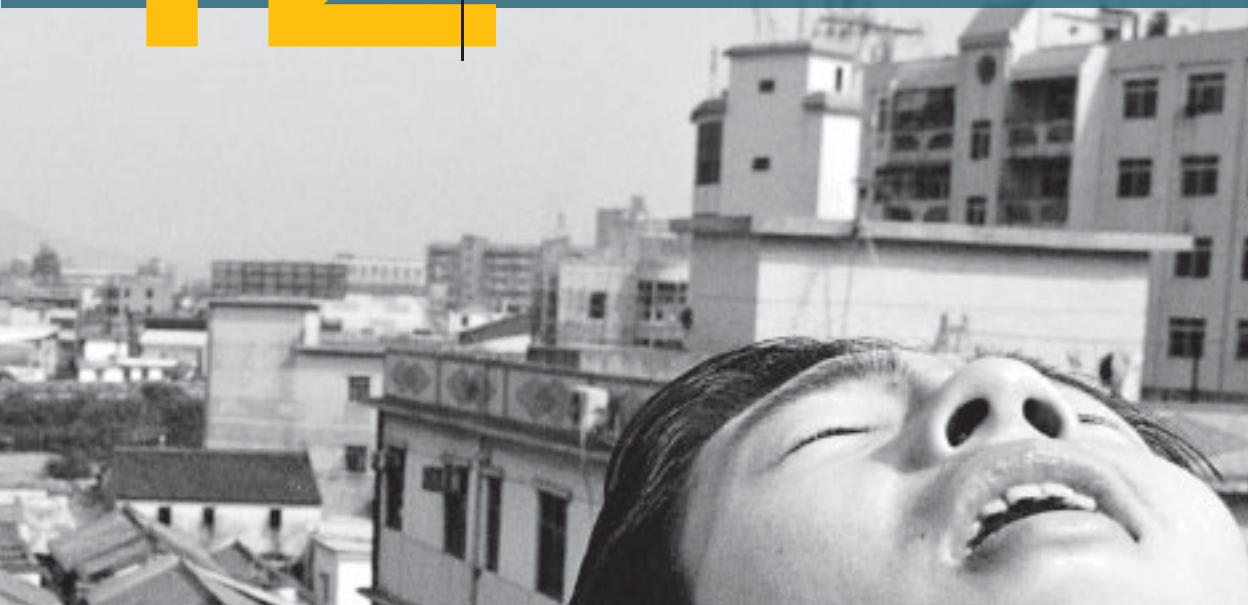


12

moving walls



group photography exhibition

12

- 3** Introduction
- 4** Kike Arnal, *Homelessness and Poverty in DC*
- 6** Jodi Bieber, *Violence against Women*
- 8** Donna DeCesare, *Women and Children in Central America*
- 10** Nigel Dickinson, *Traces of a People: Roma Across Europe*
- 12** Mark Leong, *China Obscura*
- 14** Kadir van Lohuizen, *Diamond Matters*

12

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While there is a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see.

Dorothea Lange

American Photographer

1895 – 1965

Introduction

THE SIX PHOTOGRAPHERS IN MOVING WALLS 12 cover a range of subjects: entrenched poverty and discrimination in Europe and the United States, the path of diamonds from miner to consumer, an intimate view of the impact of stigma and violence, and the massive changes taking place in the new China. Yet each photographer confronts uncomfortable issues that strike at the heart of the open society mission and help elevate the role of documentary photography as an advocacy tool.

With an outsider's perspective on the United States, **KIKE ARNAL** reveals the extreme poverty that exists in the capital of the world's wealthiest and most powerful country. The portrait he offers of Washington, D.C.—with its staggering rates of homelessness, HIV infection, and violence—contrasts starkly with the idea of the city as a center of global influence.

Using powerful attention to detail, **JODI BIEBER**'s triptychs are a grim portrayal of the scenes, weapons, and faces of domestic abuse. But beyond the testimonies of South African women who survived years of beatings by their partners, the pictures tell of a culture of violence against women—one that persists in South Africa and across the world.

