

RELEASE DATE:
October 28, 2008

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“INTENDED CONSEQUENCES” MULTIMEDIA FILM DRAWS ATTENTION TO FORGOTTEN VICTIMS OF RWANDAN GENOCIDE

More than 20,000 children were born as a consequence of rapes during 1994 genocide, many with HIV; mothers are often left to raise them alone while suffering profoundly from psychological, medical and economic impacts; the situation is not without hope, however, and *you* can make a difference

Photography and video by Jonathan Torgovnik who is available for interviews from NYC

Multimedia created by MediaStorm: <http://mediastorm.org/0024.htm>

Opportunities to take action at Foundation Rwanda: <http://www.foundationrwanda.org/>

In 1994, between 800,000 and 1,000,000 men, women and children were killed in the Rwandan genocide. During the 100 days of violence, Rwandan women were subjected to horrendous acts of sexual violence. Among the survivors, those who are most isolated are the women who have given birth as a result of being raped—to an estimated 20,000 children.

Intended Consequences, a new multimedia film created by MediaStorm (www.mediastorm.org) from the photographs and video of award-winning photographer, Jonathan Torgovnik, chronicles the lives of these women, many of whom have been rejected by their families, compounding already unimaginable poverty, emotional distress and illness, especially due to

high rates of HIV infection from the same attacks that left them pregnant. In the piece, which is viewable both in full and in individual segments dedicated to each of the featured women, their stories are told in their own voices, accompanied by still portraiture and video.

Intended Consequences is a call to action. In the words of Stella, one of the women interviewed, “The legacy of genocide is too hard to live with. But life continues. Tell the world that the international community has a debt, because they didn't come to our rescue. They should now come to support us, as we deal with the legacy of genocide.”

It is with an eye towards the future that Jonathan Torgovnik co-founded Foundation Rwanda (<http://www.foundationrwanda.org>), an organization devoted to supporting children born from rape during the genocide and their mothers through education, healthcare and outreach about sexual violence prevention.

About the Photographer and Editor, Jonathan Torgovnik:

Jonathan Torgovnik graduated with a BFA from the School of Visual Arts in New York. His photographs from various projects and assignments have been published in numerous international publications including *Newsweek*, *GEO*, *The Sunday Times Magazine*, *Stern*, *Smithsonian* and *Paris Match*, among others.

Torgovnik's award-winning photographs have been included in numerous solo and group exhibitions in the US and Europe and are in the permanent collections of museums such as The Museum of Fine Arts, Houston, and the Bibliotheque National De France in Paris. He has been a contract photographer for *Newsweek* magazine since 2005 and is on the faculty of the International Center of Photography School in New York.

About MediaStorm:

MediaStorm is a New York City-based multimedia production company that focuses on innovative, high-quality storytelling through the use of photography, audio, interactivity, and video. Founded by Brian Storm, MediaStorm's flagship online publication at <http://mediastorm.org>, showcases in-depth contemporary feature stories with an emphasis on photojournalism.

Notable projects include Marlboro Marine, The Sandwich Generation, BLOODLINE: AIDS and Family, and Never Coming Home. In 2008, MediaStorm won an Emmy with the Council on Foreign Relations for Crisis Guide: Darfur, two Webby Awards and Best Use of Multimedia in the Pictures of the Year Contest. In 2007, MediaStorm won an Emmy for Kingsley's Crossing by Olivier Jobard, took first place in both the Best of Photojournalism Contest and Pictures of the Year, and won the Webby Award for the Magazine category.

EXCERPTS FROM THE PHOTOGRAPHER'S STATEMENT
An Unspoken Language: Jonathan Torgovnik

Rape was really used as a weapon of war during the Rwandan Genocide. And in my opinion, you know, it wasn't about sex, it was about power, and this whole genocide, I think, was a lot about power. Because a lot of the people can still, the perpetrators, could still not explain almost why they did it...

In Rwanda the wound is still very much open and fresh. It will never go away. The trauma is so severe on everybody - but especially on the women, especially on the women that were raped, especially on these women that were raped and have children from the rapes, especially on the women that were raped and have children from the rapes and have HIV from the rape. I mean these women in this project are dealing with the most severe trauma that any human being I think can deal with.

One of the last questions that I always ask these women is: "How do you see the future? How do you see the future of your children?" And they look at me with this ironic face almost and say, "You ask me about the future? I don't know what's going to happen to me tomorrow. So the word future for me is not really something I understand." But I say to them, "Ok, if you would have means what would you do? How would you see the future of your children?" And all of them say, "Education. Education for our children. If we can get our kids, or keep them, in the school system, we know that they will be able to develop the skills to provide for themselves because we don't know if we're going to live for long." At some point I came back and said from one of the trips and said, "How can I do something going beyond the awareness, beyond creating social change through photography? What is the extra value? What is the extra thing I can do to help these people directly? Not only in creating awareness to the public, but for them personally. How can I help them personally?" And together with Jules Shell I founded a foundation. It's called Foundation Rwanda, that will provide the funding for secondary school education for these children.

You know I think every photojournalist is an activist. I mean I don't think you can separate the two. Never in my career as a photojournalist I worked on a project that I felt so compelled to do something beyond the photography part. It really put me in a different place in my life in my career and my sense of mission to do things. I still think and feel that I have to do it through photography because this is what I do, this is what I feel I'm good at, this is what I feel I'm passionate about. And the whole idea of using photography to create this social change, to help the population you work with, I think is very, very powerful, and it has a lot of potential, not only for me, but for a lot of other photographers out there...

My project is about Rwanda but it's not about Rwanda. You know, these women that were raped and have the children from the rape and have HIV from the rape are you know suffering tremendously from these consequences but the women that are being raped today in Darfur, the women that are being raped today in Congo, in Uganda, in a lot of other countries in conflict right now are going to face the same challenges the women in this project are facing. What I'm trying to do really is to show the consequences and hopefully through this project and through seeing how severe these consequences are people will maybe be a little more active and help people that are going through it now. Yes. Rwanda happened 14 years ago, but it's still

happening today. I don't want these women in Congo, these women in Darfur, and other places to face the same consequences that these women I've been working with in Rwanda are facing.

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