1 website

Digital Object: [Lookout - Lewis Hine Fellowship blog](#)

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Accession 2024-0007 (unprocessed)

Unprocessed materials

Box 7

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