

**United Nations  
Resolution 1325 –  
what is it and where  
does it stand today?**

Tiffany's work has been inspired by United Nations Security Council Resolution 1325, which was passed unanimously on 31 October 2000.

*Resolution (S/RES/1325) is the first resolution ever passed by the Security Council that specifically addresses the impact of war on women and girls, and women's contributions to conflict resolution and sustainable peace.*  
[www.peacewomen.org/un/sc/1325](http://www.peacewomen.org/un/sc/1325)

Like so many women and women's organisations around the world, Tiffany believes that the traditional human rights framework tends to exclude the experiences of women, as does the international community.

*1325 highlights the human rights abuses of women and children during wartime but also aims to address the gender imbalance when it comes to conflict resolution, peacekeeping and security, and calls for a new gender perspective. It acknowledges women as powerful actors in the process of peace and security*

United Nations Security Council Annotated Security Council Resolution 1325, 2000

The United Nations, along with Member States, Non Government Organisations (NGO's), civil society organisations, local activists, government officials and diplomats around the world are working on the implementation of this landmark Security Council Resolution. However, seven years on, women and children are still not adequately protected or provided for during times of conflict. Similarly, women are not

adequately represented in peace keeping, peace building and post reconstruction processes. All those working with Resolution 1325 continue to stress the urgency of full, rapid and effective implementation.

Kofi Anan, former UN Secretary General, said in his 2002 UN Report pursuant to 1325, that *empowering women is not a goal in itself. It is a condition for building better lives for everyone on the planet. Gender equality and human rights for all are essential to advancing development, peace and security. ... we are still so far from turning this understanding into universal practice and that in almost all countries, women continue to be under represented in decision-making positions*  
*United Nations Report Pursuant to 1325 2000*

*Seven years on, only a small fraction of people around the world know about SCR 1325, its provisions and the obligations both the United Nations and Member States have to ensuring its implementation. To move from rhetoric to the realization of 1325 and its powerful ideals, many strategies and developments must take place, key actors, institutions and processes need to be identified and many obstacles overcome.*

*The NGO Working Group on Women, Peace and Security, Security Council Resolution 1325 – Five Years On Report page viii*  
[www.wilpfint.ch/vpublications/1325Five\\_Years\\_On.pdf](http://www.wilpfint.ch/vpublications/1325Five_Years_On.pdf)

Whilst the wording of resolution 1325 is strong, what is needed now is a greater political will from governments around the world to become involved with the resolution, to ensure a greater public profile and rapid implementation.



Tiffany Bishop

**Acknowledgements**

Many of the images found within Tiffany's montages are appropriated from a series of books documenting the Second World War. Tiffany would like to officially acknowledge her sources and the important role they have played in the creation of her work.

The intention of her work is to use these images as metaphors for the timeless nature of war and conflict in general.

Special mention must go to the wonderful network of women Tiffany encountered during the making of this work. Jean McAuslan, Gallery Development Manager, Shrine of Remembrance; Katharine Armstrong, Exhibition Curator, Shrine of Remembrance; Lola Wilkins, Head of Art, Australian War Memorial.

Hellen Cooke, Margaret Bearlin, Susi Snyder, Sam Cook and Felicity Hill of Women's International League for Peace and Freedom (WILPF). Established in 1915, WILPF is the oldest women's international peace organisation bringing women together from all over the world who oppose war, violence, exploitation

and all forms of discrimination and oppression. WILPF is also working hard on the rapid and full implementation of United Nations Security Council Resolution 1325, via the Peace Women Project. [www.peacewomen.org](http://www.peacewomen.org)

Jenny Davidson and Kathy Proctor of International Women's Development Agency (IWDA), an Australia based non-government organisation supporting women suffering poverty and oppression worldwide. IWDA also funds and supports projects in the Pacific region to implement United Nations Security Council Resolution 1325. [www.iwda.org.au](http://www.iwda.org.au)

Sharon Bhagwan Rolls of FemLINK Pacific, a Fiji based women's non-profit community media organisation that exists to empower women and communities by giving them a voice and the opportunity to participate fully in decision making for equality, development and peace. Included in their charter is work that advances the implementation of United Nations Security Council Resoluition 1325. Thanks also to Sharon for opening this exhibition at the Shrine of Remembrance. [www.femlinkpacific.org.fj](http://www.femlinkpacific.org.fj)

Catherine Sutherland of United Nations Association of Australia (UNAA). United Nations Associations exist throughout the world with headquarters at the World Federation of United Nation Associations in Geneva. UNA's are vital links between the United Nations and citizens of its member states. The United Nations Association is the only non-government organisation which exclusively promotes the aims and ideals of the UN. [www.unaa.org.au](http://www.unaa.org.au)  
The UNAA also provides a forum for the discussion of women's lives via the Status of Women Committee. Thanks to Sheila Bayard of the Status of Women Committee.