DONNA DECESARE's portraits document the lives of Central American and Colombian children living with AIDS, surviving as sex workers, or struggling with the scars of war. They carry a burden of fear and stigma that leaves them seeking a safe environment in which they can share their secrets.

In his images of Roma throughout Europe, **NIGEL DICKINSON** has captured the daily lives of the continent's largest and most persecuted minority. Locked out of opportunity and forced to live in segregated communities, the Roma in Dickinson's photographs have retained a vibrant culture and strong identity in the face of centuries of discrimination.

Arriving in China a day after the Tiananmen Square massacre, **MARK LEONG** was uniquely placed to document the country's economic and social transformation as it embraced capitalism and abandoned its socialist ideals. His photographs show ordinary people seeking their place in a reconfigured society.

KADIR VAN LOHUIZEN takes a broad view of the diamond industry with his images following the stones from Congolese mines to the hands and necks of affluent Western women who know little about their origin. As they make their way across continents, a story unfolds of exploitation, massive profits, and the complexities of global capitalism.

With the premiere of *Moving Walls 12*, the Open Society Institute is amplifying its commitment to the work of photographers striving to bring attention to subjects that have not found an outlet in traditional media. At the same time, we are broadening our efforts to expose new audiences to the documentary form, with the first international *Moving Walls* currently on tour in the Middle East, the Caucasus, and Central Asia.

Kike Arnal

IN THE SHADOW OF POWER: POVERTY IN WASHINGTON, D.C.

I first came to know Washington, D.C., during an assignment in 2002 to photograph the city's decaying public library system. The problem, I soon realized, was part of a much larger pattern of urban neglect, and the next year I started an in-depth photographic study of Washington. The poverty I encountered in many of D.C.'s inner-city neighborhoods reminded me of the marginal *barrios* back in my home country of Venezuela and elsewhere in South America. As an outsider, it was stunning to see such conditions in America's capital, perhaps the most powerful city in the world. While its monuments and government halls are icons of U.S. supremacy, the homelessness, violence, and poverty that exist in their shadow reveal another America, one of economic inequality and racial disparity.

With a population of roughly 550,000 people, the District of Columbia is a small city by world standards. But it is a city of extremes, of great power and severe deprivation. Washington has the country's highest rates of teen pregnancy, infant mortality, and HIV infection. Over 20 percent of the city's residents, and 30 percent of its children, live in poverty.

Washington's explosive growth during the past few years contrasts starkly with these statistics. With more affluent people flooding the housing market, long-time residents have been forced to move to surrounding communities outside the city. In too many cases, families have wound up on the street with no place else to go. As in most international cities, Washington encompasses a growing gap between the haves and have-nots.

Many Americans and international visitors alike seem to have an incomplete understanding of Washington, a center of global influence that has failed many of its own communities. No doubt the situations I have documented can be found in nearly any major city, but in the seat of power of the richest nation in the world, such images are all the more troubling.



Kike Arnal is a still photographer and videographer based in New York City. Originally from Venezuela, Arnal has covered stories in the Americas, Asia, and Europe. His photographs have been featured in the *New York Times*, *Life*, and *Mother Jones*, among other leading publications. He has directed and produced video documentaries, including *Yanomami Malaria*, a film for Discovery Channel about a malaria epidemic among scattered populations of indigenous people in a remote area of the northern Amazon. Currently, Arnal is completing a book of photographs illustrating the social contrasts and complexities of Washington, D.C., and beginning a video documentary about life at a D.C. hospice.

Jodi Bieber

SURVIVORS: DOMESTIC VIOLENCE IN SOUTH AFRICA

In South Africa:

One out of four women is beaten regularly by her intimate partner.

One woman is killed every six days by her intimate partner.

One woman is raped every 26 seconds.