Julie McKay of United Nations Development Fund for Women (UNIFEM). UNIFEM is the women's fund at the United Nations. It provides financial and technical assistance to innovative programs and strategies to foster women's empowerment and gender equality. UNIFEM places the advancement of women's human rights at the centre of all its efforts. UNIFEM also supports efforts towards the implementation of Resolution 1325 via its web portal which addresses the lack of consolidated data on the impact of armed conflict on women and girls. [www.womenwarpeace.org](http://www.womenwarpeace.org)

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**Above: Stop**

In talking about women and children and war, the artist reflects on the domestic life of the family. So many families are destroyed by conflict and so many lives interrupted, yet women have great resilience and determination when it comes to restoring lives and communities. The makeshift clothesline symbolises this resilience and determination. Women make huge contributions to rebuilding communities and post conflict restoration, often under extreme circumstances. Rebuilding communities and achieving sustainable peace is dependant on the participation of women .

Page over right: **Missing**



war and peace  
a woman's perspective



SHRINE OF REMEMBRANCE  
MELBOURNE



Mothers  
Children  
Women

Artist and photographer Tiffany Bishop investigates the way women view and experience war and peace in the 21st Century.

Working with past and current photographs, Tiffany creates digital montages that consider women's lived realities and opinions about war and peace in an attempt to raise awareness for issues surrounding women, children, peace and security.

Her work references women, many of whom are mothers, and their experiences of war. Tiffany combines images of women and children from different generations, different war zones and, like herself, those outside the war zone.

Tiffany is distanced geographically from war, but not psychologically. Globalisation, and specifically global communication, has meant that our concept of space and time, and our role as witness, has impacted the way we experience the world.

Marshall McLuhan and Quentin Fiore War and Peace in the Global Village, 2001

Whilst her experience is not as direct as some, it is frightening nonetheless. As a mother in the 21st Century she worries about the surge of aggression and indiscriminate killing of civilians.

Tiffany's work is inspired by her own motherhood experiences as she reflects on how aggressive the world is becoming. She sees her work as a protest against the targeting of civilians during times of conflict, especially women and children. The systematic targeting of women and children is a strategy of modern warfare.

*Civilians, particularly women and children, account for the vast majority of those adversely effected by armed conflict, including refugees and internally displaced persons.*

United Nations Security Council Report of the Secretary-General on Women, Peace and Security, 2002

Like many others, Tiffany believes there is a groundswell of interest in changing the way we deal with conflict. Grieving mothers and women around the world are raising their voices.

Front Cover: **Mother love**



Many sad journeys are made during times of conflict and many women and children make them. The **Train trip** images refer to journeys that displace and destroy families.

*Top Left: Train trip 2*

Frightened faces peer from train windows – destination unknown.

*Above: Train trip 3*

This image was originally titled **Moment of parting** and depicted British children setting off from their towns into the country as evacuees. They were equipped with labels showing their destination and with gas masks.

*With noses pressed against the glass they take a last look at their town before the train moves out of the station.*  
The War's Best Photographs, Odhams Press Limited, Long Acre, London

One could also imagine train trips that whisk women and children away to far worse fates.

*Top Right: 3 Blind mice*

*Blind Children Shelter. At the sound of the air raid siren, the blind helpless babies seen in this photograph are guided by a rope to the shelter, where they are promised a party.*  
The War's Best Photographs, Odhams Press Limited, Long Acre, London

The original picture was judged by a popular vote in America in 1943 to be the most moving of The Second World War (1939–45).

Victory over war  
is victory over  
aggression

The Art of War, Sun Tzu, The Denma Translation, 2002

Reflecting on the way the world deals with conflict, Tiffany highlights the gender imbalance that has existed and still exists today when trying to resolve conflict.

Her images recall the male dominated history of the great conflicts of our time.

Tiffany hopes for a future where there is an increased gender equality within conflict resolution processes.

Tiffany believes that women possess great insight and temperament when it comes to mediating conflict, and her work challenges us to reconsider what many believe to be an outdated conflict resolution mode.

Right: **Untitled**



Layers of history  
Patterns of  
behaviour

Tiffany's montages include images from different generations and different lands, but they are no less potent or relevant today.

The images take shape layer by layer. The edges are carefully softened and blended so the final montage appears seamless.

The layers refer to history, history repeating itself, mistakes being repeated throughout generations and the ceaseless presence of war and conflict in our lives.

The blending of the layers, the blending of the histories refers to our inability to learn from the past. Different time, different place, different reason, but the same problem.

The patterns within the works are created from the montages and, like the layering technique, refer to the repetitive nature of human behaviour.

Pattern also alludes to the barrage of imagery and news pouring into our homes every day via the media, forcing us to witness things beyond our own domestic spaces.

Many of us watch from a distance, from relative safety, and are unsure how to help or effect change.

Tiffany questions whether the media makes us complicit witnesses or has it numbed us into inactivity? Is it too much for us to handle? Do we just sit and watch? At what point will we act? What will it take to really move us?

*Right: Mothers' War Cry 2*

The original image of the children running forward was taken during The Second World War and was titled **Heirs to the future**. One can only feel sad for the future they inherited – a future where wars are still waged, where conflict is rife and peace so out of reach.

The religious representation, Rubens' **Descent from the cross 1611–14** is used to comment on the fact that religion is at the core of many disputes. The image is also used to comment on the lack of tolerance we have for other people's religious and cultural beliefs.

Unlike the depiction in **Mothers' War Cry 1**, the child's face on either side of the upper part of this work seems alive and hopeful, and the image is deliberately used for this reason, but in fact the image is of a slain child, part of a Russian family killed by the Germans. Tiffany uses the image of this child often. Her sweetness in death is haunting, but her face also has a sublime, mythical quality. She helps us not to forget.



*Top: Mothers' War Cry 1*

The original image of a mother and her children on the left of this work depicts homeless victims of Nazi bombs during the Second World War. The image was originally titled **Through the valley of the shadow** and depicts

*a small forward party of Australian infantry with bayonets and fire-arms advancing in the desert after being detailed to capture a German strong point on the way to Tripoli*  
The War's Best Photographs, Odhams Press Limited, Long Acre, London

The image on the left hand side depicts a Nazi atrocity, the killing of Russian peasants as they retreat from the Germans. This image is used to reference the systematic targeting of civilians, women and children during times of war – a strategy of modern warfare.

Religious and political symbols are deliberately placed together commenting on the tension that often arises between religion and culture.

*Above: Mothers' War Cry 3*

Many a mother, like this one weeping with her two babies on a doorstep, her every possibility destroyed, might be seen in those September days of 1940, sitting in tears near the ruins of her bombed home.

*The image depicts a Polish peasant whose sister kneels beside her in wild appeal. She lies, now, torn and blood-bespattered by a German bomb.*  
The War's Best Photographs, Odhams Press Limited, Long Acre, London

The scene of the distressed mother is further compounded by the children's disbelief and confusion. This image conveys a heavy and profound undertone and is used often by the artist.

The centre left image within this work was originally titled **Staircase of death** and depicts

*Chinese victims of a Japanese air attack and is more like a symbolic picture of human sacrifice on the altar steps of the God of war. Old and young are sprawled on a staircase in Chungking.*  
The Second World War in Pictures, The Sun News Pictorial

This image has an almost staged appearance, the bodies look arranged for dramatic effect, yet, sadly, the scene is not being played out on a stage. It is a real tragedy with real consequences.

The centre right image in this work portrays a potent grief. Both women are victims, one cursed to live with her horrific memories, the other a life unjustly cut short. Originally titled **My sister**,

*the image depicts a Polish peasant whose sister kneels beside her in wild appeal. She lies, now, torn and blood-bespattered by a German bomb.*  
The War's Best Photographs, Odhams Press Limited, Long Acre, London