Amnesty International and Médecins Sans Frontières collaborated with nine photographers in a global project to highlight that violence against women is a universal problem. My project focuses on South Africa, where the news is filled with horrific accounts of violence, and abuse is discussed and debated on a daily basis.

I worked closely with organizations that shelter and assist women who have been abused. The women I photographed were very courageous. Poverty is rife in South Africa and many women rely on their partners for financial support, making it difficult to walk away. Nonetheless, these women have managed to leave their abusive relationships.



They were also willing to make their stories public. For some, making these portraits was part of the healing process; for others, the stories were an attempt to save other women.

The more these issues are discussed openly, the more women will no longer be willing to tolerate abuse. By leaving, they not only liberate themselves, but make it acceptable and a little easier for other women to escape.

By speaking out about their experiences and sharing their stories, these women have exposed the unacceptable abuse that exists in relationships. I believe that each time this work is exhibited it opens a door through which another victim can walk to safety.

This is not just a South African story.

Jodi Bieber is a South African photographer based in London. Her work takes a close look at the social wars within society. Though South Africa is her passion, her work has taken her to many other countries, including the rest of Africa, Iran, Iraq, and Pakistan.

She began her career by covering the period leading up to the first democratic elections in South Africa in 1994. After participating in the World Press Photo master class in 1996, her career expanded to the foreign media. She has also collaborated with several nonprofit organizations.

Bieber has received eight World Press Photo awards, a gold award at the Society of Publications Designers Awards for her work covering the Ebola crisis in Uganda, and a best cover design at the British Media Awards for her project on domestic violence in South Africa.

Her work has been included in many international group exhibitions, and she had her first solo exhibition at Visa pour L'Image in Perpignan, France, in 2001. Her first book, *Between Dogs and Wolves—Growing up with South Africa*, which includes highlights from a decade of work in South Africa, was published in 2006.



Donna DeCesare

SHARING SECRETS: CHILDREN'S PORTRAITS EXPOSING STIGMA

Over the last several years—on self-assigned projects and in collaboration with UNICEF—I have been documenting Central American and Colombian children living with a burden of fear and stigma. Whether they are living with HIV, surviving as sex workers, or struggling with the physical and emotional scars of war, the fact that they are children does not save them from being treated as outcasts or blamed for situations over which they have little control.

Children affected by the war in Colombia, whether former combatants or children maimed or displaced, all face varying degrees of social exclusion—from ridicule to social cleansing or retribution. In Guatemala, it is not uncommon to hear that HIV is a curse from God. Children suffer taunts and bullying from classmates, but also hostility from teachers who would exclude them from their classrooms. Those who want to clean up “HIV carriers” target street children, already vulnerable to vigilantism. While economic desperation leads some children to brothels, there are disturbing subtexts of incest, abandonment, or semi-enslavement in these testimonies that demand public outrage.

As children in Guatemala and Colombia know, showing your face while speaking honestly can get you killed. And yet, they also crave recognition. As soon as they spotted my camera, they were eager for fame or immortality. “Oh, take my picture,” they said. But a moment later, their expressions turning sober, they would add, “Just please don’t show it here.”

Any illusion that photographers can control where or how our images appear dissolves in the age of the Internet. An image that exists in a public sphere can be instantly copied and distributed whether or not its publication is intended or officially sanctioned. How to depict suffering and injustice without exposing victims to further stigma or harm has become much more difficult. The ubiquitous reach of the Internet penetrates even remote areas of Guatemala and Colombia.

Knowing that I couldn’t control local exposure of my images, I needed to find a way of working that would protect the children’s identities, allay their fears, and empower them to speak truthfully about their lives.

When I was beginning the project, a conversation with Ellen Tolmie, the UNICEF director of photography, stuck with me. We’d been talking about the need for children, especially those who feel imprisoned by stigma, to have a context in which they can exercise control. Later, when a child asked if he could pick a different name to accompany his photographs, it occurred to me that he was really asking to share control. This inspired me to look for ways to make the image-making process collaborative. My conversations with the children became like a brainstorming game. In this playful dance of posing and



waiting for a spontaneous gesture, an expression of candor, or an image that provided context, we learned to trust each other and they were able to share their secrets.

Donna DeCesare was born in New York City. After completing an M.Phil. degree in English Literature at Essex University, England, she began working as a freelance photographer, writer, and videographer.

DeCesare is the recipient of fellowships and grants, including the Dorothea Lange prize, the Alicia Patterson Fellowship, the Mother Jones International Photo Fund grant, and the Soros Individual Project Fellowship. In 2003, she was named a fellow of the Dart Society for the Study of Journalism and Trauma, and in 2005, she completed a Fulbright Fellowship in Colombia.

Her photographs have been published in news and arts magazines, and exhibited in national and international exhibitions. Her photo reportage for the website Crimes of War won a top award in the NPPA Best of Photojournalism, and her work on U.S. and Latin American gang violence has won photojournalism awards.

She has worked as a videographer and producer on projects for PBS, Discovery, and The Learning Channel. *Killer Virus*, her first video assignment, won an Emmy Award in 1995.

In 2002, DeCesare joined the journalism faculty at the University of Texas, where she teaches documentary photography and video. She is also a member of the advisory board of the Knight Center for Journalism in the Americas.

Nigel Dickinson

BEYOND BORDERS: ROMA ACROSS EUROPE

This set of photographs presents Roma as a people whose story is not written within one country's borders. It is about a culture, a way of life across a continent. The pictures portray the Roma's diaspora throughout Europe—a story of migration, persecution, and suffering. They are the object of racism, refugees of war and, in too many places, live in abject poverty.

The most recent mass migration of Roma occurred during the violent disintegration of Yugoslavia, as thousands of Roma—caught between frontlines in Bosnia or ethnically cleansed from Kosovo—fled to Western Europe and beyond. Others have come from elsewhere in postcommunist Europe to escape racism and poverty, only to end up living in squatter settlements on the periphery of rich Western cities. Exodus is nothing new to a people who survived the Holocaust, centuries of forced displacement, and slavery.

Today, with tension over immigration and porous borders on the rise, Roma receive even harsher treatment, and hostility toward “Gypsies” is in full force. The nine million Roma who live throughout Europe are still seen as eternal outsiders, and are often shunned by *gadje*, the Romani term for non-Roma. The racism that had been denied overt expression during communist rule is now allowed to flourish, and Roma face discrimination at every turn, from education to employment.

Most Roma live in insular communities; they are proud, fiercely private, and distrustful of outsiders. They define their own cultural boundaries, they are extravagant and ostentatious, deeply religious, and keep strict codes of social etiquette. While Roma relate to their national origin, they identify most closely with the idea of family, of tradition, and of a people.

The inaugural session, in 2005, of the European Roma and Travellers Forum at the Council of Europe in Strasbourg represented for many Roma the long-overdue assertion of their identity as a people. The hope is that Europe will take notice of the self-determination of its largest and most persecuted minority, and that their call for empowerment will extend to the three million Roma who live on the other side of the Atlantic.

Strong emotional bonds draw me back to visit and live with Roma year after year. I've worked to expose the systems that keep them down, and explain the circumstances of their departure. While each image tells a story, together the photographs are a testimony to European Romani life experience, their vibrant culture, and identity.



Nigel Dickinson is a Paris-based documentary photographer focusing on the environment, human rights, culture, and identity. After graduating from Sheffield University in 1982, he began a series on public protest in England, and later spent several months photographing apartheid in South Africa.

His work on the Birmingham miner's strike in the mid-1980s was published and toured by the Arts Council of Great Britain. He later moved to South East Asia to document the devastation wrought by logging in indigenous communities, which earned him a bronze award from the United Nations Environment Program's photography competition.

In the early 1990s, he began documenting the Roma festival at Saintes Maries de la Mer in France. The resulting book, *Sara: Le pelerinage des gitans*, was published in 2003. His work also took him to the Balkans, where he continued his work on Roma, as well as other displaced peoples, and to Central and South America, where he photographed street children, the aftermath of the Guatemalan civil war, the Yanomami Indians in the Amazon, and climate change. In 1997, he was awarded a World Press prize for his work on mad cow disease.

His photographs are widely published in outlets including *Le Figaro*, *Stern*, *Geo*, *D Repubblica*, *Marie Claire*, *Mare*, and *La Vanguardia*. In 2000, for his work on Roma, he was a runner-up for the Eugene Smith Award. Parts of this work have also been exhibited by the European Union and shown at Visa pour L'Image. He continues his project on Roma across the world, most recently traveling to the Americas and working in Spain, where he is shooting a documentary film. He is represented by Polaris.

Mark Leong

CHINA OBSCURA

I first came to China in 1989, the day after the Tiananmen crackdown. My idea was simply to photograph daily life, a ground-level record of a year in my ancestral homeland. With the democracy movement stamped out, I assumed that China would return to a state of isolation as the Communist Party reconsolidated control. I traveled the countryside by bus and train, taking pictures of farmers and schoolchildren, imagining that their lives would stay the same for years to come.

During my second year-long trip to China in 1992, I realized how wrong I had been. Deng Xiaoping had given his blessing to private enterprise, so instead of glum socialism, I encountered free-for-all capitalism in a nation trying to transform itself as fast as it could. In 1989, products like motorcycles and air conditioners were rare luxuries that often had to be smuggled into the country. Three years later, however, these items were not only for sale, they also were being produced locally, along with, according to the labels, clothes, electronics, and sports gear—almost everything in the world.

I also didn't expect that more than a decade later, I would still be taking pictures in China, compelled by the surge of constant change. But while many of my assignments for Western publications have covered the colorful commercial explosion that has captured the world's attention, my personal photos have explored the darker realities outside the media spotlight.

A sense of broken trust has come to define the relationship between China's citizens and its government, beginning with Tiananmen in 1989. With the shift toward capitalism in 1992, the Chinese people were left to fend for themselves in a new economy. Since then, China's gains toward economic superpower status have also been marked by loss—of paternalism, of ideology, of guaranteed welfare. Meanwhile, the Party retains its monopoly of political power, and the gap between burgeoning free markets and stagnating personal freedoms continues to widen.

This project documents the lives of ordinary individuals as they attempt to navigate this altered landscape. In the mayhem of economic growth, some have found new opportunities while others have been further marginalized—herded out of their homes or made into commodity laborers in the name of progress. The old Communist Party—which dominated every aspect of Chinese life for half a century—no longer exists. The ideological and spiritual void left in its place is palpable at all levels of society, as people search, and wait, for something to fill it.



Mark Leong is a fifth-generation American-Chinese whose family emigrated from Guangdong Province to California over 100 years ago. After graduating from the Department of Visual and Environmental Studies at Harvard University in 1988, he was awarded a George Peabody Gardner Traveling Fellowship to spend a year taking photographs in China.

In 1992, he returned to China as an artist-in-residence at the Central Academy of Fine Art in Beijing, sponsored by a fellowship from the Lila Wallace–Reader’s Digest Fund. He subsequently decided to make his long-term home in Beijing, where he has lived since, observing what changes and what remains the same in the world’s most populous country.

In 2003, Leong joined the Redux Pictures photo agency. His photos have appeared in *Time*, *Fortune*, the *New York Times*, *Business Week*, the *New Yorker*, *Stern*, and *National Geographic*. He has received grants from the National Endowment for the Arts and the FiftyCrows International Fund for Documentary Photography. His book *China Obscura* won a special citation from the Overseas Press Club for photographic reporting in magazines and books in 2004.

Kadir van Lohuizen

DIAMOND MATTERS

In the 1990s, I covered the fighting in Zaire (now the Democratic Republic of Congo), Sierra Leone, and Angola, conflicts that were often dismissed as tribal wars, the final convulsions of the Cold War. By degrees, however, these conflicts turned into struggles over diamonds.

The diamond deposits, for the most part, were controlled by the Angolan and Sierra Leonean rebels, who used the gems as a means to buy weapons. Governments got in on the act, and the terms “blood diamond” and “conflict diamond” were born.

In time, pressure was put on the diamond industry and the relevant authorities to create a certification system to guarantee that only conflict-free diamonds came on the market. Worried by any threat to its image, the industry bowed to public opinion and entered into negotiations with the various regulatory authorities. In 2002, the Kimberley Agreement was signed by a large number of the exporting and importing countries. The agreement reduced smuggling and made the industry more transparent. Today these countries, on the whole, are at peace, and officially rebel movements no longer play a role in diamond exploitation.

Yet working conditions remain appalling. Profits are enormous but very little flows back to the people. They are chased off their land and given little, if any, compensation. A fair trade agreement for diamonds would be the ideal solution, with profits being shared by all in the industry and diamond workers’ rights being protected.

Until recently, the South African company De Beers had a monopoly on the diamond market and was able to dictate prices. But given the large diamond reserves in the world, a collapse of the market and tumbling prices are not inconceivable. Such a collapse would not benefit the African countries, where mineral resources such as diamonds, if used for the common good, can fund reconstruction and economic development.

A year ago, in cooperation with the Netherlands Institute of Southern Africa, I returned to the African countries I had covered during the fighting to follow the diamond trail from mine to ultimate consumer. These photographs attempt to picture the whole industry by depicting the workers, financiers, dealers, and the people who buy and wear diamonds.



Kadir van Lohuizen, a freelance photographer based in Amsterdam, Holland, began traveling and taking pictures after graduating from high school in 1982. By 1988, he was working as a professional freelance photojournalist. More recently, he has worked on documentary films for television, examining the gas industry in Siberia in 2001 and the ongoing conflict in Colombia in 2002.

He has been awarded several grants throughout his career; most recently, he received a Katrina Media Fellowship from the Open Society Institute to cover the aftermath of Hurricane Katrina. Van Lohuizen has earned numerous honors, including the Zilveren Camera 1997, the highest Dutch award in photojournalism, and two World Press Photo awards.

His work has been published in newspapers and magazines throughout the world, and exhibited widely, including at FOAM in Amsterdam and at Visa pour L'Image in Perpignan, France. His most recent book, *Diamond Matters*, was published in 2005.

He is a member of Agence VU in Paris.

The Open Society Institute works to build vibrant and tolerant democracies whose governments are accountable to their citizens. Open societies are characterized by the rule of law; respect for human rights, minorities, and a diversity of opinions; democratically elected governments; market economies in which business and government are separate; and a civil society that helps keep government power in check.

To achieve its mission, OSI seeks to shape public policies that assure greater fairness in political, legal, and economic systems and safeguard fundamental rights. On a local level, OSI implements a range of initiatives to advance justice, education, public health, and independent media. At the same time, OSI builds alliances across borders and continents on issues such as corruption and freedom of information. OSI places high priority on protecting and improving the lives of marginalized people and communities.

Investor and philanthropist George Soros in 1993 created OSI as a private operating and grantmaking foundation to support his foundations in Central and Eastern Europe and the former Soviet Union. Those foundations were established, starting in 1984, to help countries make the transition from communism. OSI has expanded the activities of the Soros foundations network to encompass the United States and more than 60 countries in Europe, Asia, Africa, and Latin America. Each national foundation relies on the expertise of boards composed of eminent citizens who determine individual agendas based on local priorities.

www.soros.org

If you are interested in purchasing any of the prints in this exhibition, please visit www.movingwalls.org.

